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104 PAGES

B'CASTING: NEW WAY OF LIFE

Cuba's Film Industry Under Castro Explained by Director at Locarno

By GENE MOSKOWITZ

Locarno, Aug. 1. The Cuban film industry, now nationalized, really started from scratch in 1958 after the Castro takeover, though the records show 100 features have been shot in Cuba since 1898. Nobody who made films before is now engaged in the new industry, but a nucleus of trained technical workers was absorbed by Castro regime. So said Cuban director Julio G. Espinosa at the recently concluded Locarno Film Fest, who attended the screening of his feature "Cuba Balla" (Cuba Dances). Incidentally, this was the first Cuban picture ever in competition at an "A" western film festival.

Espinosa stated that four features have already been made in Cuba as well as 60 shorts and the plan is to do about 10 features and 80 shorts and documentaries annually. Most features heretofore have been coproductions with Mexico, plus some U. S. location units. Cuban product, per se, was always strictly for local consumption and most of the prints have disappeared. They are now sought for the archives of pre-Castro period.

Though Hollywood releases were (Continued on page 101)

Given a Chance to Do The 'Ideal' TV Program, Atlanta Crix Chicken Out

Atlanta, Aug. 1.

Alan Patereau, television editor of Atlanta (p.m.) Journal, and Paul Jones, who has similar job with (a.m.) Constitution (both o&o by Atlanta Newspapers, Inc., which also includes WSB-TV and WSB-AM&FM), chickened out when WSB-TV invited them to produce what they considered the "Ideal Program," since both scribblers have been so free and easy with their criticisms as to "what's wrong with tv."

Station offered them all the facilities they would need, including a director, producer, technical advice and, adding insult to injury, proffered assistance of writers. (This could be taken as an intimation that, perhaps, these crix could use a bit of professional assistance (Continued on page 103)

Hardly Worth It

People associated with a smash hit usually have a sense of humor. In the office of Leland Hayward, coproducer of "The Sound of Music," the quip this week was that the touring company of the show might close, as the gross dropped nearly \$41,000 last week.

The take the previous week, an all-time high for legit, was \$122,037 at the Memorial Opera House, San Francisco. Receipts last week, a first-week record for the Los Angeles Civic Light Opera Assn., were a mere \$81,575 at the Philharmonic Auditorium there.

Alcoa Prestige Legit Playhouse For Pittsburgh

Pittsburgh, Aug. 1.

Aluminum Co. of America is considering the construction of an Alcoa Theatre in downtown Pittsburgh, comparable to the O'Keefe Centre in Toronto and the Fisher Theatre in Detroit. The idea would not only be a prestige attention-getter for the firm but would be figured to revitalize the famed Golden Triangle area in the heart of the city.

B. B. Randolph, who supervises Alcoa's television activities, is believed to have recommended the company's entry into the legit field via the construction of a deluxe theatre to house touring Broadway shows, ballet troupes and operas, as well as serve as a showcase for local entertainment and art projects. A former drama critic, Randolph has a special interest in legit.

Although no specific site is mentioned for such a theatre, it's figured the Golden Triangle would be the suitable spot. The area, bounded on two of the three sides by the Allegheny and Monongahela Rivers, as they meet to form (Continued on page 101)

CAN'T TURN BACK THE KENNEDY TIDE

By JAY LEWIS

Washington, Aug. 1

Broadcasting is in the throes of a full-blown change. Bound to come eventually, the transition is receiving its impetus from the new regulatory concepts of the President John F. Kennedy regime, although it's been incipient for a couple of years.

The industry so far has found no really effective way to turn back the tide. And industry leaders increasingly are abandoning the effort to crush those responsible for toughening government controls on broadcasting. The cries of protest are fading into the wilderness. The cohesion the anti-Minow-Collins folk once apparently enjoyed is no longer so evident.

And emerging strongly is a spirit which seems to be a conglomerate of accommodation, willingness to face the apparently inexorable, and genuine desire to put a better face on television.

Barring an extraordinary turn of events, this spirit should prevail over that of the diehards who are still trying to bushwack Minow et al at every turn. Actually, even the extremists are toning down their heretofore uninhibited verbal assaults on the new Federal Communications Commission regulatory philosophy.

Simply put, the new spirit of broadcasting arises from the New (Continued on page 103)

Canadians' Talent Swap With Soviet

Ottawa, Aug. 1.

Canadian cultural swaps with Russia start with Montreal Symphony there next spring in return for Red Army Chorus here next month. That deal was dickered by Arnold Smith, Canada's ambassador in Moscow, with Soviet Culture Minister Ekaterina Furtseva. Tour is handled by Montreal impresario Nicholas Koudriatzeff.

Moscow Circus is next, in return for maybe Calgary Stampede, maybe Royal Canadian Mounted Police Musical Ride. Vancouver International Festival, where Red (Continued on page 101)

Ford Frick Wants Del Webb Out Of Either Las Vegas or Baseball

A West Berlin Cycle?

Two Columbia companies and one of United Artists' subsidiary firms have their eyes glued to the international situation with a view to possibly producing a pic on the West German stalemate.

Three companies have registered similar titles, "The Brandenburg Gate," Columbia International having first crack at it with priority on July 20, followed immediately on same date with first reserve by Columbia Pictures, and second reserve by Esla, UA subsid.

Speculate As To Latest Cold War Impact on Biz

Preparedness note sounded last week by President John F. Kennedy had its good and adverse effects on show business. The call for new munitions making and recruiting adds up to dwindling of the supply of low-age manpower for theatres and resort spots which employ teen-agers.

Particularly hit are motion picture theatres which hire youngsters as ushers.

Hit, too, are show business stocks, according to Wall Street reports. Certain analysts believe the Berlin and world crisis with Russia will mean a diverting of investor interest in show business stocks in favor of defense issues. This would obtain mostly with new investment money.

Other factors, as pertaining to the World's Fair building, for example, are too speculative for consideration at this time, it's said.

One thing seems a certainty in the opinion of some show biz impresarios. The thought heard most frequently is that entertainment is sought out as the tensions mount, escapism being the key factor. It's the picture business particularly recalled that during World War II experienced an unusual prosperity. There was no television competition in those days, of course, also many consumer goods shortages.

Del Webb, an owner of the New York Yankees, who last week concluded a deal to acquire the Sahara Hotel, Las Vegas, as well as The Mint, a downtown casino in that city, will be asked either to step out of the deal or to give up his shares in the baseball club. This ultimatum, according to insiders, is to be given him by Baseball Commissioner Ford C. Frick, who is reportedly fearful that baseball will suffer because of this association with the gambling industry.

Frick is reported adamant on this issue even though Webb's buy-in is only for the royalty since the properties were leased back to the present operators, headed by Milton Prell, who is president of the Sahara and The Mint.

The Vegas deal calls for merger of the two properties at a sum, reported by Prell, to be \$15,000,000. The properties, following acquisition by Webb, were leased back to Prell on a 20-year lease. Thus, Webb's revenues will be derived from rentals and not directly from operation of the casino.

However, Frick is reported to be even fearful of this comparatively slight connection, lest ancient memories of the Black Sox scandal be stirred up again to the detriment.

(Continued on page 91)

Interracial Romance Keys Rodgers-Taylor's New Legit Musicomedy

The new Richard Rodgers musical, with book by Samuel Taylor, is untitled and unorthodox.

It's understood that the plot line revolves around an affair between a white man and a Negro woman without reference to the color lines. The Taylor story concerns an American novelist who's having trouble getting his second book started and holes up as an expatriate in Paris where he takes on a colored Parisienne as a mistress.

(Continued on page 92)

Dear Jack:—
TV without ZOOMAR is art without colors.
Best,
Pat Weaver
Adv.

16th ANNUAL RADIO-TELEVISION-TV FILM REVIEW and PREVIEW

(1961-1962 SEASON)

(Starts on Page 22)

WMCA's Public Service-by-Default As It Cancels Out (At Govt.'s Bid) Fictionalized Red Seizure of World

New York Independent WMCA last night (Tues.) cancelled airing of a highly critical public affairs dramatization of U. S. military preparedness titled, "Defeat by Default," in a move that will be construed as public service by default, at least by certain branches of the government.

Following letters and phone calls late last week from high officials in the Department of Defense and State Department requesting that the show be withheld from its scheduled broadcast last night, WMCA execs decided to cancel the show which had been more than a year in preparation. Videotaped production had already been delayed in deference to President Kennedy's Berlin address, with a quote from the speech inserted at the beginning of "Defeat by Default."

Now defunct Collier's Magazine some years ago devoted an entire issue to same idea in reverse — the conquest of Moscow by the west. Much embarrassment to U. S. State Dept. followed.—Ed.

Official Washington was alerted to the show, since station proxy Nathan Straus had ordered scripts sent to the defense branches, Congressional military committees and other concerned ranking solons.

The half-hour show dramatizes in startling Orson Welles Martian.

(Continued on page 103)

Tisch Bros. (Loew's) Debut 800-Rm. Summit Hotel, Nee Lexington

Loew's Lexington Theatre, one-time important Manhattan exhibition outlet which in recent years just didn't pay off, this week became the site of the Summit Hotel under the same management. The theatre, at 51 St. & Lexington Ave., made room for an elaborate inn with 800 rooms in a 21-story structure that cost \$19,000,000 to put up. This is part of the new Loew's Inc. scheme of things.

Opening of the Summit was in the best show business tradition. Press and brass were given a personalized tour of the swank layout, including the \$145-a-day Presidential suite, complete with rockingchair. The wine flowed lavishly at two receptions Monday (31) and the food was served unstintingly at both, plus a luncheon.

Gotham's first new hotel in 30 years, next previous being the "new" Waldorf-Astoria in 1931, was in business. The brothers Tisch, Lawrence A. and Preston (Bob) were hosts along with exec vicepres Claude C. Philippe and managing

(Continued on page 93)

Arnow Exits Col

Hollywood, Aug. 1. Maxwell Arnow has resigned as talent head of Columbia Pictures. He has been with studio since 1941, except for two-year hitch as v.p. of Hecht-Lancaster indie.

ACTRESS' TORSO TURN WHILE AWAITING 'BREAK'

It's not unusual for an aspiring actress to wait tables or take some other parttime job outside the show biz area while waiting for a legit break. However, in the case of Jeri Swee the situation is somewhat different. She's filling her stomach by using it.

A self-taught waist-wiggler, Miss Swee is taking advantage of the growth as an entertainment center of New York's abdominal alley—the Greek niterly district on 8th Ave., between 27th and 29th streets. Billed as "Scherazade," she's now appearing at the Grecian Palace.

Miss Swee, who began her tummy-tossing career about two years ago, played a minor part in the 1957 strawhat production of "The Circus of Dr. Lao" at the Edgewater Beach Playhouse, Chicago. She was also a member of Chicago's improvisational theatre, the Compass. In addition to keeping her torso muscles in trim, Miss Swee is continuing dramatic studies and auditioning for legit roles.

With her husband, Jack Kehoe, she also recently produced two one-acters by television scripter Gene Mora at the now defunct Cafe Lament, Jackson Heights, Queens. Incidentally, the Grecian Palace bill also includes Princess Myra, who is former Jose Greco Co. dancer Elba Ocampo.

Brit. Burn Over Gratis Dental Job For Russos

London, Aug. 1. British Members of Parliament are miffed at the fact that Russian girl dancers in the Kirov Ballet, who have been appearing at Covent Garden Opera House, have had free dental treatment and dentures to the tune of around \$300 under Britain's National Health Service. They would have had to pay for dentures in their own country.

When one MP protested in the House of Commons, another retorted that this was the best-ever advertisement for the service. Health Minister, Enoch Powell commented: "We provide emergency and good samaritan treatment for the stranger within our gates."



PAUL ANKA

Starting Aug. 14 limited European commitments including Granada TV spectacular.

TV the past season—ED SULLIVAN SHOW (twice); DANNY THOMAS; two shows for PERRY COMO; DINAH SHORE; DAN RAVEN (twice).

Returning to the States to begin three weeks at SANDS, LAS VEGAS, Sept. 6.

Blouet's Shift To N. Y. Revives Zeckendorf Talk

Shift of Max Blouet from the Hotel Ambassador, Chicago, to veepee and g.m. of New York's Hotel Drake by the Zeckendorf Hotels Corp. is seen as a prelude to the long-rumored (and denied) dicker for the latter to acquire the Sharp Hotels from Mrs. Evelyn Sharp. She owns the Gotham and Stanhope, in New York, and the Beverly-Wilshire, in Beverly Hills.

Presumption would be that Blouet, one of the few world-renowned hotel managers (because of his longtime association with the Hotel George V, Paris, before coming to the U.S. to take over the Ambassador Hotels, Chi. of which he also was v.p., and g.m.), would eventually operate both the Gotham and Stanhope.

It is no secret that the Zeckendorf (Continued on page 19)

Dick Harrison Very Ill; Meningitis Holding Up 'Gladiator' in Madrid

Madrid, Aug. 1. Filming on the Spanish-Italian coproduction, "The Invincible Gladiator," has been suspended for the past six weeks when "Gladiator" star Richard Harrison was bedded with spinal-meningitis. The young Yank actor was injured during a hand-to-hand action sequence at Sevilla Studios in Madrid halfway through production. Complications set in and the actor was hospitalized. Seriousness of his condition makes it difficult to forecast when shooting will be resumed.

"Gladiator" cast also includes Isabelle Corey, Leo Anchorez, Jose Marco and Ricardo Canales, and is being produced by Atenea of Madrid and Films Columbia of Rome.

EDDIE FISHER'S \$24,000 AT MIAMI'S EDEN ROC

Miami Beach, Aug. 1. The first of the major Miami Beach winter bookings has been set. Eddie Fisher has been pacted for the Eden Roc to start Feb. 15. He'll be getting \$3,000 daily on this deal, so with the eight-day stand, he'll get a \$24,000 paycheck. It's part of an agreement made two seasons ago, but postponed.

Per usual, the Fontainebleau and the Americana are expected to be heavy participants in the top talent sweepstakes locally. This year, some added competition may come from the Deauville as well.

John Martin Retiring
John Martin, longtime dance critic of the N.Y. Times, is expected to retire from the post shortly.

Times has already picked a present staffer to succeed the much-respected Martin.

TV Inventor? Britain Says Shoenberg

London, Aug. 1. One of tv's best kept secrets came out in London this week—John Logie Baird was not the man who invented television as it is known today. Honor should fall to a quiet, retiring man of 81 who contents himself with near obscurity and a place on the board of EMI (Electrical and Musical Industries). He is Isaac Shoenberg. Although Baird did invent a way of transmitting pictures on an impractical, 30-line system, it was far from a commercial proposition.

But Britain went five years ahead of the world when BBC adopted Shoenberg's 405-line system in 1936. Now BBC, which has perpetuated the legend of Baird along with countless other electrical and tv orgs, is planning a feature film on the life and work of Shoenberg which is expected to take about six months to compile.

The man who started it all was persuaded to come out of hiding and attend a press conference in the very room where he carried out his early picture-transmission experiments for EMI. But Shoenberg still shuns the spotlight and answers questions briefly and modestly. He plays down his achievement and says the man who really deserves the credit is Charles Samuel Franklyn who developed the valve because "without this mine would have been impossible."

Of Baird he will say nothing except: "I met him after BBC had adopted my system. It was very tragic." Only honor Shoenberg has received for his work to date is the Faraday medal, highest award of the Institute of Electrical Engineers. When it was presented, in 1954, the old man turned his back on the tv cameras.

CARLOS MOSLEY'S POST

Former Pianist and Press Agent
Now Heads N. Y. Philharmonic

From concert pianist to publicist to managing director of the N. Y. Philharmonic is the career curve of Carlos Mosley. His appointment to the latter position came last week following the recent tragic death at 36 of George E. Judd Jr., his predecessor, who held the job for two years after the retirement of Bruno Zirato.

Mosley a native of South Carolina and a graduate of Duke studied piano with the late Olga Samaroff. He met Leonard Bernstein, present chief conductor of the Philharmonic, when both were connected with Tanglewood. Mosley later spent five years as director of the School of Music at the U. of Oklahoma.

He has been a UNESCO rep to various European musical events in recent years.

CHAPLIN WRITING FOR SCREEN, NOT ACTING

Tokyo, Aug. 1. Charles Chaplin may have appeared in his last film. Visiting here for the first time in 30 years, Chaplin said that his picture plans do not include acting. The comedian, now 72, disclosed that he will direct and write pictures for sons Charles, Jr. and Sidney, whom he described as "very good actors." Chaplin is now working on a comedy idea for Sidney. He recently completed writing his memoirs.

After an eight-day Japan holiday with wife Oona and son Michael, Chaplin will travel through Southeast Asia.

He has no plans to return to the U. S. He said: "I have no interest there, you know."

'April in Paris' (In Oct.) With Chevalier Emcee; Beatonized Drill Sked

The first charity fete to be nationally telecast may be the annual April in Paris Ball which, paradoxically, this year is being held in October (on the 20th to be exact). CBS has been approached to pick up the event from 11:15 p.m.-until-midnight from 7th Regiment Armory, N.Y.

Maurice Chevalier will be this year's star and emcee. Cecil Beaton is doing the special decor turning the drill shed into "Un Bal aux Tuileries." Theatrical lighter Abe Feder is doing the special lighting. Lou Walters is bringing over an authentic cancan group. Chevalier will present an array of "new French talent."

Heretofore, the exec sec of the event, hotelier Claude C. Philippe, staged the April in Paris balls at the Waldorf-Astoria where he was long associated and last year it was shifted to the Hotel Astor, first time such an event came to the west side because of Philippe's then connections with Zeckendorf Hotels. Now he is executive veepee and g.m. of Tisch (Loew Theatres) Hotels and, while the new Summit Hotel debuted this past Monday (31), its ballroom facilities are too small for such a \$150-a-plate turnout. Next year's event will be held at the Tisch-Loew's Americana which will be ready by summer of 1962.

The "new faces" idea will be a "world premiere" of an idea Chevalier has had for some time and plans to do several times a year, for the global video market, starting primarily with U. S. commercial tv, as a showcase for promoting new French artists whom he would "present."

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DO MAJORS 'SEE' NEW TALENT?

How Bookers Choke The Impulse [TO ATTEND A PICTURE]

The lack of imagination of film bookers, "at a time when the public would like to rebel against tv," is emphasized in a note from *Variety* reader E. B. Ganziue, of Mahopac, N. Y.

Ganziue reports that in that resort suburb of New York City, the "bored summer resident has a choice this week of four feature films—all of them 'Farrish'."

"The four theatres in the area—two hardtops and two ozoners—all draw on the same customers. There used to be some variety in the fare they offered. Even four bad films give you some choice. But not any more! This year they've all been showing the same pictures, often at the same time."

Interest Up \$17,000 on \$560,000 Loan Under Emergency Budget

London, Aug. 1.

Britain's emergency "budget" of July 25 has, in the main, touched only two arms of British show biz—films and music. Among other moves to restrict spending in the United Kingdom, Chancellor of the Exchequer Selwyn Lloyd upped the bank rate from 6% to 7% and increased purchase tax by 10% of existing tax (i.e. an item pulling in 50% tax previously, will now yield 55%).

Film makers who raise funds from the National Film Finance Corp. will face increased interest rates as NFFC loans out at 2% above bank rate. (NFFC, itself, borrows money from the banks at slightly above bank rate). John Terry of Film Finance told *Variety*: "This will mean an increase of about \$17,000 on a loan of \$560,000. It's not really enough to deter producers to any great degree and, fortunately, the 7% bank rate is likely to be only a temporary measure."

U.K. diskeries now face a 55% purchase tax which has upped the price of albums by at least 15c. Currently, prices run this way: A 12-inch LP averages \$5; EPs cost around \$1.70 and standards fetch 95c. Both EMI (Electrical and Musical Industries) and Decca, Britain's two biggest diskeries, saw this price change as a chance to slip in their own increases to balance wage increases and higher cost of production generally.

Queried whether the new prices would accelerate the drop in disk sales, all companies maintained that the increases were too insignificant to have any major effect. Opinion is the worst that could happen would be a swing to the cheap LP series.

Astor Captures French Liaisons

Indications are that Astor Pictures, which crashed into the big time with its first two foreign acquisitions, the Italo "La Dolce Vita" and "Rocco and His Brothers," will also pull off another coup by acquiring U.S. rights to the debatable French pic, "Liaisons Dangereuses."

Astor proxy George Foley was due to return to N.Y. yesterday (Tues.) from a quick weekend hop to Paris. It's not known whether a deal on "Liaisons" has actually been signed yet, but reports are that "it seems most likely." Astor has the film.

"Liaisons," directed by Roger Vadim and starring the late Gerard Phillips and Jeanne Moreau, caused a storm when it opened in Paris in September, 1959. Ostensible objections were to its depiction of immorality among high government people. The French government banned its export until earlier this year, when deals with Japan and a couple of other markets were okayed. Film has been a big moneymaker in France, and in Paris has been running almost continuously since its opening—with English subtitles for the convenience of the tourists.

The picture was produced by Les Films Marceon, coproducer of Astor's "Rocco" hit.

MORRIS ENGEL IS STILL MR. DUBIOUS

By VINCENT CANBY

Morris Engel, whose "The Little Fugitive" was perhaps the most successful of N.Y. indie productions (it played 5,000 U. S. dates and earned a total rental of about \$500,000), has some sharp comments to make on both sides of the question regarding the major companies' lack of interest in young, do-it-yourself filmmakers.

For one thing, says Engel, these young filmmakers have no right to major company support unless they can prove that they can make the kind of films the majors need for less money and at better quality than the majors themselves. But he qualifies this statement by adding that even when the majors see something good, "they usually don't recognize it."

Engel, with three pictures under his belt—the most recent being the Venice award-winner, "Weddings and Babies" (still awaiting a U. S. release) understandably resents being lumped with the general run of young N.Y. filmmakers just trying to get their first pictures on the screen. But he also has sympathy: the terrible thing about being a new film director, unlike being a new novelist or artist, is that because of the huge financial investment even in the cheapest production, the first film must seek public showing, no matter how bad, whereas a young novelist can simply tear up his first work, and nobody except the novelist suffers.

Who's Conscience?

Engel also asks in an unusual (for him) burst of rhetoric: who is the conscience of the American film industry? By this, he means he'd like to know if there is anybody or any organization that is seeking to preserve the future of the American film industry. (Like Eric Johnston, Engel believes the film industry to be of international importance.) He doesn't see anybody here trying to encourage the kind of exciting talent which is coming to the fore today in Europe.

Perhaps, he suggests further, the lack of significant films from Hollywood today is simply the result of the lack of foresight of the industry 10 years ago. It seems to be no accident that three out of every four "significant" films to be seen in New York today are from abroad.

The producer-director-writer-cameraman-extraordinary is all for working in the commercial market place, because he feels the success of his own "Little Fugitive," as well as the success of "Room at the Top," "Never on Sunday," "Saturday Night and Sunday Morning," etc., prove that there is a big, lucrative market for sincerely "good" films.

But he's not surprised that Hollywood still hasn't recognized this: after all, the majors first tried to deny the existence of television, and then were surprised when the bottom dropped out of the box office when they sold their old pic to tv. That's hardly indicative of an overabundance of insight.

One of these days, Engel feels, Hollywood will get the message, a dollar-and-cents message, because "just think how many more dates 'Hiroshima Mon Amour,' for example, would have played and how much more money it would have earned if it had been an American film."

'Sons & Lovers' Does Well

Returns from approximately 5,000 U.S. theatres show Jerry Wald's "Sons and Lovers" re-couped for 20th-Fox its production cost of \$800,000.

Considering this and potential ahead, 20th is far ahead or British-made pic. It also grossed same amount in England, so far.

Profit of \$800,000 is only beginning, as rest of world has yet to be taken into account in future playoffs.

Shrinkage of Opportunity In European Theatres Depresses Truly-Independent U.S. Prods.

Shepherd's Mirisch Series

Hollywood, Aug. 1.

Richard Shepherd, who recently concluded a partnership arrangement with Martin Jurov, has set a deal with Mirisches for series of pix, first of which will be "Seven Men At Daybreak," which he said he intended to make independently after his break with Jurov.

Pic will be released under Mirisch banner by United Artists. It will get under way early next year. Shepherd is now preparing film at Goldwyn Studios where Mirisch company makes its headquarters.

Shepherd's last pic was with Jurov at Paramount, "Breakfast at Tiffany's," which stars Audrey Hepburn and George Peppard.

'If' TV Takes Up Culture (Per FCC) May Hurt Arters

Wall Streeters, more and more alert to outside factors which could influence the entertainment industry, are having a say about the FCC chairman Newton Minow's recent blast at television's "vast wasteland." One downtown voice, that of Arnold Bernhard & Co. Inc. If it gets up on the commercial end and stresses "culture," motion picture producers could well be hurt.

Bernhard Value Line investment survey underlines that theatrical studios are well entrenched in the business of making telepix, largely westerns and other types of actioners. This adds up to the kind of programming which the public supports (see the ratings; but the Government objects to).

It follows that if the tv'ers succumb to the pressures from official Washington, Warners, Columbia (Screen Gems) and other top theatrical studios will find a roadblock in their way to tv production riches.

Also a film stock adversary, according to Bernhard, is the possibility of more picture censorship of the type that would handicap story material and disrupt distribution activities.

It's regarded as an interesting aside in the pic field that Wall Streeters have become so tuned in on the pic business. Through the years the investment firms were concerned about film earnings, dividends, future prospects in general terms, capital gains and stock maneuvers. But now the analysts are going for research "in death."

LION FAILS OF INJUNCTION

Sought To Stop Vitalie Handling 'Silence'

N.Y. Federal Judge Fredrick Van Pelt Bryan last week denied Lion International a motion for a temporary injunction to restrain Vitalie Pictures from further distribution of the British import, "The Angry Silence."

Lion International also had asked for \$96,660 in damages. The money is the balance of a \$150,000 minimum guarantee distribution deal.

More Integration Pickets

Negro and white college students staged another Sunday stand-in demonstration at the Majestic and Aztec Theatres, both operated by the Interstate. This was the first time that a group has appeared at the Aztec.

Demonstrations have been held since February, periodically at the Majestic. Both demonstrations were orderly.

The dwindling playing time for U.S. product in many overseas markets is having its roughest effect on young American indies who heretofore could count on getting a sizeable return of their neovative investment from abroad where a lack of names didn't matter. Time was when B pictures did better overseas than at home. The reverse situation seems to be shaping up now.

While the all-star Hollywood "blockbusters" such as "Spartacus," "Ben-Hur," "Alamo," are doing better than ever today abroad, the American B's can't get playdates. Main reason is that there is an increasing preference for French and Italo product in such markets as Latin America and parts of Asia, previously sewed up by Hollywood. Since most overseas areas are single feature markets, there just isn't room for the B's.

Situation has gotten to the point where major companies now often pick up low-budget indies for the U.S. and let the foreign rights go begging. The indie thus is forced to scrounge around selling rights to one market to one guy and rights to another market to another.

The current overseas market tastes also present another dilemma to the low-budget U.S. filmmaker. It's reported there are many American "semi-name stars" who mean more in overseas markets than at home. If the producer hires one or two of these players, he may well have a chance of getting more foreign dates, but the extra added cost may be just enough to make recouping of his investment at home impossible. There are some of these semi-stars, it's said, who actually keep State-side patrons away from theatres, since they have been so long associated with dull and second-rate pic.

Unclip Bankroll For 3 From UA

Hollywood, Aug. 1.

United Artists will spend between \$3,500,000 to \$4,000,000 on advertising, publicity and exploitation campaigns for three pic, namely "Judgment at Nuremberg," "West Side Story" and "Soldiers Three." veepee Max Youngstein stated series of conferences between producers and their reps here and from New York.

Each picture's budget will be over \$1,000,000, Youngstein assured.

"Nuremberg" will have its world preem in Berlin Dec. 14 with the entire cast on hand for the occasion. Youngstein added four other engagements are set the Palace, New York, opening Dec. 19, with the Pantages in Hollywood, Sheridan, Miami Beach, and a Chicago theatre opening on hard ticket policies, same as New York, during week before Christmas.

While here Youngstein and other U.A.'s execs conferred with producer-director William Wyler on "Children's Hour" and Harold Mirisch, producer of "West Side Story."

Youngstein left the end of the week for his Gotham headquarters. He was preceded by one by Robert Benjamin, chairman of U.A.'s board, Arnold Picker, worldwide sales veepee, Jim Valle, domestic sales head, David Picker, assistant to proxy Arthur Kohn; Gene Picker, Fred Goldberg, Gabe Sumner and David Chisman. Mori Krushner has also been here on these U.A. releases.

Mauri SEGAL, UA studio publicity head, also attended yesterday's meets along with Seymour Dole, distribution rep for Frank Sinatra's Essex Prod., producer of "Soldiers 3."

Columbia Studio Re-Do

Hollywood, Aug. 1.

Columbia Pictures will modernize its studio facilities, with architects and engineers, engaged to survey the property. Relocation of departments, consolidation of space and streamlining services via up-to-date construction for future expansion are main objectives of survey.

Production veepee Sam Briskin said goal of modernization is to enable indie producers in theatrical and tv to obtain faster and more modern services.

Milton Gould Will Address Board Of 20th Aug. 8

Hollywood, Aug. 1.

Verbal report on his current findings at the 20th-Fox Studios will be made to the company's board Aug. 8 at the postponed July directors meet in New York by Milton S. Gould, attorney repping Trèves & Co., which has approximately 80,000 shares of 20th stock in its portfolio.

Gould wound up his second survey here before heading for San Francisco with his family on personal biz. From Bay City he wings to Gotham later this week.

Because of amount of work ahead of him, Gould indicated he could not possibly finish his studio checkup on this trip, that third will be necessary in near future.

"This is a tough job," he asserted, declining to answer specific questions. However, he has been interviewing various personalities employed, with and without contracts, on lot, as well as going over story properties and evaluating them for future progress.

There has been some whittling of staffs during past few weeks by production head Peter G. Levathes. He minimized importance of the moves in overall studio operation. He added, however, some players whose contracts expire and for whom there is no future at 20th will be dropped.

At same time, Levathes assured, if an important property or personally comes along such as "The Odyssey" for which Burt Lancaster is being sought, studio naturally will take advantage of situation.

Same also applies to Jose Ferrer who has just signed new one-year pact with options for two more years. He recently bowed out as director for "The Chapman Report" and is now engaged on "State Fair," set to start shooting with Pat Boone next month. Future properties for him have not yet been selected, it was learned.

Meanwhile, with "Cleopatra" slated to start Sept. 18 in Rome and Egypt under Joe Mankiewicz's direction for Walter Wanger Productions' 20th and Lloyds of London are continuing negotiations for settlement of producer's reported \$5,000,000 loss due to Elizabeth Taylor's illness. Lloyds has made several offers to settle, none reaching as much as \$1,000,000, with 20th standing pat on full amount of claim.

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Levine Wants Two More From Robert Aldrich

Hollywood, Aug. 1. Embassy Pictures prexy Joe Levine has concluded deal with Robert Aldrich for two co-production features, first next year and second year after. Aldrich, now completing "Sodom and Gomorrah" for Levine in Rome, is due here latter part of August. On July 17, Levine said he was negotiating with two producers for pix to be made jointly here. Aldrich, apparently, is one of the duo. Levine now is in Europe and due in Hollywood the next few weeks on furthering his plans to make six a year for as long as he is in the biz.

U. S. to Europe

- Jim Bishop
Tony Curtis
Anthony Franciosa
William A. Harper
John Krimsky
Peter Lawford
Janet Leigh
Dean Martin
Frasier W. McCann
Bob Musel
William G. Reich
Kenneth Rive
Frank Sinatra
Louis Sobol

L. A. to N. Y.

- Keir Dullea
Jane Fonda
Richard Halliday
Robert Lippert
Tom Moore
Stuart Ostrow
Lee Rich
Ann Shoemaker
Herb Steinberg
Jan Sterling
Norman Twain
Mort Werner
Charles Wick

N. Y. to L. A.

- Reginald Denenholtz
Edward F. Kook
Seymour Krawitz
Irving H. Ludwig
Joe Manchester
William Peilberg
Joe Rines
Ralph Shaker
Sherril Taylor

Europe to U. S.

- Julian T. Abeles
Ira Ashley
Bennett Cerf
Frank M. Folsom
Adolph Green
C. Russell Feldmann
Sol Jacobson
Warner LeRoy
Bertram Mayers
Phyllis Newman
Norman Rosemont
Arthur Wiesenberger
Bernie Wilens

Zanuck's Stand Re 'Chapman Report': Won't Tolerate Committee Dictation

By THOMAS M. PRYOR

Paris, Aug. 1.

In taking "The Chapman Report" to Warner Bros., Darryl F. Zanuck declared his independence of the executive committee that now is pulling the strings in the operation of 20th Century-Fox. He revealed here that he made the move with "great reluctance" as he did not desire to do anything which might reflect unfavorably upon the company.

The former 20th production chief, who founded the company with Joseph Schenck, added however, that "any future attempt to infringe his production autonomy will be met like I met the situation on 'Chapman.' I didn't like to do it, but it was better than making a compromise and then trying to live in an unhealthy situation."

Zanuck emphasized that he is hopeful there won't be any such recurrence. He also declared the move to Warners for this particular picture does not in any way affect the contract of his DFZ Productions with 20th. Fulfillment of the present commitment will keep him busy for the next two and a half years, and he again will be operating out of the 20th studio upon completion of his currently shooting "World War II" epic of D-Day, "The Longest Day."

Says Who?

Zanuck declared he invoked his contractual prerogative when "the committee" expressed concern that "The Chapman Report" might be "too controversial." He commented that he has been making pictures too long, and controversial ones, it might be noted, which turned into major boxoffice hits ("Grapes of Wrath" and "Gentleman's Agreement," to mention only two in a long list) to be dictated to at this stage.

Zanuck knocked down a rumor prevalent in London as well as Paris that "20th prez" Spyros P. Skouras had personally objected to the "Chapman" screenplay. "Spyros did everything he could to keep the picture with the company," Zanuck said.

Under his contract with 20th, Zanuck explained, "I have full production autonomy, but if there is a disagreement on costs they have certain rights and I have certain rights. When this dispute arose, that the subject might be too controversial, I exercised my privileges. It took one five-minute phone call to Jack Warner to set the deal."

Anti-Committee

Zanuck, who remains one of 20th's largest individual stockholders, refused to be drawn into any general discussion of the company's current problems. He did observe, however, that when pressed about rumors that he might return to again run production, that it's not possible to operate a studio successfully by committee and that he would never consider doing so under such conditions.

While "Longest Day" is before the cameras, Zanuck expects to make several quick trips to Hollywood to consult with his son, Richard, on preparation of such other projects as "Fate is the Hunter," "Incense to Idols," "The Short Cut" and "Shock Treatment," as well as to check into the film's editing and scoring of "Longest Day" is not expected to be completed until early next summer, after which Zanuck then will settle down for a protracted work stay in Hollywood.

As for the long projected—and as of the moment sidetracked—"De Luxe Tour," Zanuck assured he's going to make it. "I have a good script," he said, "but I have not been able to get the budget down to what it should be. That happens sometimes, no matter how hard you try, but I'm certain I will find the solution and then we'll go with it."

Steinberg In From L.A.

Heinz Steinberg, publicity head at the Paramount studio, will be in New York this week for a round of conferences with ad-pub chief Martin Davis and other reps of the ad-pub department.

Chief concern will be merchandising angles involved in upcoming product on a worldwide basis.

Don't Do as I Do

Boston, Aug. 1.

Maureen O'Hara, on a two-day round of personals, interviews, etc., here last week for Pathe-America's "Deadly Companions," asserted that while she happens to be freelancing, her advice to young thespians is to "stick to contracts." She added: "It's better for the young performers to have contracts. They need the protection and care of the studios."

Actress said her next stint would be for 20th-Fox.

Greeters Picked For TOA Powwow

Four Louisiana-Mississippi exhibs have been named cochairmen for the Theatre Owners of America convention at the Roosevelt Hotel, New Orleans, Oct. 8-12.

The four are Kermit Carr, prez of Paramount Gulf Theatres; Don Stafford, who operates the Capitol, New Orleans; Lloyd Royal, head of Royal Theatre circuit, Mississippi; and T. G. Solomon, prez of the Solomon circuit which operates in both states.

Exhib parley will be conducted jointly with the National Assn. of Concessionaires.

Five Prelim Pep Conclaves For 'King of Kings' First 26 Hard-Ducat Preems

Total of 26 reserved seat openings of Metro's release of Samuel Bronston's production of "King of Kings" in the fall will be preceded by five regional sales-promotion meetings of M-G personnel. Sessions were set by Robert Mochrie, M-G general sales manager, for Chicago, Aug. 15; Dallas, Aug. 17; Washington, Aug. 22; Boston, Aug. 24, and Detroit, Aug. 29.

Division and exchange managers, publicity and group sales representatives will hear the "Kings" policy outlined by Mochrie and Morris Lefko, who is in charge of the film's sales, with an analysis of the campaign by Ralph Wheelwright, promotion coordinator, and Emory Austin, exploitation head.

National Boxoffice Survey

Heat Trims Biz; 'Guns' New Champion, 'Fanny' 2d, 'Vita' 3d, 'Trap' 4th, 'Tammy' 5th

Warm weather is taking its toll at the nation's wickets this round, with only the strongest pix showing the stamina to keep on going at recent fast clips. Where rain has broken recent torrid heat waves, there has been a sharp upturn indicating that soaring temperatures are proving a major factor at the boxoffice.

"Guns of Navarone" (Col), which has been a close second in recent weeks, is pushing up to top spot this stanza. It is playing in some 14 keys covered by VARIETY currently, and going like a house-afire in all of them.

"Fanny" (WB), champ for three weeks in a row, is being edged into second position. "La Dolce Vita" (Astor), third a week ago, is holding onto third place this frame. "Parent Trap" (BV), which slipped back to sixth last stanza, is climbing to fourth spot. "Tammy Tell Me True" (U) again is winding up fifth, same as a week ago.

"Naked Edge" (UA) is capturing sixth place. "Voyage to the Bottom of Sea" (20th), which showed some promise last round, is landing in seventh place. "Francis of Assisi," also from 20th-Fox, is finishing eighth although quite spotty across the country.

"Spartacus" (U) is taking ninth position. "Goodbye Again" (UA), just getting started, is landing 10th money.

"Exodus" (UA), for months

champ, is slipping to 11th place currently, with pic starting out on some subsequent runs this week. "By Love Possessed," also from United Artists, rounds out the Top 12 pix.

"Never On Sunday" (Lope) tops the runner-up films, which also include "Romanoff and Juliet" (U) and "Saturday Night, Sunday Morning" (Cont).

"The Truth" (Kings) shapes as one of the more promising new entrants, being good in Baltimore, solid in N.Y. on longrun and big in Washington. "Cold Wind in August" (UA) looms torrid on initial weeks at two N.Y. theatres. "Honeymoon Machine" (M-G), also new, is okay in Pittsburgh but mild in Cleveland. "Misty" (20th), another newcomer, is okay in N.Y., but slow in L.A. and St. Louis. "Leda" (Times), also new, shapes lofty in N.Y.

"Carry On Constable" (Gov) is doing okay in Cincy, L.A. and K.C. "Rocco and Brothers" (Astor) continues socko in N.Y., playing two arty houses.

"Morgan the Pirate" (M-G) looks spotty this round, but is fine in Toronto. "Last Sunset" (U) shapes fine in Denver.

"Ben-Hur" (M-G) is rated mighty in L.A. for 88th week. "Ladies Man" (Par), fine in Louisville and Toronto, shapes slow in L.A.

(Complete Boxoffice Reports on Pages 8-9)

WRITERS: INCOME TAX PATSYS

New York Sound Track

The block-long crowds which greeted first day of "Francis of Assisi" at the Rivoli gave 20th homeoffice staffers a nice cool feeling on a very hot day. Especially since there was such a healthy percentage of ordinary civilians. . . The N. Y. preem of the pic benefited the Third Order of St. Francis by some \$10,500.

Joe Levine transplanting his permanent residence to a N. Y. apartment, though retaining his Boston manse. . . Mickey Mantle, Yogi Berra and Roger Maris of the baseball Yanks will bat some lines in U's "Touch of Mink."

Charlton Heston has a comedy role in Mel Shavelson's upcoming production of "The Easter Dinner"—and that's a switch. Some thought for a while he had become type cast, what with "Ten Commandments," "Ben-Hur" and "El Cid" coming one after the other. . . For reasons known perhaps best to Metro, "Private Love" has been retitled "A Very Private Affair." . . . Adela Rogers St. Johns set for a lecture tour (women's clubs, religious groups, etc.) in behalf of "King of Kings." . . . Oldtime actor, now distributor George K. Arthur vacationing in Bermuda, postcards (with apparent surprise) that VARIETY is available at the local drug store. . . Another title change: "The Greengage Summer," from the novel by Rumer Godden, is now "Loss of Innocence." To editorialize for a line, this is one of more understandable nomenclature switches, the new title being more appropriate to the theme and more provocative.

Add "Advise and Consent" casting: Peter Lawford and Paul Ford (as senators Life Smith and Stanley Dante), and boy player Eddie Hodges who'll play the son of Leffingwell (Henry Fonda).

Jocelyn Brando (Marlon's sis) has a featured part in U's "Ugly American" . . . Embassy Pictures will film the "I Married a Psychiatrist" tome. Harriet Parsons produces. . . Milton Goldstein, Sam Bronston's foreign sales aide, in Europe taking "El Cid" roadshow dates. . . Robert Preston and frau summering at their Rye digs after his "Music Man" chores on the WB lot.

U's "Come September" booked for the Music Hall after "Fanny" . . . U pushed out for global distribution rights to Bernard Glasser's "Sergeant Was a Lady," a service comedy ticketed for November release. . . Charlton Heston and director Anthony Mann now soundtracking "El Cid" in London. . . Ray Danton being pitched by an indie for a Joe Di Maggio biopic.

Among the vacationers this week: Taylor Mills, director of public relations for the Motion Picture Assn. of America; Jack Brodsky, 20th-Fox assistant publicity manager. . . The suspense is over: Boston formally banned Henry Miller's "Tropic of Cancer" July 24. . . Inga Swenson has wound up her film role in the currently shooting "Miracle Worker" . . . Mel Ferrer, through N. Y. earlier this week en route to Hollywood from Taormina, Sicily, where he picked up wife Audrey Hepburn's David di Donatello award for "The Nun's Story."

Local filmmaker Ernie Pintoff, heretofore known principally for his lively and offbeat cartoons, understandably proud since his first live-action featurette, "The Shoes," starring Buddy Hackett, won third prize in the experimental and avant-garde category at the Venice fest. . . Night people and friends gathered at the Bleecker Street Cinema here last midnight (Tues.) for a screening of Jonas Mekas' first feature, "Guns of the Trees." Emile de Antonio, who handled "Pull My Daisy," is doing the same for this one.

Samuel S. Sigman, formerly with Selznick Releasing, Paramount and Edward Small Productions, has joined Astor Pictures as assistant to sales veep George Josephs. . . Astor's Italo import, "La Dolce Vita," incidentally, starts two Borscht Circuit dates tomorrow (Thurs.) at the Academy in Liberty and Broadway in Ellenville. Pic is now showing in 25 keys with 35 more openings slated for this month and September. . . The Schine Circuit has appointed Sam Mills zone manager for the Kentucky division, succeeding Harold Sitter, who is now heading up a new affiliate of Schine Enterprises. . . Local indie firm, Vulcan Productions, plans to start production soon on screen adaptation of sci-fi novel, "The Flesh Eaters."

William Holden, now shooting 20th's "Satan Never Sleeps" in London, moves over to Paris afterwards to take one of the star parts in Darryl F. Zanuck's upcoming "The Longest Day" . . . Some 30 persons from the States, Iraq, England, Israel, France and Canada are attending the six-week summer film-workshop at New York U.

Harry Joe Brown, who produced the original "Capt. Blood" for Warner Bros. in 1935 with Errol Flynn, is off to Rome and Madrid to produce "The Son of Captain Blood," with Sean Flynn, son of the late star, in the stellar role. Another completion-of-the-cycle is Casey Robinson, original scripter, again doing the sequel of the Rafael Sabatini novel. Brown is meeting his wife, courturier Dorothy Gray in Rome, on last lap of a round-the-world trip, and both will summer in Europe, including Israel, before returning to their Hollywood base. Columbia releases the Brown-Randolph Scott pictures (Producers-Actors Corp. and Federal Telefilms Inc.).

Alan Ladd bought "Off the City Streets," Ladies Home Journal yarn by Lester Atwell, for production under his Jaguar banner, with son David to star and A. C. Lyles to produce. . . Harold Hecht has Yul Brynner with Tony Curtis in "Taras Bulba" for UA. . . Aaron Spelling completed original screenplay, "I Love My Wife But . . ." as initial feature under his new Caron Productions and wife Carolyn Jones to star. . . Phil Yordan registered several titles dealing with detective character "Vidoco" . . . James Nielsen will direct Walt Disney's European-located, "Bon Voyage" rolling Aug. 14 in Paris with Fred MacMurray and Jane Wyman.

Filed on the same day with the Secretary of State in Albany were certificates showing that Harbel Productions Inc., a Delaware corporation, had changed its name to Belafonte Enterprises Inc. and that Harbel Productions, Delaware company, had merged Belafonte Enterprises Inc. of New York, and Belafonte Presents Inc., of Delaware concern. Sidney M. Davis of Manhattan was the attorney.

Claudia McNeil and Sam Jaffe will play leads in Canadian film of Julian Mayfield's '58 novel, "The Long Night," Robert K. Sharpe, 30, tv-film documentarian, will produce and direct script, co-authored by him and Mayfield, with \$200,000 raised privately. Story's about a young Negro boy robbed of \$27 his mother's winnings in a numbers game, and his efforts to get it back.

Minelli's New Sharing Under 5-Yr. MGM Deal

Hollywood, Aug. 1. Vincente Minelli enters his first participation deal with new five-year Metro pact for his Venice productions. He will remain as di-

rector but won't produce. He expects multi-pic deal to encompass two films approximately every 18 months. New deal will not go into effect until Minelli completes "Two Weeks In Another Town." John Houseman production which goes on Rome locations in October.

NO MERCY SHOWN TO THE SPECIES

By MOSS HART

President, Authors League of America

(Long-pending Keough Bill (HR 10) has been before Congress for years. This time up the previous verbal hearings of 11 days were limited to a single day but with parties invited to submit briefs. Text which follows sets forth the Authors League thesis that writers in America are shabbily-treated stepchildren compared to payroll employees and business enterprisers.—Ed)

Professional writing is not the easiest or the safest way to make a living. Along with other professions, it shares one peculiar disadvantage—a vestige of the "old frontier"—that with each new venture, each new book or play, the author must gamble his financial resources; one, two or three years of his life, and a considerable amount of hard work, solely on the quality of his own talents and skills, in a speculative and mercenary "market." He must make this investment of money, time and effort—on his own, without compensation from employer or support from other sources—at the great risk of an absolute financial failure; after which he picks himself up and starts all over again.

Even when the professional author has a successful novel (or play) he has precious little to put aside for a "retirement fund." Whatever the Treasury allows him to keep after it has imposed high-bracket taxes on the "bunched" income from one, two, or more years of uncompensated labor, goes to pay-off the bills accumulated while he was writing his book and to support him while he writes the next one.

Therefore, the modest amount which H.R. 10 would allow him, by way of tax deduction and deferment, for payment into a pension fund, would be even more meaningful and more useful to him (and to other risk-taking professionals) than the tax-exempt moneys paid into pension funds for employees of business corporations who have the security of continuous employment and income.

While the author has, through bitter, personal experience, learned that the Internal Revenue Code is not an instrument of logic or consistency; that it is neither consistent in its treatment of various groups, interests and economic enterprises, nor fair in the distinctions which it makes between them—even he, cynical and resigned as he is, finds this particular discrimination between the employed and the self-employed difficult to comprehend. It is hard for him to fathom: why it is right and fair for one bloc of millions of American citizens to be assisted by tax deduction and deferment to create personal retirement funds; why it is wrong to give that same right to another group of millions of American citizens, who have the same problems, who have the same needs, who do the same work, who make the same valuable contributions to our country—and who will grow old just as certainly as will the employed taxpayers and who will need retirement security just as desperately as they will.

It is not a sufficient answer to say that tax assistance must be refused, the self-employed because it would cause a loss of tax revenues. We all know that other tax benefits and advantages (given to many groups and industries for a variety of reasons) cost the Treasury as much, or more.

Moreover, the present situation is not simply a matter of the self-employed being denied a privilege which the employed now have. Self-employed taxpayers are now being required, in effect, to help finance and pay for the retirement of employed taxpayers. If the hundreds of millions of dollars which

(Continued on page 92)

Powerful Film Union Votes Boycott Vs. Munich Riva Studio As Unfair

Frankfurt, July 25

Larry Tisch to Dish

Laurence A. Tisch, board chairman of Loew's, will make one of the speeches at the TOA convention Oct. 8-12 in New Orleans. Rest of lineup is still shaping. The circuit joined TOA just prior to last year's confab in L.A.

Skouras-Johnston Cue MPAA Return

Hollywood, Aug. 1. Spyros Skouras, 20th-Fox prexy, met today (Tues.) with Eric Johnston, head of Motion Picture Assn. of America, re chances of the company rejoining the MPAA fold. Session was held in Skouras' office on the 20th lot, and centered on complaints Skouras had against the Title Registration Bureau. 20th pulled out of MPAA June 9, claiming the bureau had cost it "lots of money" by alleged prejudicial treatment in the wording of disputed titles. Skouras indicated to VARIETY he was re-enrolling, but didn't know how soon. He said the heads of all other film companies had urged him to return in interest of industry unity. Skouras is agreeable, but is reported seeking changes in the Title bureau which wouldn't cause 20th future embarrassment or reported money losses. He had specific reference to "King Must Die," produced for 20th by Sam Engel.

20th's Dues Important

Continuing atrofness of 20th-Fox from the Motion Picture Assn. of America is resulting in an MPAA austerity program caused by the loss of 20th's membership dues of one-sixth the total MPAA budget.

Cutbacks so far have been limited to office-operating procedures but MPAA insiders are plenty worried about the penny-pinching which future may bring. Importantly involved is the Council of Motion Picture Organizations, which is supported largely by MPAA. Distributor members of MPAA allegedly are disinclined to go along with continuing support of COMPO and already have manifest their attitude.

The 20th resignation from MPAA has been felt in MPAA's refusal to go along with the recently-projected COMPO program of having ad-pub managers going to specially-called theatreowner meetings to sound off on exploitation campaigns.

Sunday Retrospectives For Acad Members

Hollywood, Aug. 1. Following in footsteps of the man he succeeded, Wendell Corey, prexy of the Academy of Motion Picture Arts & Sciences, will reactivate Sunday screenings for the membership originated by late Valentine Davies.

As a result three pic-based on Ernest Hemingway stories have been set for membership viewing "For Whom the Bell Tolls," starring Gary Cooper and Ingrid Bergman, Aug. 6; "To Have and Have Not," starring Humphrey Bogart, Walter Brennan and Lauren Bacall, Aug. 20, and "The Sun Also Rises," with Tyrone Power, Ava Gardner, Mel Ferrer, Errol Flynn and Eddie Albert, Sept. 3.

Arthur Knight, film critic for Saturday Review, will give a brief introduction before first pic, explaining purpose of screenings.

Following Hemingway will be a series on Dickens and Shakespeare films. Geoffrey M. Shurlock of Assn. of Motion Picture Producers is head of new Academy screening committee. Suggestions from members on future screenings are invited. Dates for Shakespeare and Dickens films will be announced shortly.

One of Germany's most powerful pic industry unions, the Deutsche Film Union, has declared a boycott on the Munich Riva Studios for unfair practices and too low salaries for film and television synchronization work, mainly dealing with American product.

Volker von Collande, prexy of the union, revealed that he and such stars as German film prizewinner Martin Held, Hans Lothar, Kai Fischer, Christa Keller, Peter Carsten, Hansjörg Felmy and Carla Hagen are among the group boycotting the major German studio.

In 1949, the cost of synchronizing a foreign film into German cost about \$20,000. Now it has dropped, because of all the competition, to an unworkable figure of under \$4,000, von Collande stated.

Because of this low fee, the synchronization must be finished in two or three days, even for multi-million-dollar productions starring Marilyn Monroe, Brigitte Bardot or Vittorio de Sica, whereas the original shooting took months. Now the "film stars without faces" are taking action to fight the continually dwindling salary and unfair working conditions which they have been receiving from Riva Studios, von Collande said.

The Riva plant makes about 100 of the 550 synchronization jobs dubbed annually in West Germany, but the working conditions for the actors have become worse and worse, the union claims. When working on tele series such as "Father Knows Best" or "Mike Nelson," both of American origin, the people who do the dubbing for the series are not paid for every part of the series, according to the actors' complaints. When there is overtime work, there is no overtime pay, they add. One is promised a certain salary for a job, and then paid less. And a cameraman is forbidden to fulfill other jobs even if he has no work at the time in the Riva Studios. So the actors claim.

There are 7,000 members of the Deutsche Film Union which has declared the boycott. They have been joined by Austrian artists and have also received letters of support from the head of the Union of French Film and Television Workers, and the general secretary of the European Assn. of Film and TV Workers.

Meanwhile, the word from Riva is that they have been forced to cut back and reduce salaries in order to keep in business.

"We will also have to eliminate these people boycotting us from our television films," according to the official answer from Riva.

Dr. Hans Ritter of the Riva firm added, "There are plenty of actors available. We can hire them for this money and we can hold out."

Bob Selig to Boss NT&T's Theatres

Hollywood, Aug. 1.

Robert W. Selig has been switched to general manager of theatre operations for National Theatres & Television by prez Eugene V. Klein. He'll fill the post vacated two months ago by the retirement of M. Spencer Levy.

Klein says Selig will have full sway over theatre operations and will report direct to the prez. He also indicated appointment of Selig limits the authority of vice prez Sheldon Smelting, who, he said, will have no jurisdiction in this field.

Selig comes to the theatres from his past as head of NT&T's Fox-Intermountain circuit in Denver, where he was since 1958. He also relinquishes the presidency of Fox-Midwest Theatre, in Kansas City, which post he held since '60. He joined the chain in 1939.

Locarno Film Fest Reviews

Itiadrnanath Tagore (INDIAN—DOCUMENTARY)

Locarno, July 25. Ministry of Information release of a feature film production. Written and directed by Satyajit Ray. Running time, 50 MINS.

Weekly in an Indian Director... place in today's society. But it does it by so much repetition that it lapses into boredom. Lack of communication makes this tedious rather than revealing. It is only for film clubs or perhaps some arty chances abroad.

Camera interminably follows a salesman who is preceded everywhere by one one else. At other times he meets a girl. Film plots on and on, finally to make its point that everybody is guilty for this man's alienation.

A fitting commentary, music, etc. The total combination of all factors make this a statement and tribute to a man instead of a documentary. It is also a tribute to Ray's flair and ability.

El Brazo Fuerte (The Strong Arm) (MEXICAN)

Locarno, July 25. Release of a feature film production. Directed by Giovanni Corpora. Running time, 85 MINS.

Forbidden it, its home country, this film is a takeoff on smalltown politics and life. It has stung and insight it somewhat formalistic at times. This looks a possible arty entry or Latino lingo possibility for the U.S.

This manages to keep its spoofing always incisive and clear as it takes potshots at corruption, backwardness and self-liners in good visual terms. It may lack the depth and character to make the tale more rounded but makes its points in a fun manner.

A survivor comes to a small town where he is first mocked. But a letter from the government, never disclosed, makes him a hero and he wins the girl of the town's richest man. He then takes over the town and becomes a ruthless exploiter to finally get his comeuppance in an accident.

For a first pic, Dutch-Italo filmmaker Giovanni Corpora shows a biting imagery. Theme is clear enough for comprehension in any tongue. Technical credits are good and playing properly broad with on-the-spot lensing.

Quand Nous Etions Petits Enfants (When We Were Children) (SWISS)

Locarno, July 25. SPN Films release of Harry Brandt production. Directed, screenplay, editing and camera by Harry Brandt. Running time, 50 MINS.

This documentary covers a year in the Jura mountains district of Switzerland as seen via a group of school children. It is a tender look at the country. However, its length relegates this more for video use than for theatrical possibilities since it is a fragile pic without the sweep for wider chances. It is also in 16mm and blowing it up to 35mm might lose too much film quality for theatrical possibilities.

Director Harry Brandt shows a feeling for children and the seasons. Made for a teacher's org, it naturally tends to be paternalistic. Brandt's touch and feel for the land and the people partly overcomes this.

Der Zukunft Ist Palling (The Future Is Finished) (SWISS)

Locarno, July 25. Hook production on and release. Written and directed by Gunter Grunda. Running time, 45 MINS.

Avant garde pic is an attempt to show man's almost mechanical

member of a young Communist organization. But it is the good-natured treatment and acting that give this its tone and appeal. The youthful couple's ingenuous love scenes are well etched. A series of comic interludes are directed with invention.

The technical credits are fair but this has a verve and freshness that make it a light, pleasing item. Director Yakov Segel looms a new director to give knowing emotional lightness to the usually sombre Soviet fare. Made in Yalta by a new company, it bodes a further change in Soviet films.

Ludzie Z Pociagu (Panic on the Train) (POLISH)

Locarno, July 25. Polski State Film release of a production. With Janina Traczky, Andrzej May, Jerzy Bock, Maciej Damiecki. Running time, 90 MINS.

A wartime incident serves as the framework of this crucible pic which has a feeling for character, pacing and action. This all goes to make this a taut, telling vehicle with possible arty chances abroad.

A train comes into a smalltown station and a group have to be left behind when two coaches are found unusable. While waiting for another train to take off for Poland, the local German station head gets drunk but gives an alarm before passing out. (It is 1943).

Pic concerns the attempts to get the passengers on a train before the Germans swoop down. The characters are mostly neatly blocked out.

There are the good and the bad, the heroic and cowardly. The Germans do come and find the German official, missing, but it's all cleared up without any reprisals.

This points up that heroic people were not necessarily Communists. This solid pic looms a possibility for Yank arties. Kazmierz Kurt, a new director, keeps this tale suspenseful and honest.

Scano Boa (ITALIAN—SPANISID)

Locarno, July 25. Lombarda Ara Lora production and release. Stars Jose Suarez, Carla Gravina; features Alan Cuny, Gianfranco Penzo, Emma Pennella. Directed by Renato Dall'Ara. Running time, 90 MINS.

Melodramatic look at an impoverished Italo fishing town called Scano Boa. It is sans the needed characterization, feeling and tresping. It lapses into a sudy, unreal pic with little export chances except for Latino maris.

A young girl is taken by her father to the village and is raped by a local Don Juan. The lack of fish leads to poor days. Her father is killed. The birth of the child gives the rapist a change of heart and an acceptance of the girl.

Ordinary technical credits hint at a skimpy budget. Acting cannot do anything with the stereotyped roles except for a moppet. Otherwise, the players display forced dramatics.

Proshaito Golubi (Goodbye Dove) (RUSSIA)

Locarno, July 25. Sovietest release of Yalta Film production. With Alexei Loktev, Svetlana Savolova, Y. Telegina, S. Plotnikov. Directed and written by Yakov Segel. Running time, 90 MINS.

Tender tale further points up the Russo film thaw. Propaganda is there but satirized. Its tale of young love has sentimentality without being mawkish. Fairly lightweight, this is mainly a specialized entry for the foreign market.

A young apprentice gas man balks at the tip-taking of his boss and goes over his head to do his work sans eliciting money. He falls for a young medical student and finally becomes engaged to her before leaving on a trip as a

A Cold Wind In August

Skilfully executed study of an experienced nympho-stripper's seduction of a green young lad. Yet another example of modern screen's almost morbid preoccupation with distorted sex. Pic lacks Code Seal, is strictly for special houses. Prospects debatable.

Hollywood, July 25. Aidart Pictures release of Philip Hazleton production. Stars Lola Albright, Scott Marlowe. Features Joe de Santis, Herschel Bernardi. Directed by Alexander Singer. Running time, 79 MINS.

No matter how well Vladimir Horowitz might play "Chopsticks," it would still be "Chopsticks." By roughly the same token, all the exceptional ability that went into the cinematic execution of Burton Wohl's "A Cold Wind In August" is levelled to the common denominator of its subject—a short course in the seduction, care and feeding of a healthy 17-year-old boy by a nymphomaniacal 28-year-old stripper.

Had all the directorial, photographic and histrionic savvy and ingenuity that is demonstrated in the chemistry of this film gone into a project of loftier merit and significance, something of special import and value might well have transpired. But, as in so many other pictures of recent vintage, the preoccupation is with sex in a distorted state, undeniably a part of life but blown out of all proportion, in modern, post-Freudian cinema times, to its natural status in society.

The commercial question rears its ugly head. What do you do with a hormone opera of considerable quality? This is no attraction for general runs. The Phillip Habelton (Troy Films) production and Aidart Pictures release must make its way in the art house sphere, where its fate will be determined by initial critical reaction and the disposition of arty clientele to the provocative siren song of cinema sensuality manufactured in America which, in the highbrow circuit, often rates second to the sexy art stuff shipped here from abroad.

Wohl's screenplay, from his novel, plants the handsome super's son (Scott Marlowe) in the flashy upstairs apartment of a sultry body-goddess (Lola Albright) who is on a kind of annual three-month vacation in respectable anonymity from the questionable life she leads the other nine. Passion matures into love, but the romance goes ker-plop for the lad when he discovers she is not the madonna he naively believed her to be, leaving the lady crestfallen, heartbroken and alone with her over-active libido.

The tenor of performance in this film is exceptionally high. Since uniformity of cast excellence is a definite sign of directorial prowess, the part played by director Alexander Singer in coaxing top performances cannot be underestimated. Additionally, he has endowed his picture with a blunt and powerful realism. His actors seem perfectly at home in the N.Y. environment. Their language (via Wohl) is the language of hip New Yorkers, their actions (via Singer) the natural actions of the Manhattan street scene and private realms a few stories above or one flight below street level.

Mutter Courage Und Ihre Kinder (Mother Courage and Her Children) (EAST GERMAN—SCOPE)

Locarno, July 25. DEFA production and release. With Helene Weigel, Angelika Hurwicz, Ekkehard Schall, Heinz Schubert, Ernst Busch, Wolf Kaiser, Regine Lutz. Written and directed by Peter Palitzsch and Manfred Wekwerth from play by Bertolt Brecht. Camera, Heinz Ulrich. Bruno Seltlich. Gunter Muller; editor, Ella Kieberg-Ensink; music, Paul Dessau. At Locarno Film Fest. Running time, 150 MINS.

This was made by the East German Berliner Ensemble legit rep company of the late playwright Bertolt Brecht. It is primarily an attempt to put the direction of Brecht on film. So this epic tale of war profiteers remains essentially theatrical. Therefore it is somewhat lacking in pic interest but of curio value for possible specialized spotting and a definite video-type pic on its theme plus university chances.

Tale unfolds during the interminable 17th Century wars of Europe. It concerns an enterprising woman who follows all armies and sells them things. But in the process she loses her natural child begotten by many soldiers and ends up following the armies as a pulling her old and battered wagon.

Done in a studio, the original sets are still represented, if on a bigger scale. Film gets closer to the protagonists but still remains a strange cross between film and legit. It is mainly worthwhile via the brilliant tresping of Helene Weigel, as the crafty, Mother Courage as well as that of some others. Not as forceful as on the stage, this still holds interest. Its length and form slant this for spotty film chances. Pic is technically excellent.

The strident, cutting songs of Paul Dessau and Brecht also effectively underline and comment on the action. Use of split screen tactics are also of note. But this is mainly a hybrid pic, neither filmic enough for theatres or theatrical enough to give the full idea of a play. But it has the poetics, bite and force of Brecht's original.

Armored Command

Uneven World War II adventure hampered by over emphasized but unconvincing melodramatic facets. Modestly salable as an exploitation entry.

Hollywood, July 24. Allied Artists release of Ron W. Alcorn production. Stars Howard Keel, Tina Louise, Warner Anderson, Earl Holliman. Directed by Byron Haskin. Screenplay, Alcorn; camera, Ernest Haller; editor, Walter Hinnemann; art director, Hans Berthel; music, Bert Grund sound; F. W. Dustmann, J. Rapp; assistant director, Frank Guthke. Reviewed at the studio, July 24, '61. Running time, 98 MINS.

In "Armored Command," writer-producer Ron W. Alcorn has attempted to weave an intimate melodrama into a cold, hard account of military strategy at a critical juncture during World War II. But his formula doesn't jell. Milady's bedroom becomes the strategic center of interest, at the expense of the film's potentially more compelling and rewarding combat facets. Exploitation should help bring out the action fans, but the Allied Artists release may prove a bit shopworn, sluggish and disjointed for the average war picture buff.

Alcorn's romantic story implicates a decent sergeant (Earl Holliman), an opportunistic private (Burt Reynolds) and a lascivious Nazi spyette (Tina Louise) who has been dispatched by the enemy to determine and report just what the 7th U.S. Army has in mind to defend its precarious position in the Vosges Mountains.

While the boys are scrapping over her affections, Miss Louise makes her report and almost brings about Allied disaster. But not quite, thanks to hard-bitten, Patton-like Col. Devlin (Howard Keel), who saves the day. As the Yanks in tanks repulse the Germans, Miss Louise commits a kind of Mata-Hari-Kari by gunning down Reynolds in the midst of enemy attack to avenge his smaller-scale attack the night before. This is virtual suicide because Holliman is a witness to the treachery. Placing duty before love, he trains his machine-gun on her as she stares, Juliet-like, on a balcony, and fires away.

Keel is competent as the colonel, Holliman properly perturbed and convincing as the sarge. Reynolds adds color and excitement. The latter two engage in a bout of a no-holds-barred brawl that gets the film out of the doldrums for a few moments. Usual interest is also hyped by the presence of anything-but-teeny Tina Louise, who, when she tends to be in her snacking, Carleton Young, Warner Anderson and Maurice Marsac perform creditably. Prominent among the stereotypes in Holliman's small squadron are James Dobson (Arab), Marty Ingels (Finhead) and Clem Harvey (Tex.).

It seems as if a war picture just wouldn't be complete without an Arab, a Finhead and a Tex on the premises.

The film ends in a burst of combat, ably helmed by director Byron Haskin, lensed by camera man Ernest Haller. Special effects by Augie Lohman invest the action passages with authenticity, and the bleak, snowy Continental countryside setting instills a realistic atmosphere into the overall proceedings. Bert Grund's score and Walter Hinnemann's editing are satisfactory contributions. Tube.

Col. Devlin... Howard Keel... Tina Louise... Earl Holliman... Carleton Young... Burt Reynolds... James Dobson... Marty Ingels... Clem Harvey... Maurice Marsac... Thomas A. Ryan... Peter Capell... Charles Nolte

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Whistle Down The Wind (BRITISH)

Hayley Mills faces stiff mop-top competition in a fascinating film which could have been mawkish. This is sincere, touching, funny production done with taste and skill. It's a little gem, worthy of a b.o. chance.

Rank release of Allied Film Makers presentation of a Richard Attenborough & Bryan Forbes production. Stars Hayley Mills, Bernard Lee, Alan Bates. Directed by Bryan Forbes. Screenplay by Keith Waterhouse, Willis Hall, from Mary Hayley Bell's novel; camera, Arthur Ibbetson; editor, Max Benedict; music, Malcolm Arnold. At Odéon, Leicester Square, London. Running time, 99 MINS.

Richard Attenborough and Bryan Forbes, the team that turned out "The Angry Silence," have created a remarkably good film in "Whistle Down the Wind." They have taken a modern, sentimental-religious subject and treated it with care, taste, sincerity, imagination and good humor. One of the best British pix to emerge from the British stable for some time. "Whistle" has Hayley Mills as its main marquee bait. This looms a first-rate prospect with any audience. Possible snag for American audiences is the authentic North country accents particularly of the children. But it's a risk worth taking.

Films which have a religious background must face the possibility of giving offense. But this one skillfully and tactfully avoids the pitfalls and a cinemagoer would have to be hyper-sensitive religious-wise to find anything with which to take exception.

The film was shot entirely on location in the bleak, raw countryside around Burnley in Lancashire. This harsh landscape has been superbly caught by Arthur Ibbetson's camerawork, which cheerfully and effectively even ignores the rain in certain sequences. Based on Mary Hayley Bell's novel, it is a slight but human story of faith seen through the eyes of children. Three small children, leading a lonely life on their father's farm, stumble on a ragged, unshaven man taking refuge in their barn. Startled when a terrified, Hayley Mills asks who he is, the stranger is so relieved at finding the intruder is merely a child that he involuntarily swears "Jesus... Christ."

The children take the remark literally. They believe he has returned to earth and make it their secret to protect him from the adults who they believe will crucify him again. In fact, the man is a murderer on the run. It may strain belief that modern children should accept such a naive theory, but it is written, directed, and acted with such complete sureness that it all seems completely credible.

Keith Waterhouse and Willis Hall have fashioned a screenplay which combines humor, sentiment and tension with remarkable insight. There are many pieces of New Testament symbolism but they are introduced with subtlety and arise naturally from the action. For instance, the betrayal is innocently done by a child at a birthday party. The local bully twists, a smaller boy's arm and three times makes him deny that the fugitive is, indeed, Jesus Christ. Finally, when the police close in and risk him, he stands with arms raised quite naturally, but the implication of the Crucifixion is clear in the pose.

Bryan Forbes makes an auspicious debut as a director with this film which never falters into maudlin sentimentality. He has coaxed some outstanding performances from a bunch of local kids. Only their leader, young Miss Mills, ever saw a script before. Result is complete authenticity. Miss Mills, now a vet of four films, is hard put not to have the film stolen from her by some of the youngsters. But she gives a thoroughly moving, likeable performance. Little Diana Holgate plays with assurance and Alan Barnes, a snub-nosed, knowing seven-year-old, in fact does steal

most of the scenes in which he figures with his natural comedy.

Alan Bates as the mysterious stranger handles a very difficult role brilliantly. Bates is a well-known stage actor but virtually a newcomer to pix. Bernard Lee is splendid as the children's gruff father and Norman Bird amusing as a handyman. Others who impress in lesser roles are Elsie Wagstaff, as a stern aunt; John Arnatt, as a parson; and Diane Clare and Patricia Heneghan in two tiny cameos. Malcolm Arnold has contributed a haunting score.

Forbes and all connected with "Whistle Down the Wind" seem the utmost for their work. In print, it is difficult to create its special flavor without overplaying the religious theme but this has a poignancy, delicacy and yet down-to-earth robustness which makes it holding, entertaining. Rich.

After Mein Kampf

More Nazi atrocities via a splicing of old footage from various points. Exploitation angles could help—a little.

Release as yet uncut for Joseph Brenner production. Written and directed by Ralph Porter. Narrator, Jonathan Fawcett; editor, Stan Norvin. Screened in N.Y. July 27, '61. Running time, 74 MINS.

Latest compilation of library scenes of Nazi horrors plus some theatrically-staged footage reputedly reproducing actual incidents makes for an unimpressive continuation of a trend. "After Mein Kampf" proclaims for itself via the narration a nobility of purpose in being a reminder of Third Reich beastiality. But it also, and more strongly, mirrors opportunistic motivation.

Producer Joseph Brenner has pieced together stock shots of marching German soldiers in joyous military song, Hitler tirading before multitudes of frenzied followers, gas chambers and crematories and the ghastly views of bodies.

Incorporated, too, are scenes apparently taken from theatrical features. One is a crude episode in which a German soldier rapes and kills a Norwegian girl who is shown in full view naked to the waist. Another revolting addition has prostitutes forced into an experiment concerning the resuscitation of a near-dead man through the warmth of contact with the girls' bodies.

Film also undertakes to be provocative by posing the question as to whether Hitler still is alive. That's pretty shabby even in this kind of commercial enterprise.

Juana Gallo (MEXICAN-COLOR)

Mexico City, July 25. Peliculas Nacionales release of Producciones Zacarias production. Stars Maria Felix, Jorge Mistral, Luis Aguilar, Christiane Martell, Ignacio Lopez Tarso. Features Rita Macedo, Rene Cardona, Marina Camacho, Jose Alfredo Jimenez, Nora Murayama, Armando Saez, Alberto Barros, Antonio Raxel, Manuel Dondé. Directed by Miguel Zacarias. Screenplay, Miguel Zacarias from his original; camera (Eastmancolor), Gabriel Figueroa; music, Manuel Esperon. At Roble, Mexico. Axiel theatres in Mexico City. Running time, 129 MINS.

While critical comment in the Mexican press on this biopic of the legendary Zacatecan heroine of the Mexican revolution, Juana Gallo, who became a sort of Mexican Joan or Arc, is divided, the fact is that, within its limits, the film is a tribute to the ideals of the Mexican revolution and the personalities that played a part in this social upheaval.

There is a slight tendency to overact on the part of Maria Felix, in the title name role, but there are moments when she does portray the bitter, angered woman who becomes a leader because her man is slain by the forces of usurper Victoriano Huerta. Juana Gallo in real life fought on the side of constitutional forces, with victory culminating in the tremendous battle for Zacatecas, brought to the screen with full impact by director Miguel Zacarias.

Jorge Mistral, as a military man ruled by honor and duty; Luis Aguilar, cast as a man of the people turned warrior; and Ignacio Lopez Tarso, who represents a campesino (farmer) turned into a fighter, give the best performances. Christiane Martell is satisfactory as a saloon entertainer who turns many hearts. Rita Macedo, in a brief role, as an articulate villager who cries out against hunger and

misery, is very effective and believable.

This is by no means a political picture or one that presents the doctrines of the Mexican Revolution. Hence, the press here in general claims that the "true motion picture depicting the Mexican revolution is still to be made." Director Zacarias was not looking for a significant film in capturing the spirit of the revolt, with ideals, faith, cruelty, self-abnegation, spiritual values, etc. of the upheaval. He took an episode, admittedly dressed it up fictitiously for greater impact. And he has turned out a production that is adapted to his leading lady Miss Felix, and the tastes of the Mexican public. While this picture does not have the stature of a film to win much festival acclaim, it is a stirring drama that entertains in its own right.

The splendid photography, as usual, of cameraman Gabriel Figueroa, adds to the dramatic scenes, especially the battle scene which, despite the fact that it makes no mention of Pancho Villa, Tomas Urbina, Filixe Angeles and other generals who were part of this famous duel of arms, is one of the most exciting made in Mexico. No matter about its hewing to the line of truth, which obviously it does not.

As an aside, the real Juana Gallo died in poverty and obscurity in October, 1959. After having given her all for popular causes, she wound up a mere seller of "tacos" (tortillas filled with meat, cheese, etc.) in the railway station of Zacatecas. But she had become a legend, and a ballad of Juana Gallo was one of the popular Mexican songs. It was actually this ballad that touched off making this picture.

Picture is one of the most ambitious efforts to date, has a cast of top Mexican players, represents much work and money investment. Film will be a moneymaker for years to come, whatever the comments on its artistic merits. Emil.

Vancouver Film Fest Review

Cinderella (RUSSIAN-COLOR)

Vancouver, July 25. U.S.S.R. Ministry of Culture release of Gorky Film Studios production. Stars Raisa Struchkova, Gennadi Lediakh, Elena Vinke; features the Ballet Troupe and Orchest. of State Academic Bolshoi Theatre. Directed by Alexander Roustislav Zhakarov. Camera, Alexander Ginsburg; music, Sergei Prokofiev; editor, Bitukova. At Vancouver Film Fest. Running time, 90 MINS. Cinderella Raisa Struchkova Prince Gennadi Lediakh Stepsister Elena Vinke Haughty Lesma Chadarain Spiteful Natalya Rizenko "Cinderella's" Father Alexander Pavlovov

FARIES OF THE SEASON Spring Yekaterina Maximova Summer Elena Rabinikina Autumn Marina Kolpakova Winter Natalya Taborova This late entry from the U.S.S.R. arrived unheralded to provide the Vancouver Film Fest with an unexpected North American preem and ballet buffs with a satisfying screen version of Serge Prokofiev's widely known ballet. Produced by the Gorky studios in Moscow, this film features the ballet troupe and orchi of the State Academic Bolshoi Theatre. It is highlighted by two rising stars in the persons of Raisa Struchkova, as Cinderella, and Gennadi Lediakh, as her Prince Charming.

There are no deviations or innovations imposed on the venerable fairy story as it unreeals with simplicity and charm. The beauty of the film lies in the stunning virtuosity of the choreography and the fidelity of sound track recording of Prokofiev's rich score. To a non-balletomane's jaundiced eye, this is far and away the best filmed ballet seen to date and surpasses all previous Russian efforts as well as British productions in this limited field.

Sovcolor lensing is both soft and brilliant to key the mood and pace created by the score and story line. Editing is sharp throughout. Camera work is particularly noteworthy as it catches intricate footwork unerringly. Although pic is in standard ratio, the wide sweep of the staging is never lost. And it is always apparent that this is ballet staged for filming, not a film version of a theatre presentation. Subject matter obviously makes this a limited arty house import

Moscow Film Fest Reviews

Big Request Concert (AUSTRIA)

Moscow, July 25. Oester Film production and release. Stars Charles Thompson, Linda Christian, Edmund Purdom. Directed by Arthur Maria Rabenalt. Screenplay, Felix Ullendorff. Rolf Olsen, camera. Walter Tuch. At Moscow Film Fest. Running time, 115 MINS.

Austria has one of the smallest film industries in Europe and has, with rare exceptions, not been noted for the quality of its productions. This is one of the below average films to come from that country. It did little credit to the Austrian industry and hardly merited a place in an international fest.

For the biggest part of two hours, the contrived screenplay describes how a little girl helps her widowed father, a distinguished conductor, to find happiness with the right woman. It is a cliché-ridden script, oozing with naive sentiment, leisurely directed and casually edited. The promise cast, headed by Charles-Thompson, Linda Christian and Edmund Purdom, vainly battle uphill against such undistinguished material. Myro.

A Revolutionary Family (CHINA-COLOR)

Moscow, July 25. Peking Studios production. Stars You Lan, Soun Dui-hue, Tchian-Lian. Directed by Chou Khoua. Screenplay, Sia Yan and Chou Khoua. camera, Tsian Tsian. At Moscow Film Fest. Running time, 118 MINS.

Not much is known in the West about Red China's film industry, but if its contribution to the Moscow festival is a typical example, there is not much to worry about. "A Revolutionary Family" is one of the poorest pictures ever to be entered at any fest. It is long, tedious and repetitious, loaded with propaganda clichés, and with an extremely naive script. In great detail the plot describes the experiences of a single family

during the prolonged Chinese civil war period. It pinpoints the growth of political consciousness towards the "Communist Party." Film is well-timed, but in almost every way, though the color is adequate. The technical level is just fair. Myro

Tonight A Town Dies (POLISH)

Moscow, July 25. Film Polski Warsaw production and release. Stars Witold Lipinski, Beata Tyszkiewicz, Daria Szaflarska. Directed by Leszek Polakowski. Screenplay, Leon Ruchlewski. Jan Ruchlewski, camera, Bogdan Lichy. At Moscow Film Fest. Running time 92 MINS.

This is a maturity about Polish productions which is reflected in this gem, but sincere story of a concentration camp inmate who escapes while being transported to Dachau, and then hides out in Dresden. Unfortunately, the mood is not sustained. It starts out as an exciting chase story, but switches half way through to focus attention on the American bombing of the city. Though competently made and intelligently directed, the variation in plot robs the film of much of its dramatic impact. This emerges as a lightweight prospect for Western audiences.

The leading role is smoothly interpreted by Andrzezej Lipinski. First part of the pic, when he is on the run from the Gestapo, is holding and dramatically exciting. The cat and mouse adventures with the authorities build up to an intense pitch but suddenly it all falls flat when the emphasis is on the destruction of the city. There is a note of authenticity about the devastating raids on Dresden, but they are out of key, so far as the rest of the picture is concerned.

There is a touching performance by Beata Tyszkiewicz and also a worthy contribution by Danuta Szaflarska, who is one of Poland's best known actresses.

Technically the film is first rate, with fluent direction, confident editing and smooth camerawork. However the technical efforts are lost in the confused style of the finished picture. Myro

San Sebastian Fest

La Carcel De Cananea (THE CANANA PRISON) (MEXICAN-COLOR)

San Sebastian, July 25. CISA release of Raul De Anda production. Stars Pedro Armendariz, Augustin De Anda, Sonia Furia, Teresa Velasco. Directed by Guillermo Caetano De Anda. Screenplay, Leonardo Mendez. I. Y. Alito. Music, camera, Eastmancolor, Rogelio Solano. Editor, S. Tazano. At San Sebastian Film Fest. Running time, 72 MINS. Pedro Armendariz Augustin De Anda Sonia Furia Teresa Velasco

Though a familiar outer situation in its basic tale of a dedicated, almost cruel policeman bringing back an escaped prisoner, who is really a good man innocent in this case, film has a snap and feel for character which makes its obvious unfulfillment emerge at times. It looms a good La-no circuit bet for the U.S., with enough action aspects for dunder use.

The policeman traps an escaped youth accused of killing the father of his fiance. On the way back they lounge and he tries to make various excuses only to be thwarted. But the impact and building of feeling by the character and types make this section a telling, progressive portion of this short last pic.

The two become friends after battle, and along each other, with a growing liking and mutual admiration. Then the real culprit is unmasked at the end. Pedro Armendariz is properly bluff and brutal as the policeman, while Augustin De Anda has a provocative, canny quality which makes him both sympathetic and a man of stature as the innocent prisoner.

Technical qualities are good and locations well utilized. This is a small picture that, nevertheless, being a unique entry by its concision and patness. But there is enough bite, verve and intermittent insight to make this an okay entry on both sides of the border. Myro.

Hollywood: The Golden Years (U.S.)

Wolper Styling Productions. In release of David L. Wolper (Jack Haley Jr.) production. Directed by Wolper. Narrator, Gene Kelly. Cast includes Hollywood stars of the silent era, seen in sequences from some of their best-known films. Script, Sidney Skololsky. Music, Walter music, Elmer Bernstein. Editor, Philip R. Rosenberg. At Vancouver Film Fest. Running time, 53 MINS.

"Hollywood: The Golden Years" was submitted to the Vancouver Film Fest as a feature-length documentary of the silent era of pictures and proved to be a fascinating parade of the greats of yesteryear. Starting with "The Great Train Robbery" of 1907, film spans the years to the coming of the sound track in 1927, with Al Jolson's "The Jazz Singer."

There are reminders of Charlie Chaplin, Rudolph Valentino, Douglas Fairbanks, Mary Pickford, Gloria Swanson, Harold Lloyd, Greta Garbo and John Barrymore as they appeared in some of their most-known pix. Result is a melange of silent era.

Producer David Wolper and film editor Philip Rosenberg made sacagacious selection of footage received from 20th Fox, Metro, Warners, Paramount, U.A., United and others. Narration is by Sidney Skololsky and Malvin Wald. Sometimes fulsome but in the main factual, and not overly sentimental. It gets a sympathetic reading from Gene Kelly, who appears on-camera only briefly, at intro and fade-out. Music by Elmer Bernstein is in keeping with nostalgic flavor of the pic and heightens the mood without being obtusive.

Funny today is Rudolph Valentino's love making with Vilma Banky. Audience was awed by spectacular action of oldies "Birth of a Nation," "Intolerance" and the still-impressive chariot race from the 1926 "Ben-Hur."

"Golden Years" is slated for television exposure via NBC under sponsorship of Procter and Gamble. Shaw.

**L.A. Offish; 'Voyage' Brisk \$21,000,
'Tammy' Good 14G, 'Pepe' Boffo 28G;
'Goodbye' Loud 13G, 'Vita' Huge 25G**

Los Angeles, Aug. 1. — Two strong multiple bills are not proving enough to offset a decline currently at first runs here from the level of the last two weeks. "Pepe" in first general release, looks to land whopping \$28,000 in three theatres. "Voyage to Bottom of Sea" also plays in three houses, is leading for a haul \$21,000 or close.

Another newie, "Tammy Tell Me True," looks good playing three spots in first week. "Goodbye Again" looms lively \$12,000 in second round at the Chinese. "Francis of Assisi" is rated fine in second at Fox Wilshire.

"La Dolce Vita" shapes mighty \$25,000 in second session day-dating two houses. "Guns of Navarone" is great in fifth at Warner Beverly.

Estimates for This Week
Hollywood, Loyola, Los Angeles (W-C) Metropolitan (756; 1,298 2,019; 90-\$1.50) — "Voyage to Bottom of Sea" (20th) and "Squad Car" (20th) Boffo \$21,000. Last week, Hollywood. "Naked Edge" (UA) (2d wk) with "Homicidal" (AA), \$4,960. Loyola, "Naked Edge" (UA) with "Minotaur" (UA) (2d wk), \$4,370. Los Angeles, "Curse of Werewolf" (U) and "Shadow of Cat" (U), \$6,418.

Hillstreet, Pix, Wiltern Metropolitan, Prin-SW (2,752; 756; 2,344; 90-\$1.50) — "Tammy Tell Me True" (U) and "League of Gentlemen" (Rank), Good \$14,000. Last week, Hillstreet, Nikki (BV) with "Green Helmet" (M-G) (2d wk), \$4,800. Pix, "Curse of Werewolf" (U) with "Shadow of Cat" (U) \$4,200. Wiltern, "Ladies Man" (Par) with "Love in Goldfish Bowl" (Par) \$5,500.

State (UA) (2,404; 90-\$1.50) — "Sun Lovers Holiday" (Indie) and "Career Girl" (Indie), Drab \$3,200. Last week, "Young Sinners" (Indie) and "Naked in Deep" (Indie) \$5,500.

Four Star (UA) 868; 90-\$1.50 — "Watch Your Step" (Magna), Fancy \$6,000. Last week, "Pepe" (Col) (13th wk 5 days), \$2,500.

Warrens, Iris Metropolitan — (Continued on page 20)

**'Double' Fast \$7,500 In
K.C.; 'Guns' Great 16G,
'Trap' Socko 15G, 2d**

Kansas City, Aug. 1. — Single newcomer enters the first-run scene this week, as local cinemas generally ride with holdovers. "On the Double" at Paramount is doing nicely on opener. "Guns of Navarone" is proving sock at the Plaza in second round. "Parent Trap" continues big at Uptown and Granada in third. "Tammy Tell Me True" at Brookside and "Naked Edge" at Roxey are both doing well, and will stay on, latter into fourth and "Tammy" into third. Weather has been cool and damp.

Estimates for This Week
Brookside (Fox Midwest-Natl. Theatres) (800; \$1) — "Tammy Tell Me True" (U) (2d wk), Bright \$6,000; holds, Last week, \$7,500.

Capri (Durwood) 1,280; \$1-\$1.80 — "Spartacus" (U) (2d wk), Steady \$4,000. Last week, same.

Crest, Riverside (Commonwealth) (900 cars ca.; Boulevard Rosedale Theatres) (750 cars), \$1 — "Born to Speed" (Indie) and "Devil on Wheels" (Indie). These usual suburban driveways are first-run for moderate \$12,000. Last week, sub-sequents.

Empire (Durwood) 1,280; \$1-\$1.50 — "Pleasure of His Company" (Par) (5th wk), Sturdy \$4,500. Stays, Last week, \$5,000.

Kimo (Dickinson) 504; 90-\$1.25 — "Never On Sunday" (Lope) (6th wk), Nifty \$2,000; holds, Last week, \$1,500, as film also played a drive-in.

Paramount (Blank U) (1,900; 75-\$1) — "On Double" (Par), Nice \$7,500; may hold, Last week, "Parent Trap" (BV) (2d wk), \$5,000.

Plaza (FMW-NT) (1,630; \$1.25-\$1.50) — "Guns of Navarone" (Col) (2d wk), Still great at \$16,000. First week, \$18,500.

Rockhill (Little Art Theatres) (750; \$1-\$1.50) — "Saturday Night" (Continued on page 20)

Broadway Grosses

Estimated Total Gross
This Week \$623,400
Based on 31 theatres
Last Year \$567,200
Based on 27 theatres

**'Exodus' Big 14G,
St. L.; 'Guns' 20G**

St. Louis, Aug. 1. — Outstanding news here currently is the fine showing being made by "Exodus," first time out on pop-scale here. It looks solid on first at the Ambassador. "Fanny" still is socko in fourth at Esquire while "Guns of Navarone" looms great in second at the State.

"Tammy Tell Me True" looks lively in second at Fox. "Misty," a newie, is sad at the St. Louis.

Estimates for This Week
Ambassador (Arthur) (2,970; \$1.25-\$1.50) — "Exodus" (UA), Solid \$14,000. Last week, "Spartacus" (3d wk), \$12,000.

Apollo Art (Grace) (700; 90-\$1.25) — "Never On Sunday" (Lope) (26th wk), Good \$2,300. Last week, \$2,400.

Esquire (Schuchart-Levin) (1,800; \$1.25-\$1.50) — "Fanny" (WB) (4th wk), Sock \$12,000. Last week, \$14,000.

Fox (Arthur) (5,000; 90-\$1.25) — "Tammy Tell Me True" (U) (2d wk), Lively \$18,000. Last week, \$23,000.

Loew's Mid-City (Loew) (1,160; 60-90) — "Parent Trap" (BV) (5th wk), Smash \$14,000. Last week, \$12,000.

State (Loew) (3,600; 60-90) — "Guns of Navarone" (Col) (2d wk), Great \$20,000 or close. Last week, \$30,000.

Pageant (Arthur) (1,000; 90-\$1.25) — "Raisin in Sun" (Col) (6th wk), Fair \$1,500. Last week, \$2,000.

St. Louis (Arthur) (3,800; 75-90) — "Misty" (20th) and "Racers" (Indie) (reissue), Sad \$6,000. Last week, "Parrish" (WB) (mo.), \$10,000.

Shady Oak (Arthur) (760; 90-\$1.25) — "Romanoff and Juliet" (U) (2d wk), Big \$4,000. Last week, \$5,000.

**Mpls. Sturdy; 'Vita' Wham \$12,000,
'Juliet' Boff 6G, 'Edge' Big 8G, 2d**

Minneapolis, Aug. 1. — Top product continues to draw well here this frame. Holdovers remain at all Loop showplaces except the Academy where initial round of "La Dolce Vita," town's second hard-ticket entry, shapes wow. Other first-run newcomers are "Romanoff and Juliet," socko at Suburban World, and "Love in Goldfish Bowl," sluggish as fill-in at St. Louis Park.

"Naked Edge" is smasher in second chapter at Lyric despite showhouse's limited seating capacity. "Parent Trap," "Fanny" and "Parrish," all starting their second months, still appear very strong. "Windjammer," other hardticketer, also looks healthy in eighth week at Century. "Voyage to Bottom of Sea" (20th), another newie which is day-dating six nabbe houses, figures to gross a cumulative \$15,000 in first week.

Estimates for This Week
Academy (Mann) (947; \$1.75-\$2.65) — "La Dolce Vita" (Astor), Favorable notices to a rousing \$12,000 looms for preem round.

Century (Cinerama, Inc.) (1,150; \$1.75-\$2.65) — "Windjammer" (NT) (reissue) (8th wk), Finishing second month with hefty \$11,000, same as last week.

Govt. v (Berger) (1,000; \$1-\$1.25) — "Gidget Goes Hawaiian" (Col) (2d wk), Mild \$4,000. Last week, \$8,400.

Lyric (Par) (1,000; \$1-\$1.25)

**'ASSISI' OKAY \$5,000,
PROV.; 'TRAP' LOUD 7G**

Providence, Aug. 1. — Majestic's "Parent Trap," despite terrific competition from beach weather, is still hotly in second. But the State is slow with "Voyage to Bottom of Sea." "Francis of Assisi" at Albee is just okay. "Exodus" looks good in seventh at Elmwood.

Estimate for This Week
Albee (RKO) (2,200; 65-90) — "Francis of Assisi" (20th) and "Shepherd of Kingdom Come" (20th), Oke \$5,000. Last week, "Two Rode Together" (Col) and "Trouble in Sky" (U), \$4,500.

Elmwood (Snyder) (724; \$2-\$2.50) — "Exodus" (UA) (7th wk), Good \$5,300. Sixth was same.

Majestic (SW) (2,200; 65-90) — "Parent Trap" (BV) (2d wk), Hot \$7,000. First was \$14,000.

State (Loew) (3,200; 65-90) — "Voyage to Bottom of Sea" (20th), and "20,000 Eyes" (20th), Slow \$6,000. Last week, "Two Loves" (M-G) and "You Have to Run Fast" (UA), \$5,000.

Strand National Realty (2,200; 65-90) — "Gidget Goes Hawaiian" (Col) and "Hand in Hand" (Col) (2d wk), Fair \$4,000 after \$8,500 in opener.

**'By Love' Lively
\$12,500, L'ville**

Louisville, Aug. 1. — Heat and humidity is putting a crimp in downtown grosses, with too many holdovers hurting. However, "By Love Possessed," town's sole new film is going for a solid gross. "Exodus" in fifth at the Brown is fair. "Tammy Tell Me True" is second at the Kentucky. "Ladies Man" in second round at the Ohio looks nice.

Estimates for This Week
Brown (Fourth Avenue) (1,100; \$1.25-\$2) — "Exodus" (UA) (5th wk), Fair \$6,500. After fourth week's \$7,000.

Kentucky (Switow) (900; 75-\$1) — "Tammy Tell Me True" (U) (2d wk), Okay \$5,000 after first week's \$6,500.

Mary Anderson (People's) (900; \$1-\$1.25) — "Fanny" (WB) (2d wk), Good \$6,500 after last week's \$7,500.

Ohio (Settos) (900; 60-\$1) — "Ladies Man" (Par) (2d wk), Nice \$6,500 after first week's \$7,500.

Rialto (Fourth Avenue) (1,100; \$1.25-\$2) — "Seven Wonders of World" (Cinerama) (3d wk), Fair \$7,500 after second weeks \$9,500.

United Artists (Fourth Avenue) (3,000; \$75-\$1.25) — "By Love Possessed" (UA), Potent \$12,500. Last week, "Morgan Pirate" (M-G) and "Green Helmet" (M-G), \$6,000.

**'Vita' Wow \$18,000, Det.; 'Edge' Keen
15G, 'Guns' Loud \$14,500, 'Trap' 10G**

Detroit, Aug. 1. — Only one newcomer at first-run houses currently but the holdovers are strong so another good grossing week looms. "Morgan the Pirate," lone newie, shapes mild at the Fox.

"La Dolce Vita" continues doing sensational biz in third round at Trans-Lux Krim. "Guns of Navarone" still is wow in fourth at the United Artists.

"Naked Edge" shapes sharp in second stanza at the Palms. "Goodbye Again" looms fair in second at the Michigan. "Spartacus" looks big in seventh at the Mercury.

Key City Grosses
Estimated Total Gross
This Week \$2,670,300
(Based on 24 cities and 284 theatres, chiefly first runs, including N.Y.)
Last Year \$2,935,700
(Based on 24 cities and 250 theatres.)

**'Voyage' Oke 8G,
Cincy; 'Love' 9 1/2 G**

Cincinnati, Aug. 1. — Film biz here remains potent in the face of intense baseball fever, heightened by night telecasts of pennant-bidding Reds' road games. Marquee changes have "By Love Possessed" shaping fair at the Albee. "Voyage to Bottom of Sea" at Palace is okay. "Naked Edge" rates good at Keith's. "Secret of Monte Cristo" looks mild at Grand. "Guns of Navarone" continues to roar as town topper for third week at Capitol. Smash opening of "Saturday Night, Sunday Morning" bids for long stay at artie Guild.

Estimates for This Week
Albee (RKO) (3,100; \$1-\$1.50) — "By Love Possessed" (UA), Fair \$9,500. Last week, "Pleasure of Company" (Par) (2d wk), \$9,000.

Capitol (SW-Cinerama) (1,400; \$1.25-\$1.80) — "Guns of Navarone" (Col) (3d wk), Roaring \$17,000 or over after \$18,500 second.

Esquire Art (Shor) (500; \$1.25) — "Carry On Constable" (Gov) (4th wk), Firm \$1,000. Last week, \$1,200.

Grand (RKO) (1,300; \$1-\$1.25) — "Secret of Monte Cristo" (M-G) and "Magic Boy" (M-G), Mild \$6,000. Last week, "Parrish" (WB) (mo.) (2d wk), \$6,500 at \$1-\$1.50 scale.

Guild (Vance) (300; \$1.25) — "Saturday Night, Sunday Morning" (Cont), Smash \$2,200. Last week, "Two-Way Stretch" (6th wk), \$1,300.

Hyde Park Art (Shor) (500; \$1.25) — "Lady Killers" (Indie) and "To Paris With Love" (Indie) (2d wk), Fair \$800. Last week, \$1,300.

Keith's (Shor) (1,500; 90-\$1.25) — "Naked Edge" (UA), Good \$7,000. Last week, "Parent Trap" (BV) (4th wk), \$8,500.

Palace (RKO) (2,600; \$1-\$1.25) — "Voyage to Bottom of Sea" (20th), Okay \$8,000 or over. Last week, "On Double" (Par) (3d wk), \$6,000.

Twin Drive-In (Shor) (600 cars each side; 90) — West: "Angel Baby" (AA) and "King of Roaring 20s" (AA), Okay \$7,500. Last week, "Tammy Tell Me True" (U) and "Sniper's Ridge" (U), \$8,500. East: "Anatomy of Psycho" (Indie) and "Rommel's Treasure" (Indie), Slow \$4,500. Last week, "One-Eyed Jacks" (Par) and "World of Susie Wong" (Par) subsequents; \$7,000.

Valley (Wiethe) (1,200; \$1-\$1.50) — "Fanny" (WB) (5th wk), Trim \$7,000. Last week, \$8,000.

**Heat Wilts Hub Albeit
'Tammy' Trim 15G; 'Guns'
Great 25G, 'Fanny' 15G**

Boston, Aug. 1. — Torrid heat Sunday (30) climaxed week of severe hot days which will wilt biz at the boxoffice this round. Although it rained Saturday (29) and helped a bit at night, it largely added to the sticky situation. However, "Tammy Tell Me True" is good at the Memorial in first stanza.

"Fanny" looks torrid at the Saxon in fourth round. "Guns of Navarone" is shooting high in third at Gary. "Naked Edge" is good at Orpheum in second. "Francis of Assisi" looks only fair in second at Paramount.

Estimates for This Week
Astor (B&Q) (1,170; 90-\$1.50) — "Spartacus" (U) (5th wk), Fine \$7,500. Last week, \$8,000.

Beacon Hill (Sack) (678; \$1-\$1.50) — "Never On Sunday" (Lope) (17th wk), Bright \$8,500. Last week, same.

Boston (Cinerama, Inc.) (1,354; \$1.75-\$2.65) — "Windjammer" (NT) (Continued on page 20)

**'Machine' OK \$12,000 In
Pitt; 'Guns' Great 18G;
'Vita' Sweet 8G, 4th**

Pittsburgh, Aug. 1. — Biz is generally okay this round with only "Guns of Navarone" in second week at Gateway showing standout wicket activity. "Honey-moon Machine," only new entry shapes only okay at Penn. "Tammy Tell Me True" is rated lofty in second at Fulton. "La Dolce Vita," on hard-ticket basis, continues hefty in fourth round at Nixon.

"Fanny" winding up run at Warner with a firm showing. "Two Women" looms torrid in third at Squirrel Hill. "Parent Trap" remains hotly in fourth at Stanley.

Estimates for This Week
Fulton (Shea) (1,635; \$1-\$1.50) — "Tammy Tell Me True" (U), Tall \$6,500 with aid of "Come September" (U) on Saturday (29). Last week, \$6,400.

Gateway (Associated) (1,900; \$1.25-\$1.75) — "Guns of Navarone" (Col) (2d wk), Loud \$18,000. Last week, \$21,000.

Nixon (Rubin) (1,760; \$1.50-\$2.75) — "La Dolce Vita" (Astor) (4th wk), Sturdy \$8,000. Last week, \$7,500.

Penn (UATC) (3,300; \$1-\$1.50) — "Honey-moon Machine" (M-G), Okay \$12,000. Last week, "Naked Edge" (UA) (2d wk), \$11,300.

Shadyside (MOTC) (725; \$1.25) — "Romanoff and Juliet" (U) (4th wk), Stout \$2,500. Last week, \$3,500.

Squirrel Hill (SW) (834; \$1.25) — "Two Women" (Embassy) (3d wk), Trim \$3,500. Last week, \$4,400.

Stanley (SW) (3,700; \$1-\$1.50) — "Parent Trap" (BV) (4th wk), Fine \$9,500. Last week, \$10,700.

Warner (SW) (1,516; \$1-\$1.50) — "Fanny" (WB) (5th wk), Excellent \$8,500 but comes out Wednesday (9) for "Pleasure of His Company" (Par). Last week, \$8,600.

H.O.s Keep Chi Hefty; 'Voyage' Boff \$26,000; 'Nikki' Smooth \$15,000 in 2d; 'Fanny' Fat 34G, 'Spartacus' 21G, 6th

Chicago, Aug. 1. Holdovers are taking top coin this session, with deluxer biz slightly better than last week's solid tallies. 'Voyage to Bottom of Sea' tops the newcomers, with boff \$26,000 in sight at the Woods. 'Pagliacci' looks okay in World opener. Monroe tandem of 'Ferry to Hong Kong' and 'Long Rope' looms fair.

'Nikki' looks smart in second Roosevelt round. Third weekers are headed by 'Fanny,' still socko at the Chicago. 'Francis of Assisi' shapes good at Oriental. 'Tammy Tell Me True' rates solid in third United Artists session.

'Guns of Navarone' is registering a boff fifth stanza at State-Lake. 'On the Double' is strong in Esquire fifth.

'Saturday Night, Sunday Morning' looks to post a smooth fifth Cinema canto while 'This Is Cinerama' is tapering fast at the Palace for same sesh.

Sixth round of 'Spartacus' on subrun popsale, looms big at Loop and Cinestage. Longrunning 'Never On Sunday' continues hep in its Carnegie 26th week.

'La Dolce Vita' on hard-ticket, is nothing a torrid seventh session at the Todd.

Estimates for This Week Carnegie (Telemt) (495; \$1.25-\$2) — 'Spartacus' (U; sub-run) (6th wk). Nicely \$5,500. Last week, \$6,000.

Chicago (B&K) (3,900; 90-\$1.80) — 'Fanny' (WB) (3d wk). Lofly \$34,000. Last week, \$39,000.

Cinema (Stern) (500; \$1.50) — 'Saturday Night, Sunday Morning' (Cont) (5th wk). Slick \$4,300. Last week, \$4,800.

Esquire (H&E Balaban) (1,350; \$1.25-\$1.80) — 'On the Double' (Par) (5th wk). Fast \$7,000. Last week, \$7,800.

Loop (Telemt) (608; \$1.25-\$2) — 'Spartacus' (U; sub-run) (6th wk). Socko \$14,500. Last week, \$15,000.

Monroe (Jovan) (1,000; 65-90) — 'Ferry to Hong Kong' (Indie) and 'Long Rope' (Indie). Fair \$4,500. Last week, 'Girl in Room 13' (Indie) and 'Sin of Mona Kent' (Indie), \$5,500.

Oriental (Indie) (3,400; 90-\$1.80) — 'Francis of Assisi' (20th) (3d wk). Good at \$15,000. Last week, \$22,000.

Palace (Indie) (1,570; 90-\$1.80) — (Continued on page 20)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Edge' Smooth 14G, Omaha; 'Trap' 6G,

Omaha, Aug. 1. Biz remains on the strong side at downtown first-runs this session although there's nothing sensational. 'Naked Edge' is woz at three houses but other new entries, 'Voyage to Bottom of Sea' at Omaha and 'Two Rode Together' at Orpheum, are disappointing. Hard-ticket 'Cinerama South Seas Adventure' is trim in second week at the Cooper. 'Parent Trap' is still whopping at the State in third go-round. 'Spartacus' is okay in 10th week at Dundee.

Estimates for This Week Admiral, Chief, Skyview (Blank) (1,239; 1,000; 1,220; \$1) — 'Naked Edge' (UA) and 'Three on Spree' (UA), \$14,000 or over. Last week, 'Exodus' (UA) (5th wk), \$4,800 at Admiral; 'Last Time I Saw Archie' (UA) and 'Matter of Morals' (AA), \$10,000 at other two houses.

Cooper (Cooper) (687; \$1.55-\$2.20) — 'South Seas Adventure' (Cinerama) (2d wk). Trim \$9,000 after \$11,000 box.

Dundee (Cooper) (500; \$1.55-\$2.20) — 'Spartacus' (U) (10th wk). Okay \$4,000. Last week, \$3,800.

Omaha (Tristates) (2,086; 75-\$1) — 'Voyage To Bottom of Sea' (20th). Okay \$6,000. Last week, 'Tammy Tell Me True' (U), \$7,500.

Orpheum (Tristates) (2,877; 75-\$1) — 'Two Rode Together' (Col). Mild \$6,000. Last week, 'Pleasure of Company' (Par) (2d wk), \$6,000.

State (Cooper) (743; \$1) — 'Parent Trap' (BV) (3d wk). Hefty \$6,000. Last week, \$10,000.

'Vita' Sturdy \$7,000 In Buff; 'Fanny' 7 1/2G, 3d

Buffalo, Aug. 1. Outlook at first-runs here this stanza is quite gloomy, with good showings the exception. 'La Dolce Vita' is rated okay in second week at the Teck. 'Voyage to Bottom of Sea' is barely okay on opener at Paramount but not up to expectations. 'Morgan the Pirate' looms a weakling at the Buffalo. However, 'Fanny' still is in the chips in third round at the Center.

'ASSISI' ROBUST 18G, D.C.; 'GUNS' BIG 26G

Washington, Aug. 1. 'Francis of Assisi' shapes sturdy at Capitol here this week. 'Guns of Navarone,' at two downtown houses, looks woz in third stanza while 'La Dolce Vita' is smash in fourth round at the town.

Another initializer this session is 'Naked Edge' at Ontario, where it is sharp.

Estimates for This Week Ambassador-Metropolitan (SW) (1,480; 1,000; \$1-\$1.49) — 'Tammy Tell Me True' (U) (2d wk). Slow \$7,000. First week, \$10,500.

Apex (K-B) (940; \$1-\$1.49) — 'Romanoff and Juliet' (U) (5th wk). Good \$3,500. Last week, \$5,000.

Capitol (Loew) (3,420; \$1-\$1.49) — 'Francis of Assisi' (20th). Excellent \$18,000. Last week, 'Voyage to Bottom of Sea' (20th) (2d wk), so-so \$10,000.

Keith's (RKO) (1,850; \$1-\$1.49) — 'Love Possessed' (UA) (3d wk). Holding nicely with \$8,500 after \$11,000 in second frame.

Ontario (K-B) (1,240; \$1-\$1.49) — 'Naked Edge' (UA). Fall \$10,000. Last week, 'Pleasure of Company' (Par) (6th wk), \$3,000.

Palace (Loew) (2,390; \$1-\$1.49) — 'Parent Trap' (BV) (4th wk). Fine \$9,000 following \$13,000 third lap.

Plaza (T-L) (278; \$1-\$1.80) — 'Truth' (Kings) (4th wk). Shaping for big \$4,000 after \$4,900 for third.

Playhouse (T-L) (459; \$1-\$1.80) — 'Guns of Navarone' (Col) (3d wk). Lusty \$10,500 after \$11,500 in second. Also at Trans-Lux.

Town (King) (800; \$1.25-\$1.49) — 'Dolce Vita' (Astor) (4th wk). Smash \$15,000 after \$16,000.

Trans-Lux (T-L) (600; \$1.49-\$2) — 'Guns of Navarone' (Col) (3d wk). Sensational \$15,500. Previous week, \$17,500.

Uptown (SW) (1,300; \$1.25-\$1.75) — 'Spartacus' (U) (5th wk). Fast \$6,500. Last week, \$7,500.

Warner (SW) (1,440; 90-\$1.49) — 'Fanny' (WB) (3d wk). Okay \$6,500. Last week, ditto.

'Homicidal' Sock \$16,000 in Philly

Philadelphia, Aug. 1. Midtown biz at first-runs here currently is spotty with trade soft over the past weekend. 'Francis of Assisi' looks quiet in first round at Stanley. However, 'Homicidal' shapes sockeroo at Stanton. 'La Dolce Vita' is rated torrid in second at Boyd while 'Guns of Navarone' continues great in third at the Fox. 'Fanny' looms neat in fourth at Randolph.

Estimates for This Week Arcadia (S&S) (536; 99-\$1.80) — 'Voyage to Bottom of Sea' (20th) (2d wk). Quiet \$5,700. Last week, \$10,000.

Boyd (SW) (1,536; \$2-\$2.75) — 'La Dolce Vita' (Astor) (2d wk). Torrid \$15,000. Last week, \$17,000.

Fox (Millgram) (2,200; 99-\$1.80) — 'Guns of Navarone' (Col) (3d wk). Great \$27,000. Last week, \$29,000.

Goldman (Goldman) (1,200; 99-\$1.80) — 'Goodbye Again' (UA) (2d wk). Oke \$9,000. Last week, \$14,000.

Midtown (Goldman) (1,200; 99-\$1.80) — 'Parent Trap' (BV) (6th wk). Nice \$6,500. Last week, \$7,500.

Randolph (Goldman) (2,500; 99-\$1.80) — 'Fanny' (WB) (4th wk). Neat \$10,000. Last week, \$14,000.

Stanley (SW) (2,500; 99-\$1.80) — 'Francis of Assisi' (20th). Mild \$13,000 or near. Last week, 'Paris' (WB) (3d wk), \$6,000 in 5 days.

Stanton (SW) (1,483; 99-\$1.80) — 'Homicidal' (Col). Sockeroo \$16,000 or close. Last week, 'By Love Possessed' (UA) (4th wk), \$6,500.

Studio (Goldberg) (489; 99-\$1.80) — 'Paris Vice Squad' (Indie) and 'Nude to Moon' (Indie). Fast \$7,000. Last week, 'Shangri-La' (Col) and 'More Deadly Than Male' (Indie) (2d wk), \$4,700.

Trans-Lux (T-L) (500; 99-\$1.80) — 'Tunes of Glory' (Lope) (2d wk). Hot \$7,000. Last week, \$8,000.

Viking (Sey) (1,900; 99-\$1.80) — 'Naked Edge' (UA) (2d wk). Trim \$9,000. Last week, \$15,000.

World (R&B-Path) (483; 99-\$1.80) — 'Cheaters' (Indie). Fair \$2,200. Last week, 'Angry Silence' (Indie), \$2,500.

End of Record Heat Hypoes B'way; 'Assisi' Lofty \$34,000, 'Tammy' 24G; 'Guns' 66G, 'Fanny' 176G, Both Wow

Temporary relief after record six successive days of 90-degree or higher heat plus a rainy Saturday is helping Broadway first-run business somewhat in the current stanza. Launching of two new pictures also improved the overall tone. Most deluxers reported the rain last Saturday (29) as boosting biz but some newbies were hurt if anything. Further rainfall Monday (31) afternoon slowed up a new heat wave.

'Tammy Tell Me True' is heading for a nice \$24,000 in first week at the Palace. 'Francis of Assisi' looks to wind its initial session at the Rivoli with a lofty \$34,000 or close.

Big money continues to go to 'Fanny' with stageshow at the Music Hall where the fourth round ending today (Wed) looks like a woz \$176,000. Trade on Saturday (29) actually topped the Saturday of the third week. It, of course, stays on indefinitely. 'Guns of Navarone' also is mighty with \$66,000 in sixth stanza, day-dating the Criterion and arty Murray Hill.

'Spartacus' is holding with a great \$24,000 or close in current (14th) stanza at the DeMille. It's now playing four shows daily at lowered scale as compared with old hard-ticket policy. 'By Love Possessed' dipped to a fair \$21,500 in second session at the Capitol.

'Naked Edge' is heading for a stout \$20,000, day-dating the Victoria and the arty Trans-Lux 85th Street. 'The Truth' held with lusty \$26,700 in fifth stanza at the Forum and the arty Paris.

'Voyage To Bottom of Sea' landed a good \$22,000 or near in second frame at the Paramount. 'Goodbye Again' looks like okay \$22,000 for fifth session, playing the Astor and arty Fine Arts. 'Gone With Wind' held with a good \$15,000 in 14th stanza at the State, also on hard-ticket.

'Exodus' on hard-ticket, is heading for a fine \$20,000, if off from recent weeks, playing in 33rd session at the Warner. 'La Dolce Vita' held with sock \$25,000 in 15th round at the Henry Miller also on hard-tickets.

At the smaller theatres, 'Cold Wind in August' hit a hot \$22,000 in initial session, day-dating the Embassy and the arty Trans-Lux 52d Street.

Estimates for This Week Astor (City Inv.) (1,694; 75-\$2) — 'Goodbye Again' (UA) (5th wk). This stanza finishing today (Wed) is heading for okay \$15,000 or near after \$16,500 for fourth week.

Capitol (Loew) (4,820; \$1-\$2.50) — 'By Love Possessed' (UA) (3d wk). First holdover round completed yesterday (Tues) was fair \$21,500 or close after \$35,000 for opener.

Criterion (Moss) (1,520; \$1.25-\$2.50) — 'Guns of Navarone' (Col) (6th wk). Current stanza winding tomorrow (Thurs) looks like woz \$51,000 to top the \$50,000 for fifth week. Day-dating with Murray Hill. Continues on indefinitely. Main was a help Saturday with long lines nearly to midnight.

DeMille (Reader) (1,463; 90-\$2.75) — 'Spartacus' (U) (4th wk). Present frame ending today (Wed) is heading for great \$24,000 or near after \$23,000 for 43d week. Stays indef.

Palace (RKO) (1,642; \$1.25-\$2) — 'Tammy Tell Me True' (U) (2d wk). Initial session concluded yesterday (Tues) was fine \$24,000 in ahead, 'Last Sunset' (U) (6th wk) is \$13,500 but for a fine longrun here.

Forum (Moss) (813; 99-\$1.80) — 'The Truth' (Col) (6th wk). Fifth round ended Sunday (30) held with solid \$14,700. Staying on, with reissue combo of 'Picnic' (Col) and 'Tinkle and Shine' (Col) due in next, and soon.

Embassy (Guld Enter) (590; 90-\$1.75) — 'Cold Wind in August' (Lope) (2d wk). Initial round completed yesterday (Tues) was hot \$12,000 or close. In ahead, 'Rebellion in Cuba' (Indie) (4th wk-5 days), \$5,000, but for a nice run at this small-seater.

stanza ended yesterday (Tues) was good \$22,000 or near after \$31,000 for opener.

Henry Miller (Gilbert Miller) (800; \$1.50-\$3.50) — 'La Dolce Vita' (Astor) (16th wk). The 15th round finished last Saturday (29) held with great \$25,000 after \$25,300 for 14th week. Stays indef at this gait.

Radio City Music Hall (Rockefellers) (6,200; 90-\$2.75) — 'Fanny' (WB) with stageshow (4th wk). Looks to wind up this week today (Wed) with woz \$176,000, not far below the \$180,000 for third round. Stays on, and likely will hold until Labor Day of thereabouts.

Rivoli (UA) (1,543; \$1.50-\$2.50) — 'Francis of Assisi' (20th). First week ending tomorrow (Thurs) is heading for lofty \$34,000 or close. Holds. Opened with a benefit picnic on Thursday (27) night.

State (Loew) (1,900; \$1.50-\$2.50) — 'Gone With Wind' (M-G) (reissue) (15th wk). The 14th round finished yesterday (Tues) was good \$15,000 after \$16,500 for 13th week.

Victoria (City Inv.) (1,003; 50-\$2) — 'Naked Edge' (UA) (5th wk). This round finishing tomorrow (Thurs) looks like stout \$15,500 after \$18,000 for fourth week. Day-dates with Trans-Lux 85th Street.

Warner (SW) (1,523; \$1.50-\$2.50) — 'Exodus' (UA) (33d wk). This round winding today (Wed) looks like fine \$20,000 or less after \$24,000 for 32d week. Continues on.

First-Run Arties Baronet (Reader) (430; \$1.25-\$2) — 'Saturday Night, Sunday Morning' (Cont) (18th wk). The 17th stanza ended Sunday (30) was jewel \$9,000 after \$9,700 for 16th week.

Fine Arts (Davis) (468; 90-\$1.80) — 'Goodbye Again' (UA) (5th wk). This round ending today (Wed) is heading for big \$7,000 after \$8,000 for fourth week. Stays.

Beekman (R&B) (590; \$1.20-\$1.75) — 'Rocco and Brothers' (Astor) (6th wk). Fifth week concluded Monday (31) was big \$12,000 after \$14,000 for fourth round. Day-dating with the Pix Theatre on West 42d St.

Carnegie Hall Cinema (F&A) (300; \$1.75-\$1.80) — 'Apu Trilogy' (Harrison) (3d wk). This week finishing today (Wed) is heading for (Continued on page 20)

'Guns' Terrific \$35,000, Cleve; 'Voyage' OK 11G

Cleveland, Aug. 1. Big news here this session is the great biz being racked up by 'Guns of Navarone.' It is shooting for a mighty \$35,000, with \$1.75 top, greatest at the Hippodrome this week. 'La Dolce Vita' is rated best in fifth round at Colony. 'Voyage to Bottom of Sea' looms okay at Palace while 'Naked Edge' shape slick in third at Stillman.

Estimates for This Week Allen (Stanley-Warner) (2,966; \$1-\$1.50) — 'Paris' (WB) (2d wk). Light \$8,500 in 5 days. Last week, \$12,500.

Colony (SW) (1,354; \$1.50-\$2) — 'La Dolce Vita' (Astor) (5th wk). Biz \$7,500. Last week, \$9,000.

Continental Art (Art Theatre Guild) (900; \$1-\$1.25) — 'Ballad of Soldier' (Lope) (2d wk). Fine \$7,000. Last week, \$8,000.

Highlights Art (Art Theatre Guild) (925; \$1-\$1.25) — 'Saturday Night, Sunday Morning' (Cont) (2d wk). Neat \$3,600. Last week, \$4,900.

Hippodrome (Eastern Hipp) (3,700; \$1.25-\$1.75) — 'Guns of Navarone' (Col). Blockbuster \$35,000, best at this house in 1961. Last week, 'Tammy Tell Me True' (U) (2d wk), \$6,000.

Ohio (Loew) (2,700; \$1.50-\$2) — 'Angel Baby' (AA) and 'Look in My Window' (A), Pom \$3,000. Last week, 'Love Possessed' (UA) (3d wk), \$3,200.

Palace (S&K & Heipner) (2,739; \$1-\$1.50) — 'Voyage to Bottom of Sea' (20th). Okay \$11,000. Last week, 'Homicidal' (Col) (2d wk), \$6,800.

State (Loew) (2,700; \$1.50-\$2) — 'Homespun Machine' (M-G) (2d wk). Mild \$7,000. Last week, \$8,000.

Stillman (Loew) (2,790; \$1.50-\$2) — 'Naked Edge' (UA) (3d wk). Fine \$5,000. Last week, \$7,300.

Mexico's Indie Exhibs Form Own Assn.

Long-Suffering Exhibs to Strive for Better Product Break Via New Organization

Mexico City, July 25. Long-suffering Mexican independent exhibitors have finally retaliated against alleged discrimination and united in a new grouping, National Association of Independent Exhibitors, New organization, headed by Juan Lopez, top executive of the Montes Circuit, was created during last week's bi-weekly meet of independent exhibitors reportedly controlling 2,171 cinemas throughout the republic. This figure appears to be slightly inflated.

As far as can be ascertained, a peak of about 1,170 houses are in independent hands. Total film theatres claimed for Mexico now stands at 2,500, with 329 top houses controlled by the State being those that comprised the former Cid Circuit and Theatre Operating Company chairs.

Claims Films Are Milked

For years allegedly getting the short end of the take, with national films first milked of all local exhibitor value by the major chain, indie exhibs have forcefully said that since they get equal treatment from circuit distributors or they will turn to Hollywood and here, distributors to fill out free exhibition time.

Now with this new association, a placating attitude is now being shown to federal film officials. Blas Lopez Fuentes, who heads Prohibicion Nacional, distributing national product internally, and president of the session of the independents, told exhibitors that contracts were subject to contract committees. But he agreed there was no reason why similar contracts could not be signed with indie operators. And he stressed that Mexico's goal is to recoup the major part of budget investments from internal exploitation.

The independent's beef in past has been that they get pictures three or more years after their original preem, and only after they have been shown in top circuit second, third and fourth-run houses on re-issues, etc. Hence, it is a tough grind to earn profits since feature pic they get have been seen elsewhere by fans. Another complaint has been poor condition of prints received.

The new association plans to protect its interests and insure better treatment in distribution of Mexican product. There is to be a "collective defense" against any actions, political, economic, legislative which might damage indies. There is even a plan to give economic support to members who may be forced to suspend their activities.

It is pointed out that the Montes Circuit, which controls 54 houses in central Mexico, has many first-runs. But there is a need for more viable houses. Construction, however, is a secondary consideration. What independents want now is a fair share of comparatively recent films.

Apart from Lance who presides over the Association, board includes: vicepre, Guillermo Perez Gavilan; secretary, Jose A. Quirgo; treasurer, Octavio J. Armengod and Arcady Boytler and Federico Longoria. Last two are delegates respectively for the Federal District and the provinces.

Okay Coin Machines In Catholic Churches

Rome, July 25. The use of coin machines in Rome Catholic churches has been okayed by the Vatican's Sacred Congregation of Rites, at the discretion of local bishops. Machines, designed to inform tourists on the historical features of the shrines, consist of coin-operated recording units attached to carphones, and are made to operate in various languages. Test machines have been in use for some time in Rome's Churches of San Pietro in Vincoli and San Andrea della Valle.

Gaetano Cardinal Cicognani okayed installation of machines approval of which was turned down originally two years ago "on the condition that they be placed in secluded spots, where they cannot disturb sacred functions." Loud-speakers are ruled out.

Start 'Playboy' Film At Inch, Ireland

Inch, Ireland, July 25. Production of the film version of J. M. Synge's "Playboy of the Western World," the play that caused riots when first staged at the Abbey in Dublin in 1907, was started at this seaside resort with Brian Desmond Hurst directing. Producers are Lord Killanin and Brendan Smith for Four Provinces Films (England) Ltd. in association with British Lion Films.

Starring are Siobhan McKenna, who played the Pegeen Mike role in a revival in Dublin and on European tour last year, and Gary Raymond, as Christy Mahon (Playboy). Production has the backing of the Irish Film Finance Corp. and is skedded as an all-Ireland production.

British Pix Producers' Prexy Raps Union Ban On Studios' Overtime

London, July 25. By slapping on an overtime ban in British film studios effective from July 3, the Assn. of Cinematograph, Television & Allied Technicians is virtually cutting its members' throats, says Arthur Watkins, British Film Producers Assn. prexy. Producers, he says, now will think more than twice about starting a new production, and that could leave studios idle and technicians out of work.

Ban sprang out of ACTT's dissatisfaction with ACTT-BFPA-BPFM were negotiations which, according to George Elvin, ACTT's general secretary, have been going on for years but have not made any reasonable headway. Example of weekly rates in dispute are: Lighting cameraman, \$157.40; art director, \$86.04; and film editor, \$78.55. Lowest paid is production secretary, \$32.

The producers' last offer of 7 1/2% increase on these rates was rejected by the technicians as "totally inadequate." Elvin opines this would be worth only a few pennies for about 5% of ACTT's membership. And BFPA won't agree to an increase which would be felt by all members of ACTT because, says Watkins, technicians in the top wage brackets are getting paid enough.

With the overtime ban in force even negotiations have now broken down as it is seen by BFPA and the Federation as a breach of agreement between ACTT and the producers in both overtime and conciliation clauses. It constitutes a threat, says Watkins, under which negotiations cannot possibly be carried on.

Unacceptable-In-Singapore Films

Singapore, Aug. 1. In the first six months of 1961, some 34 films were banned by the Board of Film Censors in Singapore. Four others, first banned, were later released after being viewed by the Film Committee of Appeal.

Last year a total of 83 films were prohibited from public showing. Five of these were subsequently released on appeal.

Bannings are of striptease, nudity, gangsterism, murder, crude sex, vampire and horror melodrama.

Feature films that Singapore did not see are: "per Straits Times), "Paris Women" (striptease and nudity); "Nude Model Suing Jilted Sex Mania, Nudity, Murder" (motor-cycle gangsterism); "Motor-cycle Gangsterism"; "The Cold Game" (teenage students' sex and love drama); "Sin City New Town" (undesirable love drama); "Drums of Fu Manchu" (ridiculous of a particular race); "The Strangers of Bombay" (religious fanaticism aimed at discrediting a particular race); "The Lethal Weapon" (gangster drama); "The Crisis is Imminent" (gangster drama); "The Rise and Fall of Legs Diamond" (gangster drama); "Kidnapped" (kidnap drama); "This Rebel Breed" (teenage crime, racial drama, race prejudice); "Haunted Valley" (crime); "Expresso Bong" (rock and roll musical drama immortality); "The Lady Spirit" (ghost fantasy, superstition); "The Grateful Fox" (table

Irish May Chip Film Tax

Dublin, July 25. Finance Minister James Ryan called together executives of film biz associations to discuss increasing difficulties of cinema operation and to hear the exhibs' case for cutting the entertainment tax. After hearing the case of falling attendances under the impact of tv with the slump likely to increase when Irish television becomes operational in December, and a recent pay hike for all staffs in the Dublin area, he promised to call reps back in two months.

Ryan has publicly announced that he would like to assist exhibs so it is anticipated that some concession will be made.

Half of Assoc.-British Profit For Past Year Came From TV Subsid

London, July 25. More than half of Associated British Picture Corp. \$16,000,000 trading profit for the year ended last March 31 was contributed by its wholly-owned television subsidiary ABC-TV, though the network is only on the air at weekends in the Midlands and the north of England.

Sir Philip Warter, chairman of ABPC, in his statement to stockholders, reports the tv subsidiary earned almost \$8,500,000 for the year, whereas the balance of the trading profit was contributed jointly by the production, distribution and theatre arms of the group.

The Associated British topper attributed the improved tele results to a reorganization of facilities and increased expenditure on programs, studios, equipment etc., but emphasized that the company had a particular difficulty because its limited operation made it necessary to provide facilities which were capable of a much wider field of operation.

On exhibition, Sir Philip said the results had been considerably helped by the abolition of admission taxes in the 1960 budget, but the improvement was only significant if they could be certain that the decline in attendance was leveling off. If the number of theatres shuttered during the year was disregarded, admissions dropped by 3% over the previous year. In the trading year 1960-61 the corporation closed 26 theatres. A new addition to the chain was opened in Sheffield recently. Other developments have been the conversion of theatres into bowling alleys in two areas. The corporation has long term plans covering other situations, but developments will be determined in the light of experience.

Sir Philip reported that business was being maintained on a comparable basis with last year.

International Sound Track

London

Unifilms has acquired nine Warwick and four Rank productions for distribution and Lionel Clyné has named Geoffrey Manning as sales manager controlling distribution in the British Isles. Fred Schneider, vice-prexy of Show Corporation Inc., made his first visit to Britain, Object being to huddle with Lion International and BLC Schneider has acquired two pix starring Ian Carmichael, "Double Bunk" and "Light Up The Sky." He invited the trade press for a talk and spoke enthusiastically of the click in the States of "Two Way Stretch" and "The Man In The Coked Hat" (latter titled "Carlton Browne of the FO" in U.K.). "Stretch," with Peter Sellers as marquee bait, may well hit 1,500 U.S. playdates, according to Schneider, while "Coked Hat" (Terry-Thomas) is expected to top 1,000. There's no change in the officers of the Film Industry Publicity Circle, though permanent secretary Jennifer Coles has quit to go to Canada. David Jones remains president, Theo Cowan chairman, with Harry Pease as secretary, Ken Allen, treasurer and Lee Langley press officer. Associated British Cinemas has appointed David Goddard circuit manager in charge of bowling, replacing Gordon Coombes who now becomes Circuit Supervisors' Assn. Press reception for the ACT film, "The Kitchen" was held in the kitchens of the Cafe Royal. Anne Heywood will star in "Knife Edge" for her husband, producer Raymond Stross. Film rolls at Ardmore Studios in a couple of months' time. Norman Wisdom's next film will be a version of Percy Woodhouse's "The Girl On The Boat." It is being made by Knightsbridge, for UA release.

Rome

Director Richard Fleischer takes his 250-man "Barabbas" unit to Sicily end of the month, hoping that current Mt. Etna eruption will still be film-able as backdrop for pic. week-long trip will set producer Dino Laurentis back some \$100,000. Columbia has worldwide release. Another DeLaurentis project, "The Bible," this week received official Israeli government blessing through Minister of Commerce and Industry Pichas Sapir, who promised "full cooperation" on mammoth \$25,000,000 production. Producer this week aired his views on world cinema during interview session over Italy's RAI-TV network. Italy pulling a switch; three directors now working on one picture—all based on one story, too, not an episode—based on Carlo Levi's novel "La Parole Sono Pietro" (Words Are Stones). The pic is first feature chore for Paolo, Vittorio Taviani, and Valentino Orsini, after several similar joint efforts on documentaries and feature screenplays. Sept. 10th is new official starting date for Federico Fellini's new (and still untitled) feature effort for Cineriz. no cast set however, and insiders predict a further postponement. Fellini currently winding episode for "Boccaccio '70" (Concordia) delayed by Anita Ekberg's cold. Scilla Gabel left Rome and her "Sodom and Gomorrah" chores behind for London and Metro's "Village of Girls," which later locations near Rome.

Venice Festival may have Jay Carmody of Washington as Yank jury member this year. Filippo Sacchi, Italy, is only member officially named so far. There'll be four Italian and five foreign jurors, with Russia's Chukral and Sweden's Ingmar Bergman being paged to fill latter spots. Ernest Borgnine and Katy Jurado started work this week on Fair Film's "I Briganti Italiani" (Italian Brigands). Dino DeLaurentis release also stars Vittorio Gassman and Rosanna Schiaffino. Susan Strasberg may play in "Until Tomorrow" (Titanus), opposite Sammy Frey. Laszlo Benedek signed to direct "Fra Diavolo" for producer Giovanni Addessi, with Octo 1 starting date set. title role will feature Yank star. Riccardo Fellini, brother of "Dolce Vita" director, back to acting after some years as production manager, via stint in Marco Ferreri's episode in Maleno Malenotti's "Le Italiane e L'Amour" (Italian women and Love). Metro has purchased world release rights to 88-minute Japanese cartoon feature, "The Enchanted Monkey" (Toei) which just won a special mention at Venice Festival.

It's now official: as previously detailed in VARIETY, William Morris agency has absorbed Rome's John Mather Organization, and has just moved to new offices.

Berlin

"The Miracle of Father Malachias." Bernhard Wicki's second directorial job, reportedly cost 3.1 million D-Marks (\$775,000) which makes it one of the three or four most expensive German postwar features. Film was nearly half a year in the making, also remarkable for here. Wicki, incidentally, attended Moscow festival where his first feature, "The Bridge," was shown outside competition. With the exception of Ruth Leuwrik and O. W. Fischer, all German top screenstars have been filming abroad lately. This goes for Swiss-born Liselotte Pulver, Nadja Tiller, Gert Frobe, Peter van Eyck (whose passport reads American), Lilli Palmer (British), Hannes Messemer and Horst Buchholz. (Frobe, Messemer, Heinz Ruehmann, Martin Held and Mario Adorf have recently been added to his list by Hollywood agent Paul Kohner). John Harris, U.S. promoter of German bosomy starlet (Barbara Valentin) and scandal girls, was nearly totally ignored at the last Berlin Film Festival—quite in contrast to the preceding local fetes at which he made many a headline. Said he: "I know you're boycotting me! And that's what you Germans call freedom of press!"

Alfa, a daughter company of CCC, headed by Artur Brauner, completed, after extensive exteriors in Italy, "Babysitter Boogie"—next Alfa vehicle, already before cameras, is "Robert and Bertram" directed by oldtimer Hans Deppe with Willy Millowitsch, German tv comedian, and Swiss-born Nico Torniari, a pop singer. Film is currently doing exteriors in Bavaria. CCC's "Via Mala," based on the Franz Werfel yarn, completed after exteriors in Switzerland. Paul May directed this one with Gert Frobe, Joachim Hansen and Christine Kaufmann in the leads. During exteriors of CCC's "It Needn't Always Be Caviar" in Nice, director Geza Radvanyi, Swedish cameraman Goeran Strindberg and Alfred Westphal, Strindberg's assistant, were seriously injured when a 300-year old wall broke on them and buried the camera. Accident occurred during a scene which saw actor O. W. Fischer being pursued by soldiers. The wall broke when the soldiers climbed over it.

Brauners denied rumors according to which they are planning to move their CCC studios to Switzerland because of the Berlin political crisis. Gero Wecker's Arca, which faced a heavy financial crisis due to the ill-fated remake of "Bombs on Monte Carlo" two years ago, has started producing again. First pic, "All Girls Dream Of That," Marion Michael starlet, has already been completed. NFA is distrib. Next Arca pic, "The Girl and the Prosecutor," a Nora release, is due to go before cameras shortly. Also in the prepping are "Hit Revue," a musical, for NFA and "The Red Zora" for UFA International.

Lawsuit between Pola Negri and producer Artur Brauner (CCC) continues. Miss Negri was supposed to appear in Brauner's "Mistress of the World" but later France's Micheline Presle took over her role. Miss Negri sued Brauner for payment of the remaining salary amounting to 36,000 D-Marks (\$9,000) while, in turn, Brauner sued the actress demanding back the 4,000 D-Marks (\$1,000) already paid to her. Berlin labor court had made Brauner the winner of the case, but now the Federal labor court in Kassel repealed the decision of the Berlin court. The proceedings will start all over again. The Commie press in East Germany always finds an "angle." Karl Eduard von Schnitzler, commentator over there, wrote about Marlene Schmidt, German girl and East German refugee (last year) who's become new Miss Universe, that "she's been given the glamorous title on purpose in order to lure more young people from East Germany over to the West."

drama, fantasy; "Splendorous Tokyo" (sex); "Mighty Head" (superstition drama); "The Siren" (fantasy and mystery); "Fugitive in Saigon" (racial dialogue, glorification of colonialism); "Werewolf" (murder drama); "Too Soon in Love" (teenage love drama and sex); "The Space Hero and the King of Murder" (crime, murder); "The Lady Vampire" (horror drama, superstition); "House on Haunted Hill" (horror drama, based on superstition); "The Diamonds" (gangster drama); "Al Capone" (gangster drama); "The Handcuffs" (sex peddle, suspense film); "Ghost of the Mansion" (horror drama); "Slew Pak Long Tai Chin Kam Seah Kwai" (fantasy, table drama); "Morita Shun Pei Yan" (treasure hunt, fantasy, table); "Brides of Dracula" (vampire horror drama); "Ghost Wife" (ghost, superstition); "Revolt in the Big House" (prison revolt, escape); "The Demons" (horror adventure); "Shadow of Fear" (Lever film); "Tong Keng Siew Chey" (love and sex drama); "Voice of a Cat" (superstition and ghost drama); "The Ogre in Mt. Oe" (old-fashioned action drama based on superstition); "Historical war drama feeling to invite religious and communal feeling"; "Attack from Space" (horror space drama); "The Legend" (Lever film); "Expresso Bong" (sex drama); "Slave Ship" (sensuous); "An Angel's Story" (magic and superstition); "The League of Gentlemen" (crime, organized robbery); "The Last Knight" (crime and shooting, violence); "The Siege of Sidney Street" (crime, smuggling, shooting); "Saturday Night and Sunday Morning" (bad moral, juvenile delinquency); "Strange Visitors" (sex and love); "Concrete Jungle" (crime and prison revolt); "Hidden Treasure" (robbery, dialogue); "Road of the Orient" (sex, crime); "Conqueror of the Orient" (fantasy) and "Branded Hero" (crime, excessive kidnapping).

SPAIN STARVES U.S. ON LICENSES

Distrib-Exhib Relations in Italy Near Breaking Point; Call in Govt.

Rome, July 25. Italian distributor-exhibitor relations are again at the breaking point. AGIS, the Italo exhib association, once more has invoked government intervention to seek a solution to the impasse which has blocked renewal of the AGIS-ANICA pact which expired last June 30.

Government intervention was asked once before, some weeks ago, but at the time Italian Minister for Entertainment Folchi got both sides to agree to further negotiations.

Talks apparently led nowhere. And AGIS at its last meeting voted to suspend further negotiations and invoke state intervention and mediation in the hassle. The AGIS statement says it refused to bow to "vague and generic" formulas which merely "worsened" current legislation.

Exhib beef, as in the past, concerns terms for "exceptional pix." Theatreowners want these selected on the basis of performance, distributors want them selected beforehand via pre-designation, okayed by a supervisory board.

British Pix Censor Bd. Chief Cautions Group About Careless Beefs

London, July 25. A "watch-your-beefs, speech" by British Board of Film Censors' secretary John Trevelyan made delegates of the International Union for the Protection of Public Morality sit up and take notice. He said: "When there is discussion of some problem society has failed to solve, the cinema is a convenient scapegoat. I would not claim that the cinema has not made some contribution to social problems, including juvenile delinquency, but people who write and talk about these problems often fail to realize their complexity." And the various reports about the effect of the cinema on children had only one conclusion in common—that no-one really knew according to Trevelyan.

Trevelyan also hit back for tv, said he seen some absurd criticisms of violence on television as well as in the cinema.

"The modern Western is somewhat similar to the old medieval morality play," he said. "Right always wins."

But, Trevelyan agreed, there were degrees of violence which could not be acceptable in entertainment and there is always the danger of creating an attitude of mind, particularly among young people, that all problems could be solved by violence.

FRENCH AGAINST PIX CONCERNING FILMS

Paris, July 25. It seems the French pix industry just does not like films on film-production that criticize certain aspects of the industry. The public seems to go along with them. Now a young director Max Kalifa has wound a pic "L'Engrenage" (Meshes) on the seedier side of the industry, which he claims, no distributor or exhib will handle because of its theme.

Kalifa originally called his pic, "The Sharks," but had to change the title. He made it sans a distrib in a cooperative fashion. But now he can't get a distrib. Kalifa says he is still trying valiantly to place the pic. Some distributors and exhibs say that his film is just not good enough and that the public just does not go for this sort of production.

Last year, another youthful new director Joseph Lisbona ran into trouble with a similar sort of vehicle, "Le Panier A Crabes" (The Crab Basket), which singled out the phony aspects of pic production. He had trouble getting film aid but finally did, only to have to rent a theatre in order to release it in Paris.

Red Ballet Dated For Long Tour Down Under

Sydney, July 25. The Leningrad Maly Theatre Ballet will do a brief run in New Zealand before commencing its Aussie coast-to-coast tour July 31. Troupe of 55 is being sponsored by the Elizabethan Theatre Trust and J. C. Williamson Ltd. for the Australian Ballet Foundation.

Paris 1st-Run Trade Holding Near Last Yr.

Paris, Aug. 1. A look at Paris first-run film takes for the winding 1960-61 season shows that the same number of pix, 43, drew more than 100,000 patrons. If there were a few more big grossers last year, the present season looms only slightly under that of last season. It is still offish but seemingly not dipping as much as the continuous cries of crisis would have it.

Since Paris sets the usual overall French h.o. tone, this list sums up current picture tastes. Yank companies had 13 over the 11 films of last year, while the French stayed the same with 23 pix. Italy had six productions or two more than last year, with one Italo-Yank pic. Exploitation, spec and comedy pic led, with a solid core of more arty films indicating that there was a place for more specialized product.

U. S. pix were paced by "Ben-Hur" (M-G) with over 600,000 patrons, followed by "Psycho" (Par) and "The Alamo" (UA) in the 200,000 to 300,000 class. "Let's Make Love" (20th); "Magnificent Seven" (UA); "North To Alaska" (20th) and "Goodbye Again" (UA), still in its first-run here, were in the 150,000 to 200,000 group.

Among the 125,000 to 150,000 entry class were "The Unforgiven" (UA), "World of Suzie Wong" (Par) (still first-running) "Exodus" (UA) and "Don't Give Up the Ship" (Par), while "The Apartment" (UA) and "Midnight Lace" (U) took in 100,000 to 125,000. In this last-named class also is the Italo-U. S. "Five Marked Woman" (Par).

French topper was the Brigitte Bardot starrer, "The Truth," followed by "The Frenchwoman and Love" and last year's Venice Grand Prix winner "The Rhine Crossing." Then came the Jean Gabin starrer, "Le President," the war pic "A Taxi For Tobruk," a swashbuckler, "Le Capitain," and a comedy, "Old Folks."

While biz is still down seemingly it is not off as much as feared at the midway point of the season. Yank actor Eddie Constantine, a star here but unknown in the U.S., made a comeback with his first French pic in three years, "It Will Be Your Birthday."

Sees Too Many Germans Working in U.S. Films

Frankfurt, July 25. West Germany's film industry, hard hit at the boxoffice and fighting against television, has now attacked what it claims is the root of its troubles. That is that too many outstanding German stars are deserting the home grounds to play in the higher-salaried American pix. Some of the country's top dailies are filled with resentment against German stars being lured away with higher salaries by U.S. producers.

"One tabloid notes that the American star agent Paul Kohner has lured away Gert Forebe, Heinz Rühmann, Hannes Messemer, Martin Held, Mario Adorf, all top character and comedy actors. Christine Kaufmann has also been signed for a Hollywood contract.

OUTLOOK GLOOMY; MPEA IGNORED

Madrid, Aug. 1. American film distribution companies here face a starvation diet in import licenses for the 1961-62 season. Possibility that the Motion Picture Export Assn. can negotiate an additional license here and there with the new director general, Jesus Suevo, is not very rosy.

Allocation of licenses to Yank companies, once the cherished province of MPEA, is now determined instead by a point system (baremo) within the Spanish Distribution Assn. for final approval by the director general.

Under the 1961-62 baremo, Yank companies operating through Spanish franchise distributors will get the lion's share. United Artists and Universal have five licenses each, while Allied Artists gets four. Of American distribution companies in Spain, Metro and Fox get three each, Columbia and Warner Bros. a pair apiece and Paramount is low on the totem pole with only one license.

It was the understanding of MPEA that the new director general would not approve this allocation until he had taken the reins of his new assignment firmly in hand, and had held further discussions with MPEA rep Leo Hochstetter at the recently-terminated San Sebastian Film Festival. But in order to make it possible for all companies to import product, dub them and clear the censor in preparation for the coming season, the baremo was officially approved before Hochstetter arrived on the scene. In post-festival Madrid talks, the MPEA rep submitted a white paper calling for the elimination of "baremo" allocation, discontinuance of the 4-to-1 decree and annulment of blocked peseta "B" accounts.

MPEA also went on record in favor of unlimited importation. Strategy appears to be that of asking for pipe dreams to achieve added sustenance for undernourished Yank distributors whose survival is again menaced under the 1961-62 license allowance.

Until Suevo digests the MPEA paper, as well as complete a thorough study of the Spanish motion picture scene at his summer retreat in Galicia, there can be no answer until mid-September to the question Metro, 20th-Fox, Warner, Columbia and Paramount are asking: "How can we live on these licenses?"

Danish Producer Going To Germany

Moscow, Aug. 1. Preben Philipsen, the Danish producer-director, who was in Moscow for the showing of his "The Last Winter" at the recently concluded film festival there, told VARIETY that he has virtually dropped all his local production activities in Copenhagen, and has switched his main film-making to Hamburg. He made the decision because the small domestic market for Danish films was a severe limiting factor.

His current program slate includes seven projects, four of which will be made in Germany, two in Denmark and one as a co-production with Britain. He is also taking a co-production deal with the Soviets on a story based on Peter the Great's experiences in Denmark. He is also planning a remake of "The Battle," the original version of which starred Charles Boyer, as a co-production either with Britain or Germany. The current UK venture is in association with Steven Paltos, and is based on Edgar Wallace's "Death of the Daffodils."

Philipsen's production companies in Copenhagen and Hamburg are known as Rialto Films. He also has his own distribution outfit in Denmark via Constantin Film.

Menotti's Own Dolce Vita Includes Civic Celebration of His Birthday; Spoleto's Church & Taste Problems

W. A. Cole New Chief Of British Newsfilm

London, July 25. Walton A. Cole, general manager of Reuters news agency since 1959, has joined the British Commonwealth International Newsfilm Agency as managing director. The newsfilm agency was set up in 1957 by BBC, Rank Org., Canadian Broadcasting Corp. and the Australian Broadcasting Commission to provide impartial news on film as Reuters, etc., does with words. Cole, who was appointed a director of BCINA at the end of last year, plans a tour of the Far East, India and Pakistan to looksee the agency's setup in those areas. His appointment means a closer participation in the distribution of film news by Reuters whose topper, John L. Burgess, hinted at this in his speech at the news agency's annual meeting.

5 British Film Groups Study Biz Problems

London, July 25. A working party, under the chairmanship of Lord Archibald, to examine problems of exhibition and distribution in the United Kingdom, with particular reference to the third release, has been set up by the joint committee of the five associations of the British film industry.

Members of the working committee will be drawn from all sections of the industry and will be selected for their knowledge and experience. Invites already have been sent out to persons whose names were agreed upon by the committee. A further statement will be made after replies have been received to these.

The joint committee has also invited the Federation of Film Unions and the Assn. of Independent Cinemas to submit memoranda, outlining their views on the problems under discussion. It also has agreed that these two bodies may send a delegation to meet the working committee to explain or discuss the views advanced.

Setting up of the working committee is a direct sequel to the dinner recently hosted by John Davis, in which he outlined the difficulties of maintaining the national release, primarily in view of product shortage. Also the reluctance of some distributors to allow their films to go out on the third circuit.

Young Albert Finney Tabs Legit Monotonous

Paris, July 25. Albert Finney, the 25-year-old British actor who surged to legit and film stardom this year via "Billy Liar" and "Saturday Night and Sunday Morning" respectively, feels that film acting is more bearable than stage because of its diversity while the very commercial basis of the theatre makes it hard for, thespis.

Finney cites that it is too wearing on an actor to play the same role eight times a week for a long period. After the challenge of the role has worn off, it becomes a thing of rote. An actor, he feels, is a human being who needs change. Though he may sometimes respond to different audiences, for a revving up of his playing, it usually leads to torpidity after a while.

Spoleto, July 25. Festival of Two Worlds (Gran-Carlo Menotti's net project, grew, doubled its attendance in 1961 over 1960. This followed a pre-opening crisis when Menotti's need for \$50,000 was met by the city council and leading citizens rather than face the threatened catastrophe of cancellation.

(Menotti has now been dubbed by his admirers "Duke of Spoleto.") That's sporty since the widow of the Prince of Sarrat recalls that until 1946 her spouse was Duke of Aosta & Spoleto.)

Festival in its Inaugural (1958) season spent \$270,000 and grossed \$35,000. The second season ran to \$320,000 outlay and \$56,000 in revenues. Economy was instituted for third session, costs being held to \$192,000 against intake of \$48,000. Definite data is lacking for the 1961, or fourth summer, but it's thought the operations ran around \$288,000 and admissions brought in \$91,000.

There are many byproducts which makes the festival important to Spoleto as a community. The number of tourists hitting the town (annually) has steadily increased. Civic satisfaction is implicit in these figures:

Year	Tourists
Pre-Fest	22,000
1958	55,000
1959	65,000
1960	85,000
1961	200,000

As the American-who-made-it-in-Italy and as the gaily-designated "duke," the composer-impresario now has his birthday celebrated in the noble style of the middle ages—the day being declared a legal holiday and Menotti serenaded day-long by madrigal singers. There's a torchlight procession in the evening.

One Lesson
The success of the 1961 season generally is despite the jolt given Menotti when he attempted to force the premiere of John Osborne's new play, "Martin Luther" Catholic Italy was not having any of that and the tactlessness of the suggestion was borne home upon Menotti who gets part of his funds from the Roman aristocracy which is close to the Vatican.

The Archbishop of Spoleto has been aware of his own dilemma, worrying for the spiritual welfare of his flock while knowing that the festival is good for local trade. Inquiries were made as to the opera "Salome" What would the Hebrew princess have on after removal. (Continued on page 14)

RANK CONTINUES TO EXPAND IN NEW AREAS

London, Aug. 1. The Rank Organization's second bowling alley was opened in Hove, Sussex last week. By the spring of 1962, the Organization plans to have 20 alleys in operation. The first was opened more than a year ago in Golden Green, a North West London suburb.

The next bowling centres on the Rank sked are at Southall in London and Chestham Hill in Manchester, which are due to open next month to be followed by another in Streatham in September. The last-named alley will have 49 lanes, making it the biggest in the world, outside the U.S.

Added to its 409 cinemas in the United Kingdom, the organization's Top Rank Entertainment activities make it the leading entertainment group in Britain, operating 23 ballrooms, 20 dance studios, two health clubs and the largest restaurant and catering business outside of London. Expansion is planned in each of these fields.

THIS WAS THE NAKED

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DUANE EDDY
Top Recording Star

In CinemaScope and METROCOLOR

DeSimone Dubious As To Italy's 'Need' For A French-Type Office In Gotham

Does the Italian film industry really need a joint industry-government-backed liaison and promotion effort in the U. S. along the lines set up by the French with their New York Film Office? At least one top Italian film exec doesn't think so.

Noting that he was speaking as "private" citizen, and emphasizing that his opinion in no way reflected on the lively French efforts to sell in the U. S., Franco De Simone, exec veep of Titanus of Rome, indicated last week that the very differences in the structures of the French and Italian film industries necessitated differences in approaches to their markets.

A big company like Titanus, said De Simone, through its extensive dealings with the U. S. majors, as well as indies, is already "selling" the image of Italian pix in the U. S. Via Titanus, the Italian film industry is being repped this side with such diverse pix as "Rocco and His Brothers," "Two Women," the upcoming "Thief of Baghdad" and multi-million dollar spec. "The Last Days of Sodom and Gomorrah."

Conversely, the French film industry, which has no production-distribution-exhibition combines of the size of Titanus and which does not have the extensive jeeps with U. S. majors that so many Italo producers have, definitely needs the kind of services provided by the French Film Office staff. Another point of difference is that the French industry in recent years has been almost exclusively repped in the U. S. market by typically "French" pictures, while the major share of Italo pix shown here have been so general in appeal (usually action spectacles) and cast that they almost defied any one national tag. A good share of the U. S. audience which has seen these films probably has never known that they were Italian in origin.

That Titanus is really quite titanic, even by U. S. major company standards, can be seen from the fact that in the next 12 months it plans to turn out no less than 26 pix. This total includes the first three of the six pictures scheduled to be made by Titanus-Metro S.A., the recently formed Italo production company financed 51% by Titanus and 49% by Metro.

Discussing his company's dealings with Metro, De Simone noted that in addition to their joint efforts in Titanus-Metro S.A., Metro has separately acquired world rights (except for France, Spain and Italy) to another fantasy spec, "The Golden Arrow."

Named by De Simone as the first three releases to be made by Titanus-Metro, all of which will be Italo language films, are "Naples' Four Days," to be directed by Nanni Loy; "No Time Left," to be directed by Elio Petri, and "Arthur's Island," to be directed by Damiano Damiani. The three pix together will probably have a total budget of around \$2,500,000 with "Naples' Four Days" accounting for a little more than \$1,000,000 of the total.

In addition to the previously mentioned "Golden Arrow," "Thief of Baghdad" and "Last Days of Sodom and Gomorrah," Titanus upcoming spec includes another spec, "Romulus and Remus," which will co-star two U. S. muscle boys, Steve Reeves and Gordon Scott, as the legendary founders of Rome.

Undoubtedly one of Titanus' major prestige items will be the upcoming film adaptation of Giuseppe di Lampedusa's best-selling novel, "The Leopard," to be produced by Titanus prexy Dr. Geoffredo Lombardo and directed by Lucino Visconti, whose previous collaboration resulted in the award-winning "Rocco and His Brothers." Both Lombardo and Visconti are scheduled to visit N. Y. and Hollywood in September to cast the pic.

De Simone returned to Rome Friday (21).

Footnotes, Vancouver, 1961

Vancouver, Aug. 1.

Mexican delegation failed to show, as promised, but wired regrets. Stars Pina Pellicer and Ignacio Lopez Tarso of feature "Maccario" and director Robert Gavaldon had been slated. Chick Callenbach, editor of U. of California publication "Film Quarterly" came with San Francisco playwright-novelist Jackson Burgess, who repped S.F. Chronicle. Accompanying fest judge Herman Weinberg from Manhattan was daughter Gretchen. New service this year was a Film Club, set up in adjacent restaurant, with bar facilities for thirsty viewers following evening shows. Apart from opening night ticket snafu, no major gripes plagued fest. Biggest improvement would come from better admittance set-up, since Vogue Theatre has no lobby and patrons must enter directly from street through two narrow doors. Advance sale boxoffice is also urgent requirement. Late entry of Russian films gave fest officials headaches but business done on Bolshoi ballet film "Cinderella" more than compensated. No shows of advertised features were held to two this year. Only "El Guapo del 1900" from the Argentine and Yugoslavia's "Ninth Circle" failed to materialize. Latter was presumably held for New York opening at Carnegie Cinema.

The 1961 festival was clearly toniest in four-year history although black tie opening dictum wilted in the face of unseasonal heat. Japanese consul Mumeo Tanabe hosted first fest party, in honor of judge Mrs. Kashiko Kawakita of Tokyo. Commonwealth Film Productions took opportunity to conduct inspection of its West Vancouver film studios site for party of 50 press people and dignitaries. Chairman of the board Brian Gattie and president Oldrich Vaclavik later parted group at Capilano Golf and Country Club. Representing Czechoslovakia for last week-end of fest was Richard Falbr, export director of Ceskoslovensky Films, who came direct from San Sebastian fest, then flew to Toronto and New York before returning to Prague. Falbr promised fest organizers new Karel Zeman film, "Baron Munchausen" for next year before leaving. Consul for Spain Frank Bernard marked first showing of a Spanish film at fest ("El Cochecito") with reception in his Georgian Towers Hotel. The Vancouver "hostess with the mostest," Mrs. Frank Hebb, again tendered the post-fest party following presentation of awards. In from Seattle for fest were Jim and Mary Selvaige, operators of Ridgmont art house and north-west rep for Janus Films and Ed Kingsley, New York. Jim Cassidy and George Borden of Parallel Film Distributors, Los Angeles,

saw unspooling of their Philippine feature "Badjao." Cassidy is dickering for a New York opening for this film.

Milord Menotti

Continued from page 11

ing the seventh veil? Satisfied that flesh tights covered the liberal letter, the archbishop did not intervene. A performance of Brahms Requiem in the church square was a happier occasion for the clergy. Soviet Russia sent its all-girl Beryozka Dancers, previously seen in America under Sol Hurok. They lived in a convent 15 miles from Spoleto, came and went by chartered bus, none being seen except on the stage. From Poland the Lalka Puppets were well received.

Improved 'Vanessa'

Festival revived Sam Barber's "Vanessa" (text and staging by Menotti) which had fared nicely at the Met. Opera but was panned previously at its Salzburg Festival hearing. Public and critics here received the work most favorably, rioting with obvious satisfaction that grand opera written by an American nevertheless had its roots in Papa Puccini. Italian translation and cast made it seem somewhat more so. Those who witnessed the Met production found it educational that several weeks of very careful and intense rehearsal greatly helped "Vanessa" in spite of the absence of stars. Except for the conductor (the late Mitropoulos) and the Doctor (Giorgio Tozzi) as well as the male lead (Nicola Gedda) Italian cast was superior to the Met's. The Toulouse-Lautrec type scenery and costumes of Beni Montresor were not spectacular, as were the Cecil Beaton ones. Title role was sung excellently by Ivana Tosini, who had made her name with Spoleto's "Duca d'Alba" (Donizetti) production two years ago. Equally good was the Erika of Mieta Sighele, last year's discovery in Menotti-Puccini's "Boheme." Performance drew a very elegant, not to omit chi-chi audience.

There was pronounced curiosity as to the Negro soprano Margaret Tynes. She brought plenty of gyrations and exposure to "Salome." Not everyone was persuaded that the sensationalized staging by Visconti was ideal. It reminded some witnesses of Little Arabia on New York's Eighth Avenue. Thomas Schippers conducting did what he could, but musically the performance was disappointing.

This year's "Autumn Leaves" was smoother than before, helped by dancing of Arthur Mitchell and Akiko Kanda. Sketches by authors of various names were strongly suspected despite denials of being the work of Menotti. Jerome Robbins ballet excited some but suffered from its very innovation.

Ontario Festival Lineup

Film festival which is organized separately from the Shakespearean repertory stage company at Stratford, Ontario will function Aug. 21-Sept. 2 at the Avon Theatre. Admission is \$1. John Hayes is in charge. Herewith the schedule:

- Aug. 21—"Romeo, Juliet & Darkness" (Czechoslovakia)
- Aug. 22—aft—"A Man Goes Through the Wall" (Germany) eve—"A Matter of Dignity" (Greece)
- Aug. 23—aft—"The Sand Castle" (U.S.) eve—"I Like Mike" (Israel)
- Aug. 24—aft—"Three Virgins" (Indonesia) eve—"See You Tomorrow" (Poland)
- Aug. 25—aft—"The Missing Pencil" (Yugoslavia) eve—open
- Aug. 26—morn—"Johnny On The Run" (Britain) aft—"The Poacher's Daughter" (Ireland) eve—"The Human Condition" (Japan)
- Aug. 28—aft—"When a Woman Loves" (Japan) eve—open
- Aug. 29—aft—"The Young Lady's Fool" (Greece) eve—open
- Aug. 30—aft—"A Man Goes Through the Wall" (repeat) eve—"The Singer Not The Song" (U.K.)
- Aug. 31—aft—"Be Good Until Death" (Hungary) eve—"The Wayside Pebble" (Japan)
- Sept. 1—aft—"They Were Ten" (Israel) eve—"Home Is The Hero" (Ireland)
- Sept. 2—aft—"Hollywood: The Golden Years" (U.S.A.) eve—open

Zurich Calls Locarno 'Red'

Locarno, Aug. 1.

Zurich's supposed jealousy of Locarno, in Italian Switzerland, having a film festival while Zurich, which has the country's sole studio facilities, has none, is a factor of future rivalry. Locarno has been playing a bold game, inviting Communist participation, as per this season's East German, Red China and Castro Cuba entries. This led to one Zurich daily labelling the Locarno event "Communist."

After the showing of the N. Y.-made Yank indie "Blast of Silence" which got actor-writer-director Allen Baron a 20th-Fox contract, some jury people opined this tale of a hired killer shot in N. Y. streets was influenced by the French "New Wave" pic "Breathless." They had to be straightened-out that the "wavers" were influenced by Yanks in first place and this film was made before "Breathless" ever reached states. No stars showed at Locarno but many leading actors in entered pix came along. George Pitzer, who is partnered in Paris with Norbert Auerbach, for European sales of indie pix, was in for "Blast" which he is handling abroad. He made a few sales here. Shirley Clarke was present for showing of "The Connection." Pitzer, incidentally, met a relative he had loaned money too long ago and was repaid. So if Locarno is not a heavily commercial fest it can serve some monetary means. Attendance at the open air theatre in the garden of the Grand Hotel was good. But two pix were rained out. This led to them being shown later in a local hardtop. Also attending were German leads in Helmut Kautner's "Black Gravel," Helmut Wildt and Ingmar Zeisler, Helen Weigel, of the East German Berliner Ensemble legit company Enrico Maria, of the Italo "Nude Odysee," Maurice Biraud and director Deays De La Patelliere of the French entry "Tax For Tobruk." Francois Truffaut director and producer of another French pic "Goldbrick," Carl Lee of "Connection," Janina Tracnyk and director Kazimierz Kutz of the Polski "Panic on a Train," Jose Suarez and Caris Gravinia for the Italian-Spanish "Scana Boa" and director Julio Garcia Espinosa producer Manuel Barbachano-Ponce and actress Raquel Revuelleta for the Cuban entry "Cuba Dances." Ebert Sigdmak and Paris based legit and film agent George Marton attended every night from vacationing in nearby Ascona. Norman Granz, another Yank Swiss resident, also showed.

Usually polite fest had one incident when a Swiss paper quoted German actress Ingar Zelsberg in such a way that it could have been construed as she being anti-semitic. Her pic "Black Gravel" had had a scene cut in which a bar owner was taunted by anti-Semites. When questioned on this the Swiss paper reported she said that Jews were again taking over low dives and brothels. She maintained she never said that and only said the film was against the taunters but that some of these places were run by Jews. Anyway, it was a sticky incident.

Logan On Radio Moscow

Herewith the transcript monitored from Radio Moscow (in English) via shortwave on July 19 by G. Wilfred Johnson Associates of Sea Bright, N.J.:

NEWSCASTER: The Second International Film Festival, the largest and most representative of its kind during the history of cinema art has entered its second week in the Soviet Capital. The Festival's motto is "for humanism in cinema art for peace and friendship among nations." In two days the International jury will sum up the results of the fourteen day Festival of Films from five continents. Our correspondent got the following statement from film producer, Joshua Logan, of the United States. Mr. Logan is a member of the Festival jury.

JOSHUA LOGAN: I believe that the Festival is keeping very much to its motto. I think that the whole idea of the Festival is being carried out in all of these words, peace; particularly, I think that the exchange of art between nations is exemplified in this Festival and I think it is terribly important to our whole world that such things as this Festival take place and I am very proud to be a member of the jury and to be asked by the Soviet Film Festival principles and I believe that the people for wanting this Festival, are sincere in their motives and I am very happy to be here.

Of course, we in America have seen only in the last few years much of your cinema art. We have seen some beautiful productions and I must say that my wife and I have been most impressed by the particular cinemas that we have seen that were made in the Soviet. Mrs. Logan and I were here in 1958 and we saw "The Cranes Are Flying" and the first part of the "Idiot" and we also saw in America "The Ballad of a Soldier" and recently as a member of the jury we have seen "Clear Skies." Of course, I cannot comment on "Clear Skies" because as a member of the jury I must keep my opinions to myself until the awards have been made but I can say certainly that the work of this director is great because certainly his "Ballad of a Soldier" is one of the most beautiful and touching and unique pictures I have ever seen in my life. I think that it is a great important thing outside of my opinion of the film that "Clear Skies" has a theme that is modern and is so critical which I think is a great advance in any motion picture art. Certainly, "The Cranes Are Flying" is one of the most beautifully moving stories I have ever seen and tells a universal story because any one of us in any part of the world can un-

derstand what the devastation of war means to families, to lovers, to friends, to mothers' sons and children, and then it is beautifully portrayed in "The Cranes Are Flying."

I also feel that the use of color in the Soviet films is superb. I don't know the exact... there is the softness and a subtle quality to the Soviet color processes that I don't think we find in the Western World as easily. Perhaps if we saw this color only and our color only rarely as we see Soviet color I would feel differently but as it is now the color both in "Idiot" and in "Clear Skies" is to me poetic and generally most beautifully used. I am most impressed with Soviet films if they tell the human stories and the universal stories that I have seen.

NEWSCASTER: Speaking about the benefit of cultural exchange between our two countries, Mr. Logan said:

JOSHUA LOGAN: I think if we do not have a cultural exchange we will have a great many problems. I believe that the way the Moiseyev Ballet, the Bolshoi and I assume the... coming to America; I think "Porgy and Bess," "My Fair Lady" and "West Side Story" have done probably more to bring us closer together to people because it is my opinion that the Russian people and the American people are very close as human beings. We have the same kind of humor, we have the same kind of jokes, we enjoy life in the same kind of way and for every way and I feel that the cultural exchange can teach each other that that is true and constantly reassure us and hope and pray that it continue in full force.

Hilda Brennan as Rome Publicist for Columbia

Columbia's commitment, via indies, to production in Italy and contiguous areas has cued expansion in the publications sector, namely the addition of Hilda Brennan to handle production publicity on Col releases being lensed in that region. She'll continue to base in Rome, where she's worked freelance past two years, and reports to Syd Mirkin, Continental publicity chieftain in London.

Initial assignments for the distaffer are De Laurentiis' "Barabaras" and "Best of Enemies," both shooting in Italy. She'll also work on Charles Schneer's "Jason and the Golden Fleece" when it rolls soon in Yugoslavia.

Miss Brennan previously had p.r. hitches with Universal and Trans-Lux Theatres.

'CLOUDBURST AT CAMPOBELLO'

THINKS MUSCOVY AID 'JUST BORED'

By ALBERT SCHARPER

Hollywood, Aug. 1. Milton Spurling, one of the two official U.S. reps. (other was William Periberg) sent by the State Dept. to the recent Moscow Film Festival, returned here with the observation that "propaganda" accented the affair "start to finish."

"Everything they do is for propaganda," said the Warner Bros. producer, "so they weren't likely to overlook a film festival. Why, its very title 'A Festival For Peace And Friendship' was an obvious propaganda device."

"Khrushchev, of course, was present for the opening and one could not fail to note that he posed for pictures with reps of only one participating country—the two representatives sent by Ghana. Everyone knows how assiduously the Kremlin is wooing Ghana and, indeed, all central African countries."

Spurling flatly asserted that the reason, as best he could observe, that 2,000 of 2,600 present walked out of showing of the one American film entered by the State Dept. in the fest, "Sunrise At Campobello," was "simply that it bored" them. He does not feel that the Kremlin staged the mass exodus to humiliate America in presence of other reps from around the world.

Spurling coined a paraphrase, "Moscow's a great place to visit but no place to live," said the USSR Ministry of Culture escorted visitors around Russian studios. Minister of Culture, Ekaterina Furtseva, widely known in the Soviet to be very close to Khrushchev in the tug-of-war of Russian politics, is called behind her back, according to Spurling, "Catherine III."

Russian technical equipment in studios Spurling found "very good" generally, particularly as regards projection and sound. He was shown the Soviet's widely vaunted no-glasses three-dimensional films and found them "murder on the eyes; I felt blind as I staggered out of the projection room."

Mostly, cameras were old—"about 25 years behind us as were the cranes they are using."

The Russian version of Cinema, Spurling avers, is not quite up to "the standards of the forerunning American version. There's exactly the same principle, even down to the same jiggles." The Soviet has made two travelog subjects and is now at work on its first storyline production in three-panel process, a slapstick comedy. Spurling saw some footage from it.

The Soviet pic, "Clear Skies," which shared top fest honors with a Japanese film, "The Island," Spurling describes as "half love story and half sheer propaganda. They had made the first part of the film when an order came down from the Kremlin that pictures were to undermine what good image of Stalin there might remain in Russia, so a switch in film was executed and the last half is an attack on the so-called Stalinist cult and the man himself."

Spurling checked in late yesterday at WB and immediately started supervising editing of "Merriell's Marauders," his most recent production and Jeff Chandler's last film.

REFUSE EXPLANATION

Albuquerque Theatres Dissolved Into Frontier Inc.

Albuquerque, Aug. 1. Albuquerque Theatres Inc., formed six years ago to operate six hardtoppers here, has been dissolved. Holdings have been absorbed by the parent Frontier Theatres Inc. of Dallas. No change in operation is planned at present.

Louis Higdon of Dallas, a Frontier v.p. who served as proxy of Albuquerque Theatres Inc. declined to explain reasons for the switch of corporations.

Louis Gasparini is resident manager for the company.

Locarno Invites Disputed Films; Thereby Overrides Majors' Slight

By GENE MOSKOWITZ

Locarno, Aug. 1. For its 14th season, this Swiss resort town contrived (July 19-30) to present a fairly well-balanced sequence of product, thereby doing rather better as to quality than the 1961 festivals at Cannes, Berlin and Moscow. Festival director, Vincio Beretta enjoys an advantage in being free of the diplomatic and film trade pressures which afflict the larger festivals. He is better able to pick and choose what is to be shown at Locarno, rather than have inferior features forced.

Locarno did not hesitate to invite the American-made film about New York junkie's, "The Connection," though it previously showed at Cannes and has exhibited commercially in London. Also invited was the Spanish feature "Viridiana," which won the grand prize at Cannes but got the head of the Spanish film industry sacked when the Vatican rapped the Luis Bunuel picture as detrimental to morals.

Since the Swiss are reputed conservative, the scheduling of the two most debated films of Cannes evidences considerable showmanship. Locarno does not, of course, draw the mobs of press (up to 500 and 600) which descend upon the bigger film festivals: It's turnout this season was around 100. None-

theless Locarno keeps itself in the running by using strategy to attract attention.

Not Happy With MPEA
Beretta remains peeved at the still inert interest of the Motion Picture Export Assn. and Swiss reps of the Yank majors. He feels this was because July was a vacation month for U. S. reps in Europe. Lack of visa problems in Switzerland made them less ready to spend time and money on Locarno fest. But Beretta pointed out that focusing public interest on unusual pic, which could eventually be shown here, would then possibly swell auds for more unique pic which could only react for the better in all filmgoing.

Another Manhattan-made indie "Blast of Silence," since taken for U. S. by Universal, also made an impact here. Big festivals rarely invite such indies since they work directly with the MPEA which has its major members to satisfy. Only one major pic, a John Ford Western "Two Rode Together" (Col.) was sent to Locarno and it got good response.

There was also a comprehensive retrospective of Fritz Lang's German and Yank films, which product got good attention and attendance, Red China and East Germany, absent from all other western pic shindig.

In keeping its fest under 12

days, in accordance with the Federation of International Film Producers, displaying pic bypassed by other feasts and in building up its own (Swiss) public interest in foreign pic the Locarno Fest served a useful purpose.

Beretta admitted that not much help was forthcoming from Swiss distributors and film people either since most film output and distrib is centered in the German Swiss area, and they would like to have the fest in that section rather than in the smaller Italo section. Berne has promised aid next year, as it has been doing for years, but Beretta said he would still keep up his policy of unusual pic from any countries.

If the MPEA majors stay uncooperative, he will concentrate on the growing indie producers. Among the big fests, only Morris Engel's "The Little Fugitive" and Gian-Carlo Menotti's and Albert Hackett's "The Medium" have ever been in competition. They both won prizes.

Locarno was well organized. Jury had the Swiss playwright-novelist Friedrich Vurtenmatt as its proxy. Members were Italo these Paolo Stoppa, French pic director Georges Franju, Mexican novelist-scripter Carlos Fuentes, and U. S. film club organizer Gideon Bachmann.

Documentaries' Vancouver Prizes

Vancouver, Aug. 1. Fourth year for the Vancouver Film Festival ended with the festival jury awarding 28 prizes under such categories as short fictional, documentary, fine arts, science and agriculture, industry and commerce, travel, instruction, health, welfare & medical, public relations. Canada's own "Rickshaw" copped plaque as "Best of Festival." Poland's "Portrait of A Man" won plaque for best short of fictional content.

Festival judges Mrs. Kashiko Kawakita (Japan), Herman G. Weinberg (U.S.) and Norman McLaren (Canada) also honored "The Magic Skin" (Zagreb Film, Yugoslavia) as best animated short film.

A special plaque was presented to Judge Norman McLaren for his "Lines Horizontal" (National Film Board, Canada) and special mention for outstanding contribution to the field of documentary film went to the BBC Television Service (Great Britain), the National Film Board of Canada and the Shell Oil Co. (Film Unit).

Diploma award went to "Jazz On A Summer's Day" (Bert Stern, U.S.).

First financial figures obtained indicate film festival will wind up in the black. This year's gross was given as \$25,677, compared with 1960's \$20,900. Charge for 8:45 p.m. showings was boosted to \$1.50 this year, with all seats reserved, and 6 p.m. performances were kept at last year's \$1., but increase did not cut attendance to any degree as '61 attendance figure of 21,501 is approximately same as '60 total. "Red Ink," a Hungarian feature, had the best of the 6 p.m. houses, with the smallest going to the Polish movie "Bad Luck." 1,332 seat Vogue Theatre was "sold-out" on four nights of the two-week run and only 38 seats short of a fifth full house, with sell-out films being opening night's "Saturday Night and Sunday Morning"; "Rocco and his Brothers"; "L'Avventura"; and closing night's "Moderato Contabile." Almost-full night was for Bolshoi ballet film "Cinderella."

SW'S 30c DIVVY

Stanley Warner board declared a dividend of 30c per share on its common stock, and payable Aug. 25 to stockholders of record Aug. 10.

Bond Issue Voted Down; No Fox, Frisco, Purchase

San Francisco, Aug. 1. Last chance that city of San Francisco might buy the 4,651-seat Fox this year from Fox West Coast vanished last week when city's supervisors refused to allow a \$1,150,000 bond issue on the November ballot. The bond issue would have authorized purchase of the 32-year-old theatre for \$1,050,000 and allowed \$100,000 for rehabilitation.

The vote was six against allowing the bond issue on ballot, five for it—but a minimum of eight votes is needed to get bond issues before people.

Chief Administrative Officer Sherman P. Duckel, who favors purchase, said later he would try to find tax revenues to buy the big house, but it's unlikely he'll succeed, because Mayor George Christopher opposes purchase.

Columbia Gratiified After Year as Self-Supplier Of Trailers, Posters

It's a year now since Columbia decided on a switch from National Screen Service in favor of creating, producing and distributing its own trailer and poster material. The year has been marked by success, according to Jonas Rosenfeld Jr., Col ad-pub v.p.

Col's man boasted this week that an all-time high has been established in providing exhibits with promotion material, amounting to 168 units produced for 45 features. Exhibs, he said, were given gratis 97 television spots for 24 pictures, 20 teaser trailers for 11 releases and three special short subjects.

It was disclosed at the same time that Jack Atlas, head of the Col studio trailer department, has had his employment contract extended, specifics unstated.

Prem Will Tackle 'The Cardinal'

Otto Preminger, who thrives on filmic controversy, is set to produce "The Cardinal." Henry Morton Robinson bestseller of a decade ago which Columbia originally bought as a Louis de Rochemont project.

It was never learned why the project lay fallow, but assumption is that it was due to book's inside views of Catholic seminary life and hierarchic rivalries. Understood that at time of original buy, it kicked up considerable reaction from Roman Catholic Church in the U. S. with loud echoes within the Col inner circle. At any rate, filmization plans gathered dust until Preminger's deal fell.

Story concerns a cleric who rises to Red hat rank in the church. It'll be on location in Boston, other parts of New England and Rome and will be shot in color.

Pic is one of four more producer is committed to make for Columbia, with screenplaying to start shortly. It'll tense next year with possibility of release in late '62. Likelihood is that it'll go into production ahead of the postponed "Bunny Lake is Missing," but that's not certain either. Latter project was delayed assertedly because enclente condition of Lee Remick, sought for pic's femme lead.

'Pepe' Breaks 3 Records

Manila, July 25. "Pepe" (Col) broke several Philippines records. It had the biggest opening day in the last five years and is the first picture in three years to play three houses day-and-date. Third record hung up is the gross at the Rizal Theatre, which hit daily and weekly highs. Publicity campaign for "Pepe" was handled by Columbia's Aaron Pines, vet Far East distributor.

Locarno's Golden & Silver Sails

Locarno, Aug. 1.

These are the winners at Locarno:
Golden Sail (Grand Prix) to Japanese-made "Fire on The Plains" (Nobi) directed by Kon Ichikawa. (Tale of horrors and cannibalism in World War II, same film was recently shown at Vancouver Film Festival—Ed.)
Silver Sails (Jointly) to "Panic On Train" (Poland) and "When We Were Kids" (Switzerland).
\$1,000 Best First Picture: to "The Connection" (U. S.).
Golden Sail (for short): to "Tagore" (India).
Silver Sail (for cartoon): to "Where Is Mama?" (Red China).
Film Critics Award: to "Goodbye Pigeon" (USSR).

STATE DEPT. NOT SAVVY ON FILMS?

By ABEL GREEN

William Periberg (Seaton &), independent film producer (Paramount release), an official delegate to the Venice (1957) and Moscow (this year) film festivals, and a seasoned observer of the Cannes and Berlin conclaves, is very vocal about the "appallingly bad judgment Hollywood — which means America — has in putting its worst facade forward."

He continues, "We seem to have a genius for picking the losing horses, cinematically at least. This is no reflection on 'Sunrise at Campobello' which, I understand, is a good picture, but we should know by now, especially in the case of the Russian festivals, they have the habit of fading the original soundtracks and booming out the Russian translation."

"Well, talking about losing something in the translation—we sure do! I'll bet 'Guns of Navarone' wouldn't lose anything in the translation, or some actioner, so why pick a film that depends so much on the dialog as with 'Campobello' which I know was a fine play but when my eardrums are assailed by a booming Russian translation and I can't get enough of the original dialog which, of all people, I should dig, imagine how all the other foreign nationals in Moscow felt."

Periberg returned to his Hollywood base after an absence of five weeks, first completing some outdoor shooting in Berlin and Stockholm on "Counterfeit Traitor" (William Holden starrer) and thence to the Moscow fest.

Needs A Jury

He will present to the Johnson office and to Turner Shelton (U.S. State Dept. rep on films) an idea for what he hopes will achieve a "better selection of festival entries, at least from the American viewpoint."

He likens it to his concept of the weekly football selections during the fall season where sports experts rate the teams. In like manner, for the picture business, he would have a committee of critics, including VARIETY, pick the "bests," with an eye to presentation at any of the important festivals.

The problem of those which may have been released by the time this or that festival rolls around, he feels, can be solved by arbitrarily setting a September-to-May "fiscal" year so that comes May (Cannes) and ending August-September (Venice) there would be a reservoir of product which would be (1) "new" for fest purposes, and (2) would not be released overseas, i.e. ahead of festival-time. Such releases forfest inclusion in the Cannes and Venice fests.

As for the other hurdle—producers which refuse to enter their pictures for special reasons—that, too, is thus solved. Thus, if "Exodus," for example, is willing to show only "out of competition," or "Navarone," or whatever, at least the American committee, working with the State Dept., would have a list of candidate pic better suited for such competitive showings.

Otherwise, Periberg brings back a gloomy picture of Russia, that it is a "big prison"; that K's new plan is a sop for inability to supply the populace with consumer goods, per promise; that the Soviets want no war (Berlin or elsewhere); that "it's all a big bluff"; that "our Embassy is great; they speak Russian like natives and sure know the score."

He takes a dim view of their "best hotels" and food; that their "no tipping" credo is a myth and they'll take a handout if they feel certain they're not being watched, that, however, most Americans are closely policed.

He cites having lost some quasi-official papers but was told both by our Embassy people and other hipsters that "you'll get 'em back just as mysteriously as they disappeared" (he did; the modus operandi sounds like a Periberg-Seaton script).

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MAKING MIDDLEBROW MARKET

Borgelt Re Berlin Fest Critics

Berlin, Aug. 1. Hans Borgelt, press chief of the annual Berlin Film Festival, answered negative comments by a number of W-German reporters as to alleged lack of star participation. Said Borgelt: "I don't know what some people think a film festival is. A film festival is primarily an exhibition of films. It's nowhere written that a film festival can only take place if a certain number of world stars attend it." Regarding alleged mediocrity of films, Borgelt referred to the fact that "Berlin has a style of its own." It's a style that doesn't need palms and beaches. But it has internationality and this internationality gives all film nations, even the smallest, the chance to be recognized here like the big film nations.

With regard to the crack of a Munich columnist that the festival put too much emphasis on sex, Borgelt said: "Last year, the very same writer complained that 'nothing happened in dull Berlin' referring then to the absence of sex."

Ideal But Neglected Prestige Chance Via Documentaries Told by Baruch

Venice, Aug. 1. Participant nations waste an opportunity to expand international goodwill by withholding wholehearted support from a minor film event such as the just-over Venice Documentary Fest (also embracing mopey fare). Point is articulated by Donald Baruch, who served fourth consecutive stint as official U.S. rep at the Venice affair.

He notes irony that the very governments who may sponsor their own films at a documentary fest seem more concerned with the feature fests and devote less attention to "poor relation" meets such as the local one. But it's Baruch's contention that "no other festival offers a similar opportunity to promote international amity and understanding by the very nature of the product entered."

Yank figures the documentary roundups would have more allure if more of the talents involved would show up. Sideline exhibits should also be encouraged, he suggests, and ditto the chance for delegates to powwow in a lounge setting. Respecting U.S. participation, where are the Disneys and de Rochemonts? (Understood Disney was invited but couldn't make it.)

Baruch also plumps for a better system of selecting entries. At present it's too "haphazard," and some of the category lines are blurred.

Although American entries at the recent Venice sesh fared well enough on awards, Baruch conceded that overall quality from the U.S. was disappointing, also he thought there were too many. Reason for this was that fest officials simply were too deferential.

For one thing, avers Baruch, U.S. was short on purely "prestige" items—films made by Companies or government agencies which shunned direct preach-teach approaches in favor of subtle artistic impact in pure cinematic terms. To make the point, he cited the British Transport Commission's "Terminus," which copped the Venice Grand Prix for its poetic and human exposition of a day in the life of a major railway station.

Pertinent Insert

Pressagents are like this, mainly so in the hot weather. At Paramount, an inspired (?) publicity man noted that "War is hell—not only for the men who fight it, but also for the long-suffering make-up men..." Seems that Par was shooting a winter battle picture in sunny California and it wouldn't do to have the freezing warriors exuding beads of perspiration. So the makeup artists had to cover up.

To the fore at Metro is a publicity merchant who will have you know that audiences in a couple of Texas cities laughed harder at a current M-G comedy than did the customers in Philadelphia.

Late Registrants At Montreal Fest

Montreal, Aug. 1. Michaelangelo Antonioni's "La Notte," winner of the Berlin fest's top prize this year, has been added as a last-minute entry in the upcoming Montreal film fest, which opens Aug. 11.

Another late acceptee for the fest is American Morris Engel, who will attend the three-day filmmakers' seminar which precedes the opening of the festival. Engel will bring along a print of his most recent film, "Weddings and Babies," for a special screening.

Filmmakers' seminar is expected to include the showing of excerpts from the works-in-progress of many of the directors attending. Among these are Francois Truffaut, who will screen parts of his new "Jules et Jim" film for the other pro on hand.

Mirisch, Frisch, Johnston Appoint Steering Body

Hollywood, Aug. 11. Walter Mirisch, Screen Producers Guild proxy; Emanuel Frisch, head of American Congress of Exhibitors; and Eric Johnston, proxy of Motion Picture Assn. of America have appointed a general steering committee to consider topics discussed at the recent five-hour industry-wide meeting at the Beverly Hilton Hotel.

Committee is divided into three groups: C. of E., William Forman, Pacific Drive-Ins; Roy Cooper, Cooper Foundation and repping Albert Pickus, proxy Theatre Owners of America; Harry C. Arthur, Arthur Theatres and proxy Theatre Owners of Southern California; Screen Producers Guild, Frank Rosenberg; AMPP, Y. Frank Freeman (Paramount).

UA's REGULAR 40c DIVVY

The board of directors of United Artists has declared a regular quarterly dividend of 40c per common share, payable Sept. 29, to stockholders of record Sept. 15.

ELY LANDAU HAS 7 O'NEILL PLAYS

By JACK FITMAN

Ely Landau, ex-National Telefilm Associates head, latterly quiescent, is prepping entry into theatre film activity predicated mainly on acquisitions of class stage scripts and a distribution concept—presently undisclosed—aimed at middle ground between arty and conventional markets.

Keystoning his new undertaking are rights to seven Eugene O'Neill legit works—"Long Day's Journey Into Night," "Hairy Ape," "Iceman Cometh," "Moon for the Misbegotten," "Touch of the Poet," "Great God Brown" and "Mourning Becomes Electra." "Ape" and "Mourning" were previously filmed, but rights have since reverted to the playwright's widow, Carlotta Monterey O'Neill. It's from her that Landau deked options on all O'Neill properties controlled by her.

Additionally, Landau plans buys of other contemporary legit titles and/or novels. Budgets are elastic but figured to average out at \$350,000 per. Landau, incidentally, has iv as well as film rights to the widow's holdings, prompting speculation of a reprise in the tele sphere by the man who mapped the defunct "Play of the Week" skein for NTA.

As for payoff, exec envisions a sizable audience (in the millions) unsatisfied between poles of arty and conventional commercial cinema. He's mum on distrib plans—says no deals finalized yet—but it's understood the outlook is for "class" showcasing domestically in 100 or more situations. Could even shape, by pre-commitment, as a kind of semi-art circuit.

Landau gainsays report he's skedding a pic-a-year—says he'll shoot 'em without regard to rigid calendar lines. Part of his plan is to cut in principal production talents on percentage. Initial financing is coming from undisclosed associates.

4 Say They Make 'Taras Bulba,' So Trouble Certain

Rome, Aug. 1. Four versions of "Taras Bulba," three of them for Italian companies, are in the works, and a title fight, to say the least, is in the offing.

Harold Hecht, who took over a "Bulba" project previously held by Robert Aldrich, has set J. Lee Thompson as director and Tony Curtis and Yul Brynner as stars of his color version slated for UA release.

Now comes word, emphasized via large-scale Italian trade-paper ads, of two more. Morris Ergas' Zebra Films (Rome) plans to make Technicolor-Techinrama "Taras Boulba" (note slightly varied spelling) in association with Paris's E. Era Films and Belgrade's Kosutnyak Company. Roberto Rossellini has t. n. unexpectedly set as director.

Other Italo project is a C. C. E. (Rome). Thanos Film (Paris) co-production starring Van Heflin and Rosanna Schiaffino. Henri Zaphiratos and Ferdinando Baldi direct this one, starting Aug. 21, at Dubrava Film (Zagreb, Yugoslavia), with a Christmas, 1961 release date announced.

Fourth "Bulba," announced some time ago by Ager Film, Rome, would feature Jack Palance. Little has been heard of this project for some time, and there are reports circulating here that it may be called off.

Presumably not by coincidence, one Rome trade daily carried ads for two of the above-mentioned "Bulba" projects in same issue, followed up on next day by another for the third planned item.

Quixotic Fondness For Film Censorship By Customs Inspectors Expressed

Hollywood, Aug. 1.

There are exhibition elements who think U.S. Customs, if it hewed to the spirit of its purview, could indirectly solve the cinema sin problem. Rationale sounded here is that if port-of-entry snoots kept out "offensive" imports, U.S. filmmakers would have no reason to meet the avantgarde challenge and hence shake off the bluesiness.

This is apropos the statesman-styled "meeting of the minds" in Hollywood the other week, where-in filmic freedom and the responsibilities of various industry segments came in for much palaver.

It's a trade bromide that the sex-worn screen, like the weather, encourages much talk but scant action, and the veteran observer is familiar with the weak will at showdown time. Hence, if Customs were to crack down—but hard—filmites either end of the industry spectrum would be off the hook.

First quarter earnings ending April 1 was \$451,000 or 17 cents a share. For the second quarter, not including non-recurring item, were \$437,000 or 17 cents a share.

NLD Blows 'Cold' A Real Scorcher

The National Legion of Decency has just condemned two new pix, the French import "La Verite" and the American-made indie, "Cold Wind in August," being released by United Artists' Aldart subsid. Latter pic was recipient of one of the Legion's sharpest blasts in many months.

Re "Cold Wind," the Roman Catholic reviewing org commented: "Anyone who is responsible for the production, distribution or exhibition of this repulsive film deserves the severest of indictments from the public. The seduction of an Italian-American teenage boy by a nymphomaniac stripper-teaser is developed in a revolting atmosphere of blatant indecencies in dialog, costuming and situations. Condonation and even encouragement of this degrading liaison by the boy's father compounds the moral objection to the film."

In comparison, "La Verite" (The Truth), being released this side by Kingsley International, gets off light. Legion observes that "gross suggestiveness in costuming and situations make this sordid film totally unacceptable for a mass medium of entertainment."

Glen Alden (RKO) Turns Red to \$1,173,000 Profit

Glen Alden, diversified industrial complex scoping RKO Theatres, had consolidated net profit of \$1,173,000, or 21c a share, in first six months of year. Sales and revenues hit \$43,386,000.

This compares with consolidated loss in the comparable period last year of \$1,364,000, although sales and revenues rose to nearly \$45,000,000. Latest figures include special items profit amounting to \$92,000; the '60 sixmonth includes a special items loss of \$922,000.

Albert A. List, Glen Alden proxy, explained that the company's latest report reflects elimination of an operating loss of one of its industrial divisions (Mathes) retroactive to first of the year, when Alden ceded it to Republic Transcon Industries in exchange for 750,000 shares of latter outfit.

Leo Jaffe's O'seas Quickie

Leo Jaffe, first v.p.-treasurer of Columbia, left New York Monday (31) for two weeks in Europe, mainly in England for consultations with Mike J. Frankovich, overseas production chief. He'll also spend time with indie producers aligned with Col.

Meanwhile, exhibs, between themselves, continue to quest for a solution, the sentiment going that "something has to be done" to head off the Comstocks who are plugging for censorship in various states. To those theatre titans who "meet" the problem by mixing pix sans the Code Seal, there's the rebuttal that the Code alone hasn't shaded the films' sexorama noticeably, which is to assert the anxiety in some quarters that the Code is simply too weak.

On this point, it's understood MPAA boss Eric Johnston has promised to give Geoffrey Shurlock new weapons. Even if true, skeptics may be pardoned if they don't quite see a purty kick ensuing. Those adult themes have simply meant too much balm for the biz.

It's this doesn't sound very "responsible" or "statesmanlike," neither is it likely to eventuate as a Treasury Dept. policy reform.

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ORR O'SEAS ON TRAIL OF JACK L. WARNER

Hollywood, Aug. 1.

William T. Orr, vespee in charge of Warner Bros. production, planned to London on the first of series of European cities he will visit, including Paris, Rome and West Berlin.

While abroad he will meet proxy Jack L. Warner, now on the Continent, and complete plans for "Lovers Must Learn" and "The Deathmakers," both to be filmed partly in Rome and Germany, respectively.

Orr will also check into the talent situation for new faces in cities to be visited.

Exhib Will Fight For Uncut Print of 'Monika'

Baltimore, Aug. 1.

Ronald Freedman, manager of the Rex, says he'll push appeal against State Board of Motion Picture Censors despite its announcement that distributors of "Monika" (AJA) had agreed to deletions of Board. Distributors agreed to deletions before they learned that he was filing appeal, Freedman said, and he'll go on with it.

Starting date for "Monika" was last Thursday (July 27) but Board action was followed by appeal and "Big Deal" was substituted instead. "Monika" was first shown here in 1957, chopped down to one-hour running time and was played on double bill at Century.

Freedman intends showing full 90-minute "uncut" version, he says. Board had informed Freedman that he would have to delete 40 seconds of film before it could be shown. One scene shows leading lady nude, from rear, then at a distance, from the side. Other scene is embrace between lovers that was considered censorable by board.

DECCA'S SIX MONTHS' EARNINGS: \$1,315,063

Decca Inc.'s consolidated six months' earnings, including Universal Pictures operations, was \$1,315,063 or \$1.02 per share on 1,285,701 shares out. Covers period ended June 30.

Comparable '60 report showed profit of \$2,946,224, equal to \$2.29 a share for same number of shares out. Dip reflects reduced film sphere earnings for first half of this year, per U's earlier solo statement.

AA's Japanese Drive

A 10-week sales drive in Japan will be under name of William E. Osborne, supervisor for Allied Artists International in the Far East. Campaign, extending to Sept. 9, is ideal of AA's Tokyo manager, Itsumo Araki.

Effort will count heavily on "Operation Eichmann," "King of Roaring Twenties" and "Armored Command."



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Penny Censorship Loses, But Joy Restrained as Miss Alpern Joins Court

Pittsburgh, Aug. 1. — The motion picture industry hailed (1) a State Supreme Court decision in Pennsylvania this week that declared censorship laws invalid but (2) deplored the appointment of Anne X. Alpern, former Attorney General, to the high court by Gov. David L. Lawrence.

Chief Justice Charles A. Jones, who delivered the majority opinion in declaring the state's present censorship law unconstitutional, has retired and his place on the bench has been taken by Miss Alpern, the first woman ever to sit on the high bench in this state.

The 1959 Legislature enacted the censorship law but the Common Pleas Court declared it unconstitutional on July 30, 1960. The court said the act was too vague to be operable. Miss Alpern, then Attorney General, argued before the Supreme Court here last March that the lower court action be invalidated. She pointed out that the measure was passed overwhelmingly by the Legislature and declared that the U.S. and Pennsylvania Constitutions do not conflict with the law's definition of obscenity. She said "obscenity" is the ground for disapproval of any film under the Motion Picture Control Act.

The bill provided that the censorship board could pass on a film only after it had been shown in the state. Motion picture distributors argued that this would impose a severe financial hardship if a film were banned after big advertising and promotional campaigns.

The 4-3 decision against the censorship law was handed down this week by the Supreme Court and it doesn't take much figuring how the next similar bill to reach the court might fare. Chief Justice Jones who voted for dismissal of the law is now retired leaving three justices on record as opposed to the censorship law. The other three voted for the control measure.

Miss Alpern is now the seventh member of the court.

In her present role, Miss Alpern, who will become Chief Justice of the state next week, on Friday (26) appealed the censorship ruling of her future bench to the U.S. Supreme Court. Queried, she stated that the issue would be decided upon constitutional grounds alone. If rejected by the Washington tribunal that would be the end of the state censorship law. She would disqualify herself from voting should the censorship matter reappear before the Pennsylvania Supreme Court but thought that a remote possibility.

NOT FULLY INSURED

Rebuilding of House After Fire Not Certain

Cameron, Tex., Aug. 1. — An early morning blaze razed the Milam Theatre in downtown Cameron early Saturday (22) and caused damage estimated at more than \$40,000. Sheriff Carl C. Black said the fire apparently started at the front of the theatre in a balcony, possibly from a cigarette left burning in a container at the balcony entranceway.

Robert Scott, owner of the Milam, said that he had no immediate plans for rebuilding the theatre, since it was not fully covered by insurance.

He Was Covered

Austin, Tex., Aug. 1. — Longhorn Drive-In Theatre has been shuttered for several weeks to repair \$10,000 damage by fire to the screen, storeroom and office. Bryant Collins, owner of the ozone reported that the loss was covered by insurance.

DICKINSONS' OPEN MOTEL

Kansas City, Aug. 1. — Dickinson Theatres, family project which for years has operated a circuit of 30 or so picture houses and drive-ins in the Midwest, formally opened Glenwood Manor, its new motor hotel on Highway 69 on the southwestern edge of the metropolitan area in Johnson County, Kansas, near the community of Overland Park.

Manager of the motel is Allan Hall, formerly with Holiday Inn.

Emissary of Progress?

"Lawrence of Arabia" (S.M. Spiegel-Col) h.q. at Aqaba in Jordan—actually one of three maintained during film's desert locationing—could wind up a permanent resort installation for the Jordanian populace.

That's the consideration, at least, following visit to site recently by King Hussein. Lay-out's now serving as, both supply base and rest haven for sun baked crew members.

Relax Under 16 Rule in Quebec

Quebec City, Aug. 1.

Kids under 16 can now attend films in certain circumstances, as a result of relaxed provincial regulations. Since 1927, when a cinema fire killed 75 persons, mostly children, those under 16 have been forbidden to attend. Occasional features, however—chiefly Disney's—have been officially exempted.

New exceptions are: free movies in school for students and teachers only; free children's shows before 6 p.m. in a hall approved by the board of film censors—which must also approve the film for viewing by youngsters; special shows for children over nine years old before 6 p.m. in a theatre approved by the board, which must also approve the film.

Max Blouet's Shift

Continued from page 2

dors had their eye on a class New York flagship (at one time) it was the Ambassador, now called the Sheraton East, on Park Ave., as more consistent with the class operation and the international following for Blouet. Not that the Chi hostilities are not tops in that city.

The Zeckendorfs recently lost the class St. Regis, by operations-management sale to Mexican chain hotelier Cesar Balsa, but still operate the Astor, Manhattan, Commodore, Chatham and Taft, all in New York.

Blouet takes over Sept. 1 at the Drake, succeeding John Isard, who was only recently designated to that post.

Of a fifth generation hotel family, his brother, Louis Blouet, is now g.m. of the Istanbul Hilton; his eldest son, Patrick, is at the Sheraton, Philly; and his other son, John-Marc Blouet, is assistant manager of the Castle Harbor Hotel, Bermuda.

St. Regis Sold—Again

In the current real estate practice of changing ownerships, operational leasehold sales, syndication of the properties, etc., Glickman Corp. just took over the posh St. Regis Hotel, on 55th St. and 5th Ave., New York, from the Kratter Corp., another national syndicate investment company.

Both are traded on the open market.

Figure is placed at "over \$22,000,000." When Kratter acquired the St. Regis from Webb & Knapp (Zeckendorfs) in May, 1960 it was said to be a 200-year lease and the figure then was reported at around \$20,000,000. Meantime, the St. Regis Hotel Corp., a wholly owned subsidiary of Hotel Nacionalera, S.A. (Cesar Balsa, which operates some nine hotels in Mexico City and Acapulco, has the operating lease, which it acquired from the Zeckendorfs.

Small-Saville Reenact

Hollywood, Aug. 1.

Edward Small and Victor Saville will be associated in producing "Psyche" in England this fall. Susannah, York will star in film, budgeted at \$1,500,000.

Showmen were earlier associated in "Loss Of Innocence," Columbia Pictures release re-titled "Greengate Summer." Miss York also starred therein.

Duo also own pix rights to Agatha Christie's play, "The Mousetrap" and will film what it ultimately closes run in London.

Many-Chaptered House Passes to Chas. Teitel For 'Art' Film Policy

Chicago, Aug. 1.

The 45-year-old Lane Court Theatre on Chi's near north side—reputed to be the first Windy City theatre designed specifically for the showing of motion pictures—i.e., the first without a stage—has been purchased by Charles Teitel and will open Aug. 30 as an art house. Teitel also owns the World Playhouse, south of the Loop, also an art, and is president of Teitel Films, distributors. The north side theatre is being re-named: The Town and will show first-run domestic and foreign art films.

The Lane Court was built in 1915 for Lubliner & Trinz, they now own the Clark Theatre, and Teitel estimates that it has run continuously as a motion picture house longer than any other theatre in the Midwest. It was darkened for the first time last month as the renovation for the new theatre started. Subsequent owners after Lubliner & Trinz were Nathan Wolf, then Bartelsmeier & Temple, who have operated it since 1936, in recent decades as a B-run house.

Honolulu 'Disarmament'

Honolulu, Aug. 1.

Rearmament may be the U.S. national watchword, but disarmament is still the policy of the Honolulu vice squad.

Police "visited" four downtown dance halls recently, and collected 26 knives, a supply of brass knuckles and three bottles of whiskey which patrons had hastily abandoned as the cops arrived.

Drive-In Spillover Into Sabbath Draws Fine; Marylanders Worry

Baltimore, Aug. 1.

Reaction among exhibitors here is one of confusion and slight apprehension following fining of manager of Carlin's Drive-In for illegally operating on Sunday.

Andrew J. Benya, manager of the ozone, was fined \$100 by Judge Aaron Baer in Northwest Municipal Court after hearing at which it was testified that Benya was arrested by police at 12:30 a.m. Sunday (July 22) while last showing of feature was in progress.

Seneca Falls, N. Y., Now Cinema-Less

Seneca Falls, N. Y., Aug. 1.

There are no more film houses in Seneca Falls.

From last weekend on film fans must go out of town.

Mrs. Duane Marks was forced to quit operation of the Strand, last remaining house in this upstate New York community.

The theatre building, purchased by the former Village Board of Trustees as a potential location for a community youth and recreation center, is for sale. For that reason, village officials say, they cannot grant Mrs. Marks' request for a renewal of her lease which expired July 15.

For the past several months she has been operating the theatre on weekends. It had been closed for many months before she took over the operation.

He told Judge that drive-ins can't begin programs until after dark and with movies as long as they are today, some cannot be shown within time limit.

He also testified that exhibitors will make effort to get the City Council to change law when Council meets in September. As a second offender, Benya could have been fined \$500. And, police told him, third offense could mean jail term.

Law states that theatres must not begin operation before 2 p.m. Sunday afternoon. Last Studv unveiling, Benya said, ran until 12:30 A.M.

Benya said later he doesn't understand situation. "We are being discriminated against. We should be allowed to stay open as late as night clubs or bowling alleys. We should be given the same treatment," he said.

Laughable angle of case, if exhibits can find it amusing, is fact that downtown houses and babes have long been running films well into Sunday morning with no action from police.

"We have enough trouble," one exhibitor said. "This is just something else to worry about."

General feeling is that there is not too much cause for concern. It's assumed that police will not act unless pressured by specific complaints. It's not actually known who complained in Carlin's case but exhibitors are pretty sure they know his identity. He's an exhibit himself, they say though what his motives are for acting this way, they don't know.

WARNER'S CITATION

Given Fourth Estate Award Along With Jack Howard

Jack L. Warner has been named a recipient along with Jack R. Howard, president of the Scripps-Howard News-papers, of the American Legion's Fourth Estate Award for 1961.

President of Warners is being cited for his "contribution to the motion picture art by pioneering the first successful correlation of sound to the motion picture camera; thus enhancing the impact of that art upon the minds of peoples of all nations; and for his continual successful use of this powerful projection of human thought in the battle against 'cranny in every form' as a civilization, and as an officer of the U. S. A.; Force during World War II."

Howard is being honored for "journalistic achievement" Palmer Hoyt, editor and publisher of the Denver Post, will receive the Legion's 1961 Independent Newspaper Publisher's Award "as an acknowledged craftsman in the field of journalism."

Awards will be presented at the Legion's 43d national convention Sept. 9-14 in Denver.

Columbia's 'Birdie' Echelon

Hollywood, Aug. 1.

Fred Kohlmar has been named producer of "Bye, Bye Birdie" by Columbia production vesper Sam Briskin. Gover Champion will direct with Ed Padula, who produced the Broadway version, as associate producer.

"Bye, Bye" makes six Kohlmar pix about to be released, filming on to start later in year. "Devil at 4 O'Clock" will be released in October. "Notorious Landlady" is before cameras, and in future are "That Hill Girl," "Baa Baa Black Sheep" and "Barbara Green" in addition to "BBB"

Amusement Stock Quotations

Week Ended Tues. (1)

1961		N. Y. Stock Exchange		Weekly Vol. Weekly Tues.		Net	
High	Low	High	Low	Close	Change	for wk.	
27 1/2	20 1/2	ABC Vending	78	23 1/2	22	23	+1
61 1/2	43 1/2	Am Br-Par Th	114	48 1/2	46 1/2	47 1/2	+1 1/2
27 1/2	18 1/2	Amplex	990	22 1/2	19 1/2	22 1/2	+3 1/2
42 1/2	34 1/2	CBS	193	35 1/2	34 1/2	35 1/2	+1
34 1/2	21 1/2	Col Pix	102	30	28 1/2	29 1/2	+1 1/2
47 1/2	32 1/2	Decca	163	34 1/2	32 1/2	32 1/2	-1 1/2
46 1/2	26 1/2	Disney	62	40 1/2	39 1/2	39 1/2	-1
119 1/2	104 1/2	Eastman Kdk	368	106 1/2	102	106 1/2	+4 1/2
7 1/2	5 1/2	EMI	613	5 1/2	4 1/2	5 1/2	+1 1/2
17 1/2	13 1/2	Glen Alden	672	14 1/2	13 1/2	14 1/2	+1
35 1/2	15 1/2	Loew's Thea.	299	35 1/2	33 1/2	34	+1 1/2
71	36 1/2	MCA Inc.	68	65	60 1/2	64 1/2	+4 1/2
70 1/2	41 1/2	Metro GM	424	55 1/2	52 1/2	54 1/2	+1 1/2
41 1/2	27 1/2	NAFI Corp.	166	34 1/2	31 1/2	32 1/2	+1 1/2
9 1/2	5 1/2	Nat. Thea.	807	8 1/2	8 1/2	8 1/2	-1 1/2
85 1/2	52 1/2	Paramount	83	70	66 1/2	70	+2
22 1/2	17 1/2	Philco	229	22 1/2	21 1/2	22 1/2	+1
65 1/2	49 1/2	Polaroid	151	190 1/2	182 1/2	190 1/2	+7 1/2
18 1/2	10 1/2	RCA	315	16 1/2	15 1/2	16 1/2	+1 1/2
12 1/2	10 1/2	Republic	248	13 1/2	13	13 1/2	+1 1/2
22	14 1/2	Rep., pfd.	19	18 1/2	18 1/2	18 1/2	-3 1/2
35	24 1/2	Stanley War	68	30 1/2	29 1/2	30	-1
34 1/2	27 1/2	Storer	31	30 1/2	29 1/2	30 1/2	+3 1/2
55 1/2	38 1/2	20th-Fox	188	40 1/2	39 1/2	39 1/2	-1 1/2
40 1/2	30 1/2	United Artists	139	36 1/2	33 1/2	36 1/2	+2 1/2
87	52 1/2	Warner Bros.	19	84 1/2	81 1/2	81 1/2	-2 1/2
185	97 1/2	Zenith	171	161	156 1/2	160 1/2	+4 1/2

American Stock Exchange

8 1/2	4 1/2	Allied Artists	233	5 1/2	5 1/2	5 1/2	+1 1/2
15 1/2	13 1/2	BalMet (Gae)	15	14 1/2	13 1/2	14 1/2	+1 1/2
4 1/2	2 1/2	Buckeye Corp.	158	2 1/2	2 1/2	2 1/2	-1 1/2
24 1/2	9 1/2	Cap. Cit. Bdc.	33	23 1/2	21 1/2	23 1/2	+3 1/2
19 1/2	4 1/2	Cinerama Inc.	229	14 1/2	13 1/2	13 1/2	-1 1/2
16 1/2	10 1/2	Desilu Prods.	56	10 1/2	10 1/2	10 1/2	-3 1/2
9 1/2	4 1/2	Filmways	77	8 1/2	8 1/2	8 1/2	+3 1/2
25 1/2	8 1/2	MPO Vid.	19	20 1/2	19 1/2	20 1/2	+1 1/2
5 1/2	2 1/2	Natl. Telefilm	90	3 1/2	3	3 1/2	+1 1/2
10 1/2	3 1/2	Reeves Bdcst	26	6 1/2	6 1/2	6 1/2	-1 1/2
10 1/2	6	Reeves Snd	154	8 1/2	7 1/2	7 1/2	+1 1/2
23 1/2	20 1/2	Screen Gems	22	21 1/2	20 1/2	20 1/2	-5 1/2
42 1/2	11 1/2	Technicolor	230	26 1/2	24 1/2	24 1/2	-1 1/2
31	9 1/2	Teleprompter	65	27 1/2	25 1/2	25 1/2	-1 1/2
6 1/2	2 1/2	Tele Indus.	25	3 1/2	3 1/2	3 1/2	+1 1/2

* Week Ended Mon. (31)

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	4 1/2	4 1/2	+1 1/2
Four Star Television	19	21	+3 1/2
Gen Aniline & FA	240	269	+20
General Drive-In	16 1/2	17 1/2	+3 1/2
Gold Medal Studios	1 1/2	1 1/2	+1 1/2
King Bros.	17 1/2	21 1/2	+4
Magna Pictures	3 1/2	4 1/2	+1 1/2
Metromedia Inc.	18	19 1/2	+1 1/2
Movielab	12	13 1/2	+1 1/2
Official Films	3 1/2	3 1/2	+1 1/2
Sterling Television	2 1/2	3 1/2	+1 1/2
U. A. Theatres	6 1/2	7 1/2	+1 1/2
Wometco Enterprises	24	25 1/2	+1 1/2

(Source: National Assn. of Securities Dealers Inc.)

Picture Grosses

Vita' Smash \$10,000 In Balto, 'Guns' Hotsy 11G In 3d; 'Spartacus' 7 1/2 G

Baltimore, Aug. 1. "La Dolce Vita" and "Guns of Navarone" are still the big ones here...

Estimates for This Week Aurora (Rappaport) 367; 90-\$1.50—"Exodus" (UA) Good \$2,500. Last week, "Strangers on a Train" (WB) and "Wrong Man" (WB) re-issues, \$1,500.

Five West (Schwaber) 435; 90-\$1.50—"League of Gentlemen" (Kings) 6th wk. Okay \$1,200. Last week, \$1,500.

Hippodrome (Rappaport) 2,300; 90-\$1.50—"Guns of Navarone" (Col) 3d wk. Sock \$11,000. Last week, \$13,000.

Little (Rappaport) 300; 90-\$1.50—"Nazi Terror" (Indie) 2d wk. Slow \$1,400. Last week, \$2,000.

Mayfair (Fruchtman) 750; 90-\$1.50—"Naked Edge" (UA) 2d wk. Okay \$5,000. Last week, \$7,000.

New (Fruchtman) 1,600; 90-\$1.50—"Spartacus" (UA) rerun. Nice \$7,500. Last week, "Parent Trap" (BV) 4th wk. \$5,000.

Playhouse (Schwaber) 355; 90-\$1.50—"Never on Sunday" (Lope) 37th wk. Steady \$2,000. Last week, \$2,200.

Rex (Freedman) 500; \$1.50—"Big Deal" (UMFA), Warm \$1,800. Last week, "World of Apu" (Indie) 3d wk. \$1,500.

Stanton (Fruchtman) 2,800; 90-\$1.50—"Tammy Tell Me True" (U) 2d wk. Light \$5,000. Last week, \$7,000.

Town (Rappaport) 1,125; 90-\$1.50—"La Dolce Vita" (Astor) 3d wk. Sock \$10,000. Last week, \$14,000.

CHICAGO

(Continued from page 9) "This Is Cinerama" (Cinerama) (reissue) 5th wk. Tepid \$6,000. Last week, \$7,000.

Roosevelt (B&K) 1,400; 90-\$1.80—"Nikki" (BV) 2d wk. Frisky \$15,000. Last week, \$22,000.

State-Lake (B&K) 2,400; 90-\$1.80—"Guns of Navarone" (Col) 5th wk. Great \$27,000. Last week, \$29,000.

Surf (H&E Balaban) 685; \$1.50-\$1.80—"Never on Sunday" (Lope) 26th wk. Tall \$7,000. Last week, \$6,200.

Todd (Todd) 1,089; \$2.20-\$3.50—"La Dolce Vita" (Astor) 7th wk. Solid \$15,000. Last week, \$18,000.

United Artists (B&K) 1,700; 90-\$1.30—"Tammy Tell Me True" (U) 3d wk. Lead \$12,500 or close. Last week, \$15,000.

Woods (Fessner) 1,200; 90-\$1.80—"Voyage to Bottom of Sea" 20th. Box \$26,000. Last week, "Parent Trap" (BV) 5th wk. \$18,000.

World (Teitel) 606; 90-\$1.25—"Lolita" (Indie) Okay \$4,000. Last week, "Savage Eye" (Indie) 3d wk. \$4,000.

New York Theatre RADIO CITY MUSIC HALL Rockefeller Center - G-6-4600 "FANNY" LESLIE CARON - MAURICE CHEVALIER CHARLES BOYER - HENRY BUCHHEITZ Produced and directed by JOSHUA LOGAN

'Guns' Giant \$15,000, Port.; 'Voyage' \$7,000

Portland, Aug. 1. Some new product is perking trade here this session, with "Guns of Navarone" standout. It is smash at the Fox opening week. "Naked Edge" shapes smooth in third round at Music Box. "Voyage to Bottom of Sea" is rated fast on opener at Orpheum. "Spartacus" looms sturdy in fourth session at the Hollywood.

Estimates for This Week Broadway (Parker) 1,890; \$1-\$1.50—"Pleasure of His Company" (Par) 6th wk. Steady \$3,500. Last week, \$2,900.

Fox (Evergreen) 1,600; \$1-\$1.49—"Guns of Navarone" (Col) Smash \$15,000. Last week, "Parrish" (WB) and "Steel Claw" (WB), \$6,300.

Hollywood (Evergreen) 1,900; \$1-\$1.49—"Spartacus" (UA) 4th wk. on popsale. Slout \$5,000. Last week, \$4,700.

Music Box (Hamrick) 640; \$1-\$1.50—"Naked Edge" (UA) 3d wk. Bright \$4,200. Last week, \$4,000.

Orpheum (Evergreen) 1,536; \$1-\$1.49—"Voyage to Bottom of Sea" (20th) and "Battle Bloody Beach" (20th). Fast \$7,000. Last week, "Parent Trap" (BV) 4th wk., \$6,800.

Paramount (Port-Par) 3,400—"Stageplay" this week. Last week, "Ladies Man" (Par) and "Night Ambush" (Par) 2d wk., mild \$4,400 in 5 days at \$1-\$1.50 scale.

BOSTON

(Continued from page 8) (reissue) 12th wk. Mild \$6,000. Last week, \$7,000.

Capri (Sack) 900; \$1-\$1.50—"Raisin in Sun" (Col) 3d wk. Slick \$8,000. Last week, \$9,000.

Exeter (Indie) 1,376; 90-\$1.50—"Romanoff and Juliet" (5th wk). Oke \$4,000. Last week, \$4,500.

Fenway (Indie) 1,350; \$1.50—"Cow and I" (T-L) 3d wk. Oke \$3,000. Last week, \$3,900.

Gary (Sack) 1,277; 90-\$1.80—"Guns of Navarone" (Col) 3d wk. Great \$25,000. Last week, \$26,000.

Kenmore (Indie) 700; \$1.50—"Love and Frenchwoman" (Kings). Neat \$8,000. Last week, "Saturday Night, Sunday Morning" (Cont) 10th wk. \$4,500.

Metropolitan (NET) 4,357; 90-\$1.25—"Parent Trap" (BV) (5th wk). Nice \$8,000. Last week, \$9,000.

Memorial (RKO) 3,000; 90-\$1.49—"Tammy Tell Me True" (U) and "Secret Ways" (U). Tall \$15,000. Last week, "Parrish" (WB) and "Steel Claw" (WB) 4th wk., \$8,000.

Orpheum (Loew) 2,900; 90-\$1.49—"Naked Edge" (UA) and "Cat Burglar" (UA) 2d wk. Good \$14,000. Last week, \$16,000.

Paramount (NET) 2,357; 70-\$1.25—"Francis of Assisi" (20th) and "Tomboy and Champ" (U) 2d wk. Fair \$8,000. Last week, \$10,000.

Pilgrim (ATC) 1,909; 75-\$1.25—"Homicidal" (Col). Opened to draw (Tues.). Last week, "Deadly Companions" (Pathe-America), fair \$7,000.

Saxon (Sack) 1,100; \$1.25-\$1.80—"Fanny" (WB) 4th wk. Smash \$15,000. Last week, \$16,000.

State (Trans-Lux) 730; 75-\$1.25—"Eve and Handyman" (Indie) and "Naked Run" (Indie) 3d wk. Good \$4,000. Last week, ditto.

BROADWAY

(Continued from page 9) wow \$6,300 or near after \$6,500 for second week. All-day rain Saturday was a boon to biz here, with the early afternoon show being capacity and 7:20 p.m. show having a long line.

Fifth Ave. Cinema (R&B) 250; \$1.25-\$1.80—"Secrets of Women" (Janus) 4th wk. Third round finished Monday (31) was great \$6,000, same as for second.

Normandie (T-L) 592; \$1.25-\$1.80—"Misty" (20th) 3d wk. Initial holdover session concluded Sunday (30) was just okay \$5,000 after \$7,000 for first week.

Little Carnegie (L. Carnegie) 520; \$1.25-\$2—"Leda" (Times) 3d wk. First holdover session ended Sunday (30) was lofty \$9,000 after \$11,000 on opener.

Guild (Guild) 450; \$1-\$1.75—"Romanoff & Juliet" (U) 8th wk. This session ending (Wed.) is head-

ing for great \$7,500 after \$9,000 for seventh week. Pic is being lifted although still big, because of prior booking on "Sand Castles" (Indie), due in Aug. 15.

Murray Hill (R&B) 565; 95-\$1.80—"Guns of Navarone" (Col) 6th wk. This round finishing tomorrow (Thurs) looks like wham \$15,000 same as fifth frame. Holds, natch!

Paris (Pathe Cinema) 568; 90-\$1.80—"Truth" (Kings) 6th wk. Fifth stanza concluded Sunday (30) was great \$12,000 after \$11,800 for fourth week.

Pix (Bernard Brandt) 819; 99-\$2—"Rocco and Brothers" (Astor) 6th wk. Fifth frame ended Monday (31) was big \$10,000 after \$11,000 for fourth.

Plaza (Lopert) 525; \$1.50-\$2—"Never on Sunday" (Lope) 42d wk. The 41st session completed Monday (31) was giant \$16,000 after \$15,500 for 40th week.

68th St. Playhouse (Leo Brecher) 370; 90-\$1.50—"Tunes of Glory" (Lope) (subrim) 2d wk. First week ended yesterday (Tues.) was good \$4,000. Stays only five days in second week to round out 12-day run, as originally booked. "The Joker" (Lope) opens Aug. 7.

Sutton (R&B) 561; 95-\$1.80—"Two Women" (Embassy) 13th wk. The 12th stanza finished Sunday (30) was lively \$10,000 after \$9,600 for 11th week.

Trans-Lux 52d St. (T-L) 540; \$1.50—"Cold Wind in August" (Lope) 2d wk. Initial round completed yesterday (Tues.) was torrid \$10,000 or close. In ahead, "Man in Moon" (T-L) 6th wk., \$4,000, but for a nice extended-run here.

Trans-Lux 85th St. (T-L) 550; \$1.25-\$2—"Naked Edge" (UA) 5th wk. This session finishing up tomorrow (Thurs.) is heading for okay \$4,500 after \$6,000 in fourth week. Stays.

World (Perfecto) 390; 90-\$1.50—"Lust For Sun" (FAW) 5th wk. This week winding tomorrow (Thurs.) looks like sock \$9,500 after \$10,000 for fourth stanza. Pic goes on indef.

LOS ANGELES

(Continued from page 8) FWC) 1,757; 825; 90-\$1.50—"Ladies Man" (Par) with "Love in Gold Fish Bowl" (Par) 2d wk. Slow \$7,500. Last week, Warrens \$7,401; Iris, \$6,200.

Chinese (FWC) 1,408; \$2-\$2.40—"Goodbye, Again" (UA) 2d wk. Lively \$13,000 or near. Last week, \$18,000.

Fox-Wilshire (FWC) 1,990; \$1.49-\$2—"Francis of Assisi" (20th) 2d wk. Fine \$6,000. Last week, \$8,400.

Crest (State) 750; 90-\$1.50—"L'Avventura" (Indie) 2d wk. Dull \$2,500. Last week, \$3,100.

Beverly (State) 1,150; 90-\$2—"Misty" (20th) 2d wk. Low \$2,800; \$4,000.

Orpheum, Hawaii, Baldwin (Metropolitan, G&S, State) 2,213; 1,106; 1,800; 90-\$1.50—"Pepé" (Col) and "Hand in Hand" (Col). Whopping \$28,000. Last week, Orpheum "Naked Edge" (UA) and "Minotaur" (UA) 2d wk., \$4,200. Hawaii, "Gone With Wind" (M-G) (reissue) 3d wk., \$3,200. Baldwin, "Nikki" (BV) with "Green Helmet" (M-G) 2d wk., \$5,500.

Music Hall Canon (Ros) 720; 500; \$2.40-\$2.75—"La Dolce Vita" (Astor) 2d wk. Mighty \$25,000 or over. Last week, \$28,000.

Holly Paramount (State) 1,468; \$1-\$2.40—"Fanny" (WB) 5th wk. Exc'elling \$15,000. Last week, \$18,000.

Warner Beverly (SW) 1,316; \$1.25-\$2.40—"Guns of Navarone" (Col) 5th wk. Great \$20,000. Last week, \$23,200.

Vogue (FWC) 810; 90-\$1.50—"Parent Trap" (BV) 6th wk. Very good \$8,000. Last week, \$9,000.

El Rey (FWC) 661; 90-\$1.50—"Carry On, Constable" (Gow) 9th wk. and "Raisin in Sun" (Col) 2d wk. Okay \$2,500. Last week, \$2,300.

Warner Hollywood (Cinerama Inc.) 1,389; \$1.20-\$2.65—"Seven Wonders of World" (Cinerama) (reissue). Started 11th week Sunday (30) after \$12,900 last week.

Fine Arts (FWC) 631; \$2-\$2.40—"Never on Sunday" (Lope) 36th wk. Still sock \$7,000. Last week, \$7,300.

Pantages (RKO) 1,513; \$1.25-\$2.75—"Spartacus" (U) (41st wk). Great \$17,000 or near. Last week, \$18,400.

Egyptian (UATC) 1,392; \$1.25-\$3—"Ben-Hur" (M-G) 88th wk. Mighty \$16,000. Last week, \$16,300.

'VITA' GIANT \$22,000, FRISCO; 'GUNS' 16G, 5

San Francisco, Aug. 1. First-run trade continues very good here currently. "La Dolce Vita" is rated mighty; playing the handover Larkin and Clay, in first holdover round. "Guns of Navarone" still is smash in fifth round at St. Francis. "Tammy Tell Me True" shapes dandy in second at Golden Gate. "Ladies Man" shapes solid in second at Paramount.

Estimates for This Week Golden Gate (RKO) 2,859; \$1.25-\$1.50—"Tammy Tell Me True" (U) and "Tomboy and Champ" (U) 2d wk. Dandy \$9,000. Last week, \$15,000.

Fox (FWC) 4,651; \$1.25-\$1.50—"Nikki" (BV) and "Dumbo" (BV) (reissue) 2d wk. Okay \$8,500 in 5 days. Last week, \$16,500.

Warfield (Loew) 2,658; \$1.25-\$1.50—"Francis of Assisi" (20th) 2d wk. Fine \$8,000. Last week, \$11,000.

Paramount (Par) 2,646; \$1.25-\$1.50—"Ladies Man" (Par) and "Romanoff and Juliet" (U) 2d wk. Excellent \$11,000. Last week, \$2,000.

St. Francis (Par) 1,400; \$1.25-\$2—"Guns of Navarone" (Col) 5th wk. Smash \$16,000. Last week, \$17,000.

United Artists (No. Coast) 1,151; \$1.25-\$1.50—"Goodbye, Again" (UA) 3d wk. Okay \$6,000. Last week, \$8,500.

Vogue (S.F. Theatres) 364; \$1.50—"L'Avventura" (Janus) 6th wk. Oke \$1,500. Last week, \$1,600.

Presidio (Hardy) 774; \$1.25—"Carry On Constable" (Gov) 4th wk. Good \$2,800. Last week, \$3,200.

Larkin, Clay (A-R) 400; 400; \$1.75-\$2—"La Dolce Vita" (Astor) 2d wk. Mighty \$22,000. Last week, \$28,500.

Doubts Demand For Really Clean Films

Raleigh, N.C., Aug. 1. Do Americans really want clean, family-type movies?

"They say they do, yet the splashy, sexy films such as 'Butterfield 8,' 'Elmer Gantry,' and 'The Apartment' are the releases that make money, and win Academy Awards," said William N. Stutman, 20th Century-Fox publicist.

Stutman, who is touring the country to find out what kind of product Americans want, was here to check public opinion locally. With him was Gerald Rafshoon of Atlanta, regional advertising manager for 20th Century-Fox.

The two attended a press preview of their company's film, "The Trapp Family," at the Colony Theatre. Afterward, they entertained press, radio and TV representatives at a small luncheon.

"The Trapp Family," Stutman said, is in the nature of a test film. How it does at the nation's boxoffice will determine whether 20th Century-Fox will continue to make family-type movies.

A family-type film, he said, is not only morally clean but appeals to all ages. "Americans," he added, "can have pictures like this 52 weeks a year, if they support them at the boxoffice."

"It hurts," Stutman commented, "when you make a picture like 'The Diary of Anne Frank' and it doesn't do well. It was the most costly film we made in 1959. We thought it had everything and that the public would clamor to see it. Everybody who saw it said it was a wonderful picture but, unfortunately they were in the minority."

Manager Stanley Schneider of the Colony said "The Trapp Family" will play at the local theatre in August.

KANSAS CITY

(Continued from page 8) Sunday Morning" (Cont) 2d wk. Okay \$1,200. Last week, \$1,800.

Roxy (Durwood) 859; \$1-\$1.50—"Naked Edge" (UA) 3d wk. Solid \$6,500. Continues. Last week, \$7,500.

Fairway (FMW-NT) 700; \$1—"Carry on Constable" (Gov) 3d wk. Oke \$1,500. Last week, \$1,800.

Uptown, Granada (FMW-NT) 2,043; 1,217; \$1-\$1.25—"Parent Trap" (BV) 3d wk. Sock \$15,000. Last week, \$18,000.

'Trap' Rousing \$60,000, Tnto; Ladies' Hep 14G; Tammy' Stout 8G, 2d

Toronto, Aug. 1. Biz is away to a hefty weekend start, with newcomers, "Goodbye Again" wow and "Ladies Man" fine. Also new, "Parent Trap" shapes wham in 12-house (iein while "Morgan the Pirate" is fine in nine-house combo.

In second stanza, "Tammy Tell Me True" remains stout. "Romanoff and Juliet" shapes big in fifth round at Towne.

Estimates for This Week Alhambra, Beach, Birchcliff, Capitol, College, Nortown, Palace, Parkdale, Rummymede, St. Clair, University, Westwood (FP-Taylor) 944; 1,288; 865; 1,026; 1,499; 959; 1,485; 1,405; 1,385; 1,430; 1,360; 994; 65-\$1—"Parent Trap" (BV). Big \$60,000.

Carlton, Danforth, Humber (Rank) 2,318; 1,330; 1,203; \$1-\$1.50—"Wild in Country" (20th). Fair \$15,000. Last week, "Naked Edge" (UA) 2d wk. Carlton only, \$9,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Prince of Wales, Scarborough, State (FP-Taylor) 1,338; 1,059; 995; 1,089; 1,138; 752; 1,200; 684; 694; 65-\$1—"Morgan the Pirate" (M-G). Fine \$40,000.

Eglinton (FP) 918; \$1.50-\$2.50—"Windjammer" (NT) 32d wk. Steady \$6,500. Last week, \$7,000.

Hollywood (FP) 1,080; \$1-\$1.50—"Parrish" (WB) 5th wk. Lusty \$10,000. Last week, \$12,000.

Hyland (Rank) 1,357; \$1-\$1.50—"No Love for Johnnie" (20th) 52d wk. Light \$5,500. Last week, \$9,000.

Imperial (FP) 3,343; \$1-\$1.50—"Ladies Man" (Par). Fine \$14,000. Last week, "Voyage to Bottom Sea" (20th) 2d wk., \$7,000.

International (Taylor) 557; \$1, \$1.25—"Never on Sunday" (Lope) 28th wk. Fine \$3,500. Last week, same.

Loew's (Loew) 1,641; \$1-\$1.25—"Goodbye, Again" (UA). Wham \$15,000. Last week, "Atlantis" (M-G) 2d wk., \$8,000.

Tivoli (FP) 935; \$1.50-\$2.50—"Exodus" (UA) 19th wk. Final week shows upsurge to oke \$6,000. Last week, \$5,000.

Towne (Taylor) 693; 90-\$1.25—"Romanoff and Juliet" (U) 5th wk. Big \$5,000. Last week, \$4,300.

Uptown (Loew) 1,304; \$1-\$1.25—"Tammy Tell Me True" (U) 2d wk. Lusty \$8,000. Last week, \$10,000.

'Goodby' Big \$14,000, Denver; 'Sunset' 10G, 2

Denver, Aug. 1. "Goodbye, Again" looms stand-out here this stanza with a big take at Paramount opening week.

"Francis of Assisi" looks okay in first at the 600-seat Towne. "Exodus" is rated sturdy in 10th round at Denham while "Parent Trap" is strong in fifth session at the Denver. "Last Sunday" is fine in second at Orpheum.

Estimates for This Week Aladdin (Fox) 900; \$1.25—"Nikki" (BV) 3d wk. Good \$3,800. Last week, \$7,300.

Centre (Fox) 1,270; \$1-\$1.45—"Voyage to Bottom of Sea" (20th) 2d wk. Mild \$8,000. Last week, \$12,000.

Denham (Indie) 800; \$1.25-\$2.50—"Exodus" (UA) 10th wk. Sturdy \$6,900. Last week, \$6,500.

Denver (Fox) 2,432; \$1.25—"Parent Trap" (BV) 5th wk. Strong \$9,500. Last week, \$12,000.

Esquire (Fox) 600; \$1—"Big Deal" (Indie). Trim \$2,400. Last week, "Two-Way Stretch" (Indie) 3d wk., \$1,800.

Orpheum (RKO) 2,690; \$1-\$1.45—"Last Sunset" (U) 2d wk. Nice \$10,000 or near. Last week, \$12,500.

Paramount (Indie) 2,100; 90-\$1.25—"Goodbye, Again" (UA). Big \$14,000. Last week, "Naked Edge" (UA) and "Ring of Fire" (M-G) 2d wk., \$9,000.

Towne (Indie) 600; \$1-\$1.45—"Francis of Assisi" (20th). Okay \$5,500. Last week, "One-Eyed Jacks" (Par) 10th wk., \$2,500.

THEATRE Sale or Rent 16,000 sq. ft. COLUMBIA FREE DOWNTOWN MANHATTAN J. Samuels, Inc. Supt. PEASE & ELLMAN, INC. TE 4-6460

Who Gets What From Film Biz

Community Chest of Los Angeles Area	\$407,523.00
Community Chest of Burbank	8,135.00
Community Chest of Santa Monica	3,841.00
Community Chest of Glendale	3,585.00
American National Red Cross, Los Angeles Chapter	110,527.00
American National Red Cross, Burbank Chapter	3,398.00
American National Red Cross, Santa Monica Chapter	1,177.00
American National Red Cross, Glendale Chapter	1,074.00
American Cancer Society	22,144.00
Arthritis and Rheumatism Foundation	4,813.00
United Cerebral Palsy Assn.	2,564.00
City of Hope	23,466.00
Diabetes Assn. of So. Calif.	762.00
Los Angeles County Heart Assn.	15,081.00
Los Angeles County Assn. for Mental Health	1,048.00
Multiple Sclerosis Society	3,206.00
Muscular Dystrophy Assn.	1,839.00
Nursery School for Visually Handicapped Children	1,962.00
Will Rogers Memorial Hospital & Research Laboratories	5,923.00
YMCA of Los Angeles	22,720.00
Crippled Children's Society of Los Angeles County	4,220.00
San Fernando Valley Mental Health Assn.	527.00
Total	\$649,535.00

Sagall, Promoting Teleglobe, Eyes L.A. As Ideal Kickoff Area, If FCC Okays

Hollywood, Aug. 1. — "Los Angeles would be perfect to test our toll-tv system." So declared Solomon Sagall, developer and proxy of Teleglobe, a proposed over-the-air method being submitted to Federal Communications Commission for approval. Here over the weekend to negotiate for the test station, Sagall declined to elaborate on his talks with station manager beyond saying that "formal announcement would be made by late August."

Teleglobe's system differs from others that have been proposed in that any set tuned to its station can receive the picture without paying but requires a flip of a switch to bring in the sound. Present plan is to provide free musical programs throughout the day. Programming would be balanced, Sagall said, with an equal helping of first run pictures, Broadway plays and operas.

Sagall said the system could be made ready for actual operation by the first of new year if FCC approval is forthcoming. He said Teleglobe is completely financed and all the technical problems have been solved. Sagall's partners in the feevee project are Bartell Broadcasting Co. and MacFadden Publications.

While L.A. has the strongest appeal to Sagall as a test centre, he said two other markets will be explored. System would use a VHF channel and subscribers pay only for leased wire carrying the sound. He said he chose over-the-air in preference to coaxial cable because of the cost factor. One and three-quarters mile of coaxial cost \$7,800 to be laid against \$170 for the same distance of private wire, he said. He scorns the description of "home boxoffice" for Teleglobe's system. Subscribers are billed for the leased wire at the tentative cost of \$1 to \$1.50 per program, which would be repeated for a full week.

He emphasized that "we won't just show any picture. It must be top grade and well worth the cost to see it."

'Mature Entertainment' Versus 'Not for Kids'

Milwaukee, Aug. 1. — At a recent meeting in Schroeder Hotel 10 motion picture exhibitors and distributors recommended, with approval of Valentine Wells, executive secretary, Milwaukee Motion Picture Commission, that the term "not recommended for children" will be amended in future advertising to read "mature entertainment."

Wells had been authorized in June to set up the meeting for this stated purpose, by the Commission.

A statement issued by film traders read in part: "Motion pictures having subject matter of mature audience appeal in the future, will be designated 'mature entertainment' by the Motion Picture Commission, and the theatres will carry this caption in their newspaper advertising on such pictures." Showmen resented compulsion to stamp "not recommended for children" in copy and at theatre boxoffice window.

MARCUS COHN'S NEW BRIEF VS. PAY-SEE

Washington, Aug. 1. — Attorney Marcus Cohn has asked the U.S. Court of Appeals here Monday (24) to invalidate the Federal Communications Commission's approval for the tollvision experiment in Hartford, Conn., by RKO Phonovision Co. (to start July, 1962).

Cohn, representing a group of theatre owners known as the Connecticut Committee Against Pay-TV, argued at length in his brief that FCC had no law to stand on in making the grant. But even if FCC had such legal authority, he continued, the agency was far off base in finding a "practically non-existent" program schedule would serve the public interest in Hartford.

Santa Cruz Civic Chill Kills CATV's TelePrompter Pact

Efforts by TelePrompter to buy a community antenna system in Santa Cruz, Calif., for paysee potential has been thwarted by vote of town council denying 20-year extension of the CATV franchise held by Pacific Telescription System. Without extension, of course, it's no sale.

TelePrompter wanted the CATV in connection with its Key-toll setup now testing. Santa Cruz, in the prosperous Salinas-Monterey district south of Frisco, has a population of nearly 100,000.

Spearheading fight against the extension—actually against ultimate commencement of feevee—was George Alton, of United California Theatres, who organized a petition campaign that rallied support of labor, churches and other groups, plus KSBW-TV. Basic point made in Alton's campaign was that the extension request was merely a cover to enable sale of Pacific Telescription to TelePrompter and eventual conversion of the cable system to tollvision.

Closed Since 1956, Reopen Loew's Esquire, Toledo

Toledo, Aug. 1. — Loew's Esquire, downtown house dark since 1956, will reopen in September, following extensive renovation, per Abe Ludacer, manager of Loew's Valentine. New aluminum front, new lobby, carpeting, rest and lounge rooms, stereo sound, and wide screen included. Boxoffice will be moved from the center to one side of the lobby, and a turnstile will be used. The floor of the lobby will be of non-slip terrazzo.

John J. McNamara of New York City is the architect.

Viscount Slim Warns Britons Against Lagging Behind U.S. In Tollvision

Beret & Canopy

Denver, Aug. 1. — Fox-Esquire, local arthouse, has bowed a sidewalk java cafe, a la the N. Y. Trans-Lux 85th St. Sittees can also browse the latest film mags. Cinema-avec-cafe has been standard billing at many arties across the country in recent years, but the Parisian sidewalk bit is much less common.

10% of Film Biz Donate Nothing

Hollywood, Aug. 1. — Checks totaling \$649,535 were distributed Thursday (27) to 22 California charities by S. M. (Don) Chambers, who refitted this week as head of the M.P. Permanent Charities Fund Raising Committee after 19 years. Gifts were handed out at semi-annual luncheon in Crystal Room of BevHills Hotel, attended by 122 film and welfare execs. E. L. DePatie, proxy of MPPC, presided with Y. Frank Freeman, honorary life member of organization; William Arnold, who succeeds Chambers; and Harry Messor, chairman of Welfare Federation board of governors, making short speeches.

Money distributed was \$103,435 more than total given out same semi annual period last year. Chambers was given a special citation acknowledging many years of service as MPPC fund raiser. During 19 years he raised more than \$24,000,000.

Universal veepee and ad-pub director. David Lipton, 1962 campaign chairman for the industry, and Columbia veepee Gordon Stulberg, 1963 campaign head, were introduced to assembled gathering. Others also active in work being done took a bow.

Freeman, speaking for Samuel Goldwyn who could not make luncheon, stated monies came from 90% of men and women in the industry, that remaining 10% refused to contribute anything. He also praised Goldwyn as one of the founders of the Charities who annually contributes \$30,000 to \$35,000.

Unable to attend and sending telegrams were Robert Cohn, Al Rogell, Mike Levy, Dore Schary and Roy Brewer.

Herewith the list of charities and disbursements is itemized.

Brochstein With Metro

Dallas, Aug. 2. — Phil Brochstein, formerly of Houston, has been named southwestern field press representative of the local office of Metro.

Brochstein had been with Metro several months as a field man for the promotion of "Ben-Hur" in North Texas and Oklahoma.

WISCONSIN ALLIED IN RAP VS. NEW SALES TAX

Milwaukee, Aug. 1. — Theatre owners in Wisconsin seek exemption from a proposed 3% sales tax, currently before Wisconsin Legislature at Madison.

Allied Theatre Owners of Wisconsin, in a letter signed by its president Edward Johnson, indicated no disapproval of a sales tax, providing theatres were exempt.

The letter to the legislators (in part):

"The movie theatre provides the bright, white way to the main streets of America, and to darken them through unrealistic tax measures would not only be a blow to the morale of the people living in these communities, but would also have an adverse effect on the economic life of the communities' merchants and a definite lowering of real estate values within the vicinity."

Swiss Eidophor Touted As Boon To Circuit Feeds

Theatre Network Television's pickup on the Ciba-developed Eidophor projector for both closed-circuit and free television application now finds the Nate Halpern outfit also in a longterm deal for U.S. distribution. At least two tele networks are among the early customers.

Halpern himself sees the invention as the boon industrial closed-circuit operations have needed, and has already employed monochrome and color projectors for sundry clients. Swiss-made Eidophors are reputed to provide largest and sharpest big screen projection, either front or rear, yet obtainable.

For technical chaps, specifications include a brightness of 3,000 lumens, contrast ratio of 100 to one, and resolution of 750 lines, comparing favorably to theatrical motion picture film quality.

On the commercial telecasting side, two networks have been experimenting with Eidophor's still-to-motion feature whether live, tape or film. It's had sporadic usage via NBC-TV, and on the 11 p.m. WCBS-TV (N.Y.) Douglas Edwards news show, with prospect of employing the projector in Edwards' early evening network news stanza.

Halpern sees it as plenty inspirational also to advertisers and ad agencies, additional to its value, of course, for closed circuit sales-and-showbiz meets and theatre tv entertainments.

Telemeter Wins Phone Line Order

Little Rock Victory Expected to Be Fought—Novins Chides Theatremen

Little Rock, Aug. 1. — Telemeter's bid to set up a toll test here (a la its Toronto experiment) has been greenlighted by the Arkansas Public Service Commission, which ruled favorably Friday (28) on petition of the Midwest Video Corp. as franchisee.

State agency was unanimous in finding the proposed test "in the public interest." It's expected however, that opposition interests—mainly film exhibitors—will appeal, but when and how is not clear. With its action, the commission also dismissed the petition of intervenors in the case—Independent Theatre Owners of Arkansas (TOA affil.) and two circuits, Rowley United Theatres and McCord Theatres. Besides intervenor testimony in the case, which commenced May 15 with initial hearing on the Midwest Video petition, there was heavy outside artillery in the persons of eastern exhib leaders Walter Reade Jr. and Philip Harling, latter in capacity as head of TOA's anti-toll committee.

Ruling directs Southwestern Bell Telephone to provide all necessary facilities for the test, and also to file a tariff with the commission. Bell was willing all along to do so if officially ordered and if protected against loss in the event the toll test in Arkansas did not pan out.

Novins Gratified

Louis A. Novins, president of International Telemeter, Paramount subsid, expressed gratification in Manhattan at the Arkansas action, terming it the "clearing away of a roadblock." He anticipated that, with the precedent, pay-see would now proceed in other areas of the U. S. though exhibitors may continue to attack its spread. Novins said the theatremen ought to catch wise to their being used by television broadcasters. "They might better oppose free movies on tv stations Saturday nights," he opined.

His final fillip, "Nobody can stop progress!"

London, Aug. 1. — Field Marshal Viscount Slim, chairman of British Home Entertainments Ltd., a sizeable group bidding to establish tollvision in the United Kingdom, warned at a press conference here that unless British established a toll tv service before the U. S. the Yanks would get a stranglehold on yet another entertainment medium. "British film and tv industries," he said, "sold product to the world markets under a crippling handicap because America had gained the lead in production. Indeed, most prime viewing time throughout the globe is occupied by U. S. material."

From a propaganda point-of-view, America's vidfilm exports, manufactured for their home market, were not the best to "represent" the West's way of life, especially in upcoming nations. Viscount felt strongly that Britain should be in a position to export good feature and vidfilms comparatively cheaply to emerging nations.

On the domestic front, he said if tollvision came to the U. K., first, the world's top talent would be signed by British companies which would leave them in a commanding position in high-class entertainment. More time and money could be spent to film production, there could be extensive development of young talent, a national adult educational system would be run extremely cheaply and the average or minority viewer would have a true alternative to existing tv webs.

British Home Entertainments, whose founder-directors include Lord Babourne (film producer); Major Danny Angel (film producer); Dame Margot Fonteyn, Sir Laurence Olivier and the Earl of Harewood, (artistic director of the Edinburgh Festival), has submitted two reports to the Pilkington Committee, currently looking into the future of British broadcasting, and has had "long and interesting" dickers with Tory and Labor political parties.

Hear Canadian Investors Uneasy As to Toll Test

Canadian Investors in Famous Players-Canadian reportedly are unhappy with the outcome so far of Paramount owned Telemeter, as licensed by F.P.C. and are bringing the pressure on management in Dominion to do something about it.

North of the border stockholders, according to reports from Toronto, are dissatisfied with the outlay of \$2,000,000 initially plus continuing investments in the home toll system which has yet to show signs of paying off.

Although owned 51% by Paramount, owner or Telemeter, the vote control of F.P.C. is exercised by localities in nationalistic-minded Canada.

Problem lies in the fact that Telemeter is wired for only 5,600 homes, and while expansion has been promised it has yet to materialize.

Barney Balaban, president of Pat, will be in Toronto this week to talk to his Canadian associates about the matter.

TWO WOMEN' BOOKINGS, BOTH DUBBED, TITLED

The Italo "Two Women," via Embassy Joe Levine Pictures, has a dozen upcoming dates over the next two months, including dubbed and titled versions.

Sophia Loren starrer is booked for Boston, Cleveland, Chicago, Washington Cincinnati, Albany, Richmond, New Haven (three situations), Norfolk and Virginia Beach, Va. Last two are drive in dates.

Pic is in 14th stanza at the Sutton, N.Y., and fourth at the Squirrel Hill, Pittsburgh.

FCC's Channel Shifts, Allocations Portend Upgraded ABC Clearances

Looks like it will go truly competitive cross-the-board on a three-network basis and within a year ABC-TV should have clearance for its programs in all 100 leading U.S. television markets, a goal long denied the network by the shortage of tv channels in many areas of the country. ABC's hope for full coverage rests on action taken last week by the FCC.

FCC moves embraced channel allocations and shifts in 21 cities, and ABC has a vested interest in the outcome of the changes in at least 16 of them. The FCC proposals portend a bitter fight as the old guard "fat cats" after years of having it so good, face downgraded audience and influence. Syracuse, Rochester, Albany and Grand Rapids-Kalamazoo are three of the markets in which ABC has found it difficult to get sufficient program clearances, but the FCC ruled last week that each of these three will soon have a third channel.

ABC is wanting adequate clearances in Louisville, and Providence, but action by the FCC promises to clear up matters here too, via the shift of channels from adjacent markets. FCC is mulling the removal of a VHF channel from Evansville, Ind., which now has two U's and a V, and dropping it into Louisville. FCC is awaiting the impact of the New Bedford grant on Providence. If the feed from Channel 6 in N.B. is strong enough, it probably will end the necessity of further action, but if N.B. fails to get a good signal into Providence, it's possible that the FCC will move Channel 3, of Hartford, directly into Providence, which, until now, has always been a sore spot in the ABC-TV lineup.

Knoxville, Greensboro, Rock Island, and Oklahoma City are among the other cities where FCC decisions have favorably affected ABC's lineup potential in the next several months. If all goes well as the result of the new FCC proposals to shift and add to video coverage in the 21 cities, it might obviate the need to turn the nation into an all UHF setup, which, incidentally, was a proposal supported by ABC before the good news of last week.

Vote Is 4-3

Washington, Aug. 1. The Federal Communications Commission, acting 4-3, proposed a series of actions designed to pump life and health into UHF.

On most steps, FCC invited comments by Oct. 2, but in final actions, a UHF channel was added to Lexington, Ky., a third VHF channel was given to both Syracuse, N.Y., and Grand Rapids-Kalamazoo, Mich.

In the multi-package proposal, FCC:

—Stated as commission policy an "unqualified recognition that the UHF spectrum is indispensable to the achievement of a nationwide fully competitive tv service."

—Proposed creation of new all-UHF areas, starting with eight markets now served by a single VHF channel. All eight, FCC said, are "sufficiently free from competition from outside VHF stations to promise meaningful improvement" if tv service were switched to all-UHF. Comments are asked on making these cities all-UHF (their present single VHF outlet is given in parentheses following the name of the city):

Madison, Wis. WISC-TV, Channel 3; Rockford, Ill. WRFX-TV, Channel 3.

(Continued on page 54)

NBC's \$1,630,000 Helene Curtis Biz

Helene Curtis came through this week with an order said to be worth about \$1,630,000 to NBC-TV. Cosmetic manufacturer will be buying into three of NBC's stanzas next season on a scatter plan that should cover just about 60 minutes of commercials.

Via McCann Erickson, Chicago, Curtis has decided to spread its cam on NBC-TV across the Saturday night movie "57-30 Precinct" and "The Dick Powell Show."

X Marks the Blot

Sheffield, Eng., Aug. 1. The X-certificate film is no safeguard and is actually an advertisement for the young person to go in and see it, Dr. Derek Buchanan, Scot medic, told the British Medical Association conference here.

Young people, he said, were being "brainwashed" by tv and films into believing that brutality, sadism and adultery were the usual pattern of life. In the first four months of this year there had been 11 more X-certificate films than in the same time last year.

"Surely the children and young people of this country, who are our patients, should be protected from this evil!" he said.

Hallmark Pacts 5 NBC Specials; 'Macbeth' Repeat

Hallmark has renewed at NBC-TV for five specials next season, first of them being a repeat on Oct. 20 of the two-hour "Macbeth."

Hallmark decided to rerun the adaptation of Shakespeare's drama because, there having been so many awards given the show, management figures it'll get a larger audience the second time around. One of the other hour properties has been selected—"Victoria Regina," with Julie Harris as lead, and James Donald, Felix Aylmer, Pamela Brown, Isabel Jeans, Basil Rathbone and Robert Downing.

George Schaeffer Compass Productions will again produce the "Hallmark Hall of Fame." After "Macbeth," the remaining four stanzas will be of the 90-minute variety. "Macbeth" will be shown in an 8:30-10:30 p.m. period.

NBC-TV has always been the home for Hallmark's specials, but earlier in the selling season, CBS-TV made its most aggressive pitch yet for the biz. Hallmark decision in favor of NBC, however, came late last week.

Japan's Got a Problem: Who Was That Hostess I Seen You With on TV?

Tokyo, Aug. 1. Disbelieving patrons of this city's New Latin Quarter nitery were terrified despite announcements to contrary that tv cameras were going to focus on them for videotaping of new 30-minute weekly show called "Table Number 23."

Show, seen on Nippon Education TV (NET) will have three presentations monthly from Latin Quarter stage and one from Club Arrow in Osaka. Customers have no fear, it's said, because hired extras are used to fill ringside seats, only "Patrons" shown. Otherwise show could be devastating in this city where hostesses are backbone of nitery industry and most men go clubbing stage.

Sponsored by a cosmetics firm, "Table Number 23" is seen Sunday nights at 10. It should have healthy slices of s.a. with house Tokyo Les Girls unit and sometimes guest strippers. Kickoff show featured Trio El Salvador, thrush Sumiko Sakamoto, baritone Yoshiaki Takai, acrobatic Martez and Lucia and Yank magician Evelyn Rose.

MBS Follows 'Em Home

Mutual Broadcasting is hitting the radio web's prime customers—the ad men, that is—where they live, beginning this week.

Network's latest affiliate, the 428th, is WMMJ, Westport, Conn., where a density of Madison Ave. denizens hearth-and-home it.

MBS says the new facility also covers Bridgeport, Conn.

Fred Waring's Special

Fred Waring & his Pennsylvanians will front a one-shot Xmas Eve on NBC-TV. Finalized last week with the web, deal revolves around the "DuPont Show of the Week," Sunday series, and, fortunately for the sponsor, Xmas Eve this year falls on a Sunday.

Jack Philbin was selected by NBC as producer.

Beech Nut Biz: Who's Getting It?

That Beech Nut-Life Saver biz is still hanging, only now the agency for the account, Young & Rubicam, is believed to have been given a tv budget for '61-62, so a decision on which network and which programs the sponsor will buy is expected within the next few days, perhaps as soon as this weekend.

NBC-TV had the business last season after that web had taken the Beech Nut coin away from ABC-TV where it resided for years due to the former close ties between Beech Nut (the late Ed Noble) and American Broadcasting. It's thought that NBC-TV still has the inside track, but there has been no decision from Y&R.

What makes the outstanding Beech Nut money so important is that it comprises the last great bundle definitely available for tv network consumption this coming season. The estimates of the Beech Nut tv budget vary from an absolute minimum of \$6,000,000 for '61-62 to as much as \$10,000,000.

This past season on NBC, Beech Nut bought an extensive scatter plan in both day and night programs. It's believed the bankroller will follow the same pattern this season wherever it goes.

A PIX DILEMMA FOR NBC O&O'S

The NBC-TV owned & operated stations are trying to figure out whether to follow the Saturday night feature film schedule that the parent network will have next season with more motion pictures. Unlike many of the NBC affiliated stations where Saturday will become "double feature" night, one network and then one local, the o&o's aren't too sure, although a decision is expected within the next few days.

Being considered certainly are features, but some of the execs at the o&o level don't figure they'd get strong enough stuff in their libraries to back-to-back it with NBC-TV's 20th Fox post-'48 catalog. There is a possibility that the NBC o&o's will go live or tape with a variety gala of some kind in the post-11 p.m. slotting. Web pix are to be shown from 9 to 11 p.m.

A Frank Footnote On Drama of Berlin

New York.

Editor, VARIETY: Many thanks for the kind words in last week's paper. I am particularly grateful that you thought that closing film with the Kurt Weill music got over. It's so easy to think in terms of statistics and stereotypes and cliches. If the Eichmann trial has made any point, it is that six million dead Jews is not a total, but six million human beings, dying one at a time. Similarly, two and a half million West Berliners is more than some lump in an international competition; but rich people, poor people, strugglers and louts, idealists and opportunists.

Besides, the drama of Berlin has oversimplified everything into slogans. Since I wrote a half-hour for Henry Cassidy called "Berlin: Window on Fear" in 1953, I have done five reasonably ambitious programs about Berlin, and I may be more sensitive to the cliches than most people.

You were blunt about Anderton. (Continued on page 58)

JBK & the 'Collier Hour'

By G. W. (JOHNNY) JOHNSTONE

The recent passing of John B. Kennedy, radio and newsreel commentator who died at Toronto July 25, brings to mind the part he played in early radio network days (NBC, 1926-30). He was "host" ("master of ceremonies") for "The Collier Hour," a sponsored one-hour variety program broadcast Sunday evenings from 6 to 7 p.m. Eastern time, originating at New York City and networked via the old WJZ network from coast to coast.

Perhaps more important was the role played by Kennedy's "boss" and sponsor, the late Tom Beck, in those days headman of Collier's magazine. The story includes a strategy move made by NBC's first prexy, the late Merlin Hall (Deac) Aylesworth.

Beck, on behalf of Collier's, had bought the Sunday night NBC time (39 weeks firm) when word reached Aylesworth through the grapevine that Beck was silently negotiating a lease for a Broadway theatre from which "The Collier Hour" would originate. Aylesworth quickly beat Beck to the punch—caused the NBC to lease the New Amsterdam Roof, atop the Amsterdam Theatre on West 42d Street off Times Square (and used privately in previous years by Florenz Ziegfeld as his own theatre for private showings). Aylesworth renamed it NBC's Times Square Studio, had it rebuilt acoustically (including the installation of a one-ton glass curtain!) and told Beck that "The Collier Hour" would originate from there or the contract would be torn up!

Aylesworth thus nipped Beck's Broadway Theatre origination idea in the bud—to keep other NBC clients in line and to prevent them from renting or leasing other Broadway theatres, which would have cost NBC a pretty penny for remote installation costs, extra manpower (including stage hands, etc.) and general upkeep.

John B. Kennedy, a favorite of Tom Beck, went with "The Collier Hour" contract and remained as "host" for the several years the show was on the air. There are some who say that Kennedy originally sold Beck on the idea of Collier's sponsoring such a radio series, for it proved to be a terrific promotional for the weekly, hyping its circulation in leaps and bounds at the time.

Hear Ye! Hear Ye! Bargain Days Are Here as TV Webs Slash Prices

CHI WBBM-TV'S BERLIN TELEMENTARY

Chicago, Aug. 1.

WBBM-TV, the "think big" CBS o&o here, will beat the parent network on the air with a documentary analysis of the Berlin crisis. The local station had sent one of its commentators, Carter Davidson, to that potentially explosive city over a month ago, and he returned with enough footage for a two-part special report, the first of which goes on tonight (Tues.) and the second a week hence.

CBS-TV won't have its own teleumentary ready until later in the month. Actually Davidson's reports might have gone on still earlier, but the station was hoping to snare a sponsor for it.

6-Mo. TV Ad Coin For Britain Hits Peak \$117,500,000

London, Aug. 1.

New high in tv ad spending in the U.K. totalled more than \$117,500,000 during the first six months of this year, says Media Records, Ltd. This represents \$14,250,000 more than the expenditure in the same period of 1960.

Highest revenue went to Associated-Rediffusion which beams to London (midweek): A-R took \$26,000,000 compared with \$22,400,000 in January-June last year. Granada, web for the North (weekdays), followed with \$22,680,000 (against \$20,720,000 last year) and Associated Television coined from its London (weekends) and Midlands (midweek) webs a total of \$20,440,000 (last year: \$19,600,000).

Other commercial webs' revenues were: ABC-TV (Midlands and North (weekends) nearly \$17,000,000; Scottish-TV and Southern-TV just under \$8,500,000 each; TWW took \$6,720,000; Tyne Tees Television made \$5,600,000 and Anglia-TV coined \$3,360,000. Ulster-TV trailed the list with \$1,694,000. Westward-TV, which bowed in April, had taken (up to June 30) \$736,576.

WHOM-FM to Heritage

"Heritage Music" will be carried some 18 hours daily over WHOM-FM, N.Y. Heritage, which delivers up serious music, is carried in 30 other U.S. cities on FM stations. WHOM-FM, which started in '51, began carrying the Heritage classical music yesterday (Tues.). Music makes up the primary part of the 7 a.m. WHOM-FM sked.

You can bet that virtually every network sale made between now and September will be at substantially reduced cost, because tv, one exec said the other day, has reached its "time of the cutrate," an annual event in telecasting.

All three networks are already involved in cutrate deals. In one instance, there has been a report of a package of network spots going for as low as \$9,500 per minute. Of course, in that case not all of the time being made available is in prime evening hours.

Sometimes the webs are throwing in very hot prime time properties, to the tune of a couple of spots in order to attract the "combination" business into less desirable times and programs.

Frequent habit of the agencies in this late period of network time sales, a time when there are mostly scraps available, is to feed each network reports of how low its rivals are willing to go to get the advertising, in hopes that this "competitive" information will further drive down the market.

This time comes around when it becomes evident to CBS-TV, ABC-TV and NBC-TV that there just isn't enough advertising loot to go around for purposes of legitimately filling all three webs to the commercial limit.

One of the big summer games has always been to guess the precise price of each and every purchase that is made in the latter days of a selling season. It's hard guessing, too, because of the secrecy the webs try to impose (so other bankrollers won't get mad) and because of contrasting (some of it phoney) that the agencies do in trying to prove how able they are at sharp trading practices.

Barry Wood As Jaffe's Partner

Barry Wood is about to become a partner in Henry Jaffe Enterprises. Wood, a onetime singer, has for three years been executive producer of the Bell Telephone Friday night series on NBC-TV, which the Jaffe organization produces.

It's likely that Wood will continue producing the Bell hour after his partnership arrangement is finalized. Jaffe Enterprises produces that stanza and the Dinah Shore Sunday hour. Jaffe Enterprises will also produce six specials for Cities Service if network time can be gotten.

Meantime, Jaffe has set George Schlatter to produce Miss Shore's stanza next fall. Schlatter produced eight Sunday shows for Jaffe last season. There'll be 10 Shore shows in '61-62.

Dear Mr. Minow...Respectfully Yours

In Which A Group of Key U.S. Broadcasters, Both As A 'Convenience And Necessity,' Document Their Public Service Accomplishments And Responsibility to Community

By **WARD L. QUAALE**
(Exec. V.P., Gen. Mgr., WGN Inc.)

Chairman Newton N. Minow of the Federal Communications Commission, in his statement before the annual convention of the National Association of Broadcasters, addressed himself to the need for a general upgrading of all television program fare.

In this regard, he is right insofar as he states there must be an improvement of "quality," but I cannot subscribe to his statement that television represents a "vast wasteland."

I think that one can put television in a better perspective if one examines its tremendous accomplishments in its first 12 commercial years. Television is still, as far as industry development is concerned, in its infant years. Yet, its accomplishments are awe-inspiring and caused President John F. Kennedy to make the statement that broadcasting today is the "most powerful and effective communications force yet designed."

Certainly, no fair-minded individual can expect television to attain its full potential in this short period of time. In all fairness to Mr. Minow, we do not think that he expects television to reach the position of maturity which rests in the theatre after 3,000 years or that of print publications after some 500-odd years.

Chairman Minow is a dedicated and extremely brilliant young man. In my opinion, he is completely sincere. I agree with him that there must be an upgrading of programming on all levels of television, but I want to stress again that some of the approaches suggested for this "uplifting" could very well entail a "cure" that is worse than the "disease."

All responsible broadcasters, most fortunately, are dedicated and want to improve the quality of television. However, unless we move with caution and in the true spirit of free enterprise, we will destroy that which, in these relatively 12 short years, has made such a tremendous contribution to the American scene.

Chairman Minow calls upon additional television licenses as the answer to the "difficulties" of the medium. There are markets throughout the nation where an additional station would offer an alternate program choice for viewers—and that should be encouraged. On the other hand, it is faulty thinking to believe that additional stations will bring about any "upgrading" in programming.

The history of radio is proof positive that an increase in the number of radio licenses does not necessarily bring about an improvement in product for the consumer. The broadcasting industry is one which does not necessarily benefit from additional competition.

FCC-Inspired Degradation

Ironically, the FCC is the architect of the degradation which exists today in many facets of the radio industry due to the wholesale granting of radio licenses to a point where the number of stations has increased from approximately 800 prior to World War II to more than 4,000 today. This has not meant an "uplifting" in program standards; it has led to a degradation.

From the standpoint of coverage, there has not been a net loss—not a gain—because of mutual interference established on the 106 channels in the AM band. Rural and small town listeners, desperately in need of more service, have lost this service in many cases while city residents have gained additional sources of programming.

It is a sad commentary to find from 15 to 25 stations in the standard band in a single metropolitan community. This reckless assignment of licenses has caused the overall weakness in the fabric of radio programming today.

WGN radio is one of those stations that believes in full service programming, broadcasting a vast schedule of news, public affairs, music and the most extensive agricultural reporting schedule in radio today.

Our television station is a very unusual operation. As a Chicago owned, operated and programmed station, it concentrates on the community with such features as "Great Music from Chicago," presenting the distinguished Chicago Symphony Orchestra, Dr. Fritz Reiner, Walter Hendl, and guest conductors.

This vehicle won the coveted George Foster Peabody award in 1959. It is now syndicated in 25 markets throughout the U.S. and, beginning this October, will be carried by the Canadian Broadcasting Corp.

In the area of children's programs, WGN-TV has distinguished itself with emphasis on the educational approach to youth fare. WGN-TV is the station that returned "Ding Dong School" to the air and, more recently, has introduced in beautiful living color, "Treetop House," presented in cooperation with the National College of Education, Evanston, Ill. WGN-TV created the "Blue Fairy," another Peabody award winner and a series which dramatized the great fairy tales.

Very unique in religious programming is the "Chicago Land Church Hour," a weekly origination from churches of various faiths and denominations therein in the greater Chicago area. Each program is aired in color and offers churches an opportunity to present their actual worship services to the community WGN-TV is privileged to serve.

In our opinion, this is an ideal manner in which to present religious broadcasts. The responsibility of the licensee is to his home community, not to the dissemination of filmed religious programs which originate in an area far removed.

WGN-TV is the first station in the country to go to a 30-minute news show format—seven nights a week.

In the public affairs area, WGN-TV contributes a very extensive broadcast schedule. Typical of programming in this area is the fact that WGN-TV (and WGN) offered the only live origination of President Kennedy's recent

speech at McCormick Place in Chicago. Both audio and videotape were made available to the networks.

Other public affairs programs include "Your Right to Say It," a Sunday evening show produced in cooperation with Northwestern Univ., and "A Walk Through the Valley," an hour-long documentary in conjunction with the Church Federation of Greater Chicago.

In spite of prime time scheduling of public affairs shows, the support from viewers has been extremely disappointing. If Chicago will support such shows and, above all, cultural programming, we will program and promote them. To date, however, we are sadly disillusioned but we have not given up the "fight." We will continue to strive to give Chicago the best in television programming.

By **A. LOUIS READ**
(Gen. Mgr., WDSU-TV, New Orleans)

New Orleans.

WDSU-TV has developed a clear-cut concept of its responsibility to the community which is rooted in a deceptively simple phrase: be aware and be involved. It could also be defined as knowing what is important and programming to it. Unquestionably, this is the most exciting and rewarding aspect of a station's operation.

In practice, it imposes a multi-faceted obligation: it means being acutely sensitive to interests and issues of local moment, and responding to them with well-timed, incisive special programs; it means applying, within the framework of objectivity, trained insight to news selection and treatment; it means careful attention to the content of regularly scheduled local programming; and most of all, it means raising a forthright and forceful editorial voice on matters of public concern.

With this as a blueprint, WDSU-TV has evolved an imaginative blend of regular and special local programming.

On the regular side, nine local newscasts are televised daily Monday through Friday, all shaped to provide a balanced and objective presentation of national, regional, and local news.

Twice a day, pertinent and meaningful editorials are telecast, clearly stating the station's position on vital issues. When, as is often the case, these editorials take stands on controversial matters, equal time is offered to qualified spokesmen for opposing points of view.

An hour-long daily women's show, "Midday," is grounded in community service. Such features as the Mayor's press conferences, exclusive filmed interviews with the New Orleans Congressional delegation, appearances by the manager of the local Better Business Bureau warning housewives of the latest commercial frauds, appearances by physicians, home economists, and a variety of other interesting visitors, have made "Midday" an outstanding success with the women of New Orleans.

A professional, nationally-known meteorologist presents complete, up-to-the-minute weather reports three times daily on WDSU-TV. During the hurricane season, a round-the-clock "weather alert" is maintained, and when the situation warrants, the station remains on the air continuously until the threat subsides.

The people of New Orleans look forward each day to meeting prominent and colorful personalities who visit the city on "Byline—Mel Leavitt."

In the way of special programming, WDSU-TV produces local news documentaries, live coverage of important local events, searching interviews and panel shows, sports features and remotes, and nearly every other program type imaginable. Never a slave to format, these presentations may range from five minutes to an hour or from one program to a series—whatever the subject requires. Each is intended to probe, to illuminate, to inform.

Such programming, if properly conceived and executed, is the difference between a station which is merely a pipeline of entertainment, and one which is a vital force in the area it serves. Preferring the latter role, WDSU-

Perish The Thought

By **EDGAR KOBAK**

While relaxing in the hospital (ulcer) the following thought kept going through my mind. Suppose all programs on the air pleased everyone—what would be the result? Broadcasting would get no publicity, just dull, favorable, boring reviews, no discussion; no speakers would touch this subject, even the press would be bored, yes, even Congress would lose interest, and the FCC would be frantic. We would not even need NAB. What a horrifying thought.

But then, after a blood transfusion, the air cleared and this awful idea disappeared, and I began to feel better. Let's welcome critics, constructive or otherwise, as I prefer any kind than none at all. Broadcasting is fortunate that it lives in a goldfish bowl—it can't hide its errors and, so, has the advantage of being exposed to ideas and suggestions. All it has to do is keep its mind—and doors—open to new ideas and be alert enough to try them out.

So, instead of a short article, accept this short letter, and when I feel better you may eventually get what I planned to write.

PS—If option time is killed, broadcasting will really get a setback. This is my greatest worry. When we put option time into effect in 1955 we finally got broadcasting off the ground. I know, I was there, and I can see the same situation facing television when option time disappears.

TV prides itself on its hard-won position of respect and influence, and labors diligently to maintain it.

In this dynamic, highly specialized sphere of responsibility to the local community, no obligation can be delegated, no remote entity can superimpose its judgment of what is best. The networks cannot do it. The syndicators cannot do it. The Government cannot do it.

Only the local broadcaster is close enough to the community to sense its needs and meet them.

By **JOHN S. HAYES**
(Pres., Washington Post Newsweek Stations)

Washington.

The vital role of the United States in today's increasingly tough and tense world demands the fullest possible public understanding of the serious problems which confront us. There should be no doubt that television, as it comes to make fuller use of its own potential as a means of communication, has an unavoidable and growing "responsibility to the community" to try to inform, educate and enlighten—as well as to entertain. But, this responsibility isn't one that should—or can—be imposed by federal directive. Rather, it ought to flow voluntarily from an understanding by broadcasters of television's essential obligation to its viewers.

The two Post-Newsweek television stations—WTOP-TV, Washington, D.C., and WJXT, Jacksonville, Florida—make no claims to exclusive knowledge in matters of community responsibility. That responsibility is too broad for any precise general definition: every community has its own particular needs. But we are convinced that news and public information programs are an increasingly important part of our own community contribution. Thus, both stations are devoting great attention—and considerable amounts of time—to programs of fact and opinion, programs which explore the complex subjects which illuminate America's culture, history, and its world role. Occasionally, this approach wins recognition, and we are grateful for our awards. The greater satisfaction, however, lies in the knowledge that our stations have played a more active part in the world in which we live.

With this same objective in mind, WTOP-TV decided nearly three years ago to take a step beyond the traditionally "neutral" concept of public service programming, and began to editorialize. WTOP-TV editorials now have become an important element of our public service concept, with daily two-minute editorials six days a week, plus a half-dozen expanded half-hour editorials each year. The result of this effort is that the station no longer remains aloof from controversy but is a participant in what has been termed the "public dialogue"—the sharp and sometimes heated argument on questions of local and national policy.

In our view, this process of "taking sides" is a logical and desirable extension of our community responsibility. WTOP-TV's experience has been that the hazards and difficulties of editorializing are not so great as might have been expected and the rewards—both tangible and intangible—are greater. We would hesitate for a very long time indeed before returning to a situation in which our stations stand aside from the decision-making process in our communities and our nation.

By **JACK HARRIS**
(V.P., Gen. Mgr., KPRC AM & TV)

Houston.

Operating a television station in one of the nation's major (or minor) markets is a job which at the same time is rewarding and frustrating.

The operator expends his major effort in trying to determine and meet the desires and needs of the community he serves.

He has plenty of help. Any station operator knows when he pleases or displeases almost any segment of the audience. One thing which is characteristic of television audiences in Houston or Hoboken or even Hong Kong, I presume, is that they are not reluctant to express themselves. I frequently tell Jess Neely, a good friend who is head coach of the Rice Univ football team, that he has only 70,000 Monday morning quarterbacks. I have over 600,000 and they call the plays Sunday through Saturday.

But strangely, until the NAB Convention, I had never considered children in the Congo among my quarterbacks. One of the things which disturbed me at our powwow on the Potomac was the accusation that about 98% of the entertainment on television screen was a wasteland.

From a dozen years of close contact with our own public, I have no doubt that the public expects and demands entertainment as the base of any television structure.

That television should be much more than mere entertainment, I have never doubted, nor would I ever contend that it is meeting its full potential, in either the entertainment or informational field.

I have been interested to observe at each meeting of our own Radio-Television Advisory Committee in Houston that the important cultural leaders of the community generally spend as much time at these sessions telling us of the entertainment programs they enjoy as they do discussing areas of informational programs we have presented or are planning.

Probably no program has been more harshly criticized than "The Untouchables." Yet it would be interesting to read the mail if someone decided this was wasting our natural resources and should be taken off the air.

I am confident our acceptance in the community is based not only on "Play of the Week," "White Papers," our outstanding children's shows, "Project 20," "Hallmark Hall of Fame," "Chicago Symphony" our own extensive news coverage and NBC's, but also on Perry Como, "Wagon

(Continued on page 24)

Dear Mr. Minow... Respectfully Yours

(Continued from page 23)

Tish," "Bonanza," Dinah Shore, "Outlaws," and other programs, which apparently please our audiences more than they do some people in Washington.

To determine public needs and desires, we enlisted an outstanding group of local leaders to serve as an advisory committee. Study our mail and phone calls, and a couple of years ago commissioned Dr. Dichter's organization to make a depth study of our community.

From these scientific sources, I am confident that a great majority of the people in our area find television entertaining, informative and stimulating.

I am also confident that they think it can and should be better.

On both counts, I align myself with our audience.

And I think the lecture in Washington will accelerate television's movement in that direction.

By PHILIP G. LASKY

(V.P., Gen. Mgr., Station KPIX, San Francisco)

San Francisco.

KPIX's record for community service, I'd like to believe, the result of a deep love affair with the San Francisco Bay Area. We've been asked how we go about meeting our responsibility to the community, and the question defies a direct answer. There is no formula, but fundamentally the truth probably lies in the fact that the station is motivated by conviction rather than commandment.

To seek out and serve the needs and interests of the area is not a new or novel idea. KPIX brought television to Northern California 12 years ago, and at that time its stated policy was "... to broaden the horizons of its cameras ... to learn the interests of its viewers ..."

The station has been probing the community ever since and serving it with vigorous programming to local requirements. Our philosophy is to tailor programs to fit a community need and not merely to fit a predetermined schedule.

Webster has it that responsibility is "the ability to meet obligations or to act without superior authority or guidance." This quality, like morality or good manners in an individual, must be spontaneously present if it is to be something more than a veneer.

If there is a secret to KPIX's record it is the fact that this spirit of pride in, and obligation to, and "love" of, the community prevades the organization. Management encourages station people to become personally interested in community affairs. Though our executives participate officially in major civic projects, it is the wide base of personal involvement that has established the broad foundation for the station's relationship to the community. KPIX people are not merely professional observers; they don't "look at" community life—they live it.

This involvement enables us to probe the community and fathom its needs far better than any formal system of sample surveying could ever achieve.

Ideas for community service flow in abundance, and if any credit is due management it is for the favorable climate it established for the translation of these ideas into programs.

One of our people, as a parent, was deeply engrossed in the subject of heart ailments in children. The result was the now famous 90-minute heart surgery broadcast which made it possible for the public to learn that science could restore so-called "blue babies" to normal health. Another KPIX staffer's interest in political affairs resulted in "Ten Men," an annual series during which all 10 congressmen from this area are brought to KPIX for a report to the people.

In 1956, one of our executives serving on the directorate of a civic organization became aware of the fact that the public was unaware and thus apathetic to the mounting transit problem of the area. The result was a series of half-hour documentary editorials, which was credited with helping to nudge officialdom into action. This was one of the first, if not the first, tv editorials in the country.

We pioneered television editorials, not as a matter of prestige, but because we were learning more and more about civic affairs, were becoming more involved in them, and wanted to have our say.

KPIX has editorialized ever since, and by now its opinions on a variety of key community issues are well known. Though KPIX freely expresses its editorial opinion it encourages and develops, with equal vigor, debates and discussions by spokesmen from the community at large.

Aside from so-called "public service" programs, KPIX's responsibility to the community is reflected in its news, informational and entertainment programs. We do more local programming than all the other local stations together, not because we're told to, but because San Francisco is a constant showplace and because we like to consider ourselves showmen and broadcasters, not merely film exhibitors or a network outlet.

Indeed, we do have the noise and headache of a 20-man newsroom, the anxieties of a big, busy local program department, the inconvenience of 50 teenagers tramping in every afternoon for a live program, the problems of arranging fishbowls and fingerpints for a daily "Adventure School" program for tiny tots, and sometimes vexing troubles with local talent.

You Get a Good Feeling

We have these problems and lots more, but there are compensations. We find delight in an eminent legislator who spends a half-hour with us and then says: "That's the best political program I've been on. We like it when San Francisco's Board of Supervisors considers a controversial ordinance, and a KPIX editorial is quoted three times during the afternoon's debate at the City Hall. We glow when told that our support for a public issue was "valuable in furthering public understanding." We're pleased when the United States tells us that a KPIX conception for a series of spot announcements for the upcoming fund campaign is a tremendous public contribution.

Aside from serving the community with programs, KPIX endeavors to be a good neighbor. Quite apart from its broadcasting activities, it assumes a role of leadership in stimulating community processes. For example, it regularly, throughout the year, organizes and plays host to small conferences on a variety of subjects, ranging from politics, juvenile problems and redevelopment to art and religion.

As a Westinghouse station, KPIX has the advantage of

operating under a corporate philosophy to development of television's fullest potential, and policies that encourage great local program freedom. To supplement local effort, KPIX draws on WBC for creative services, facilities and group programs of a magnitude that would otherwise be unavailable.

And we have, every morning, a new inspiration of a great city—San Francisco.

Community service isn't a chore... it's a pleasure!

By CHARLES H. CRUTCHFIELD

(Exec V.P., Gen. Mgr., Jefferson Standard Broadcasting Co.)

Charlotte, N.C.

It has been said "Progress is never complete; only fulfillment has finality." This should be the epitome of public service broadcasting.

We in broadcasting must be as aggressive, as competitive, with our public service activities as we are in sales, programming or news.

The day has never arrived when announcements for a fund-raising drive, the "live" Sunday morning church service or news coverage of the local college's commencement will acquit a broadcaster of his responsibilities.

We cannot wait for a civic committee to call on us. We cannot pay lip service to the community by promoting the obvious. We must aggressively seek out opportunities to serve our people.

At Jefferson Standard, we utilize a number of techniques to insure that public service progress is never complete.

We have established a quality-control department. Serving WBT-Radio and WBT Television in Charlotte and WBTW Television in Florence, the department supplements and coordinates the program, advertising and public service controls exercised by several staff members at each station.

Through this department we expect to obtain, a more

PERIOD OF AWAKENING

By IRVING GITLIN

(NBC V.P., Public Affairs)

During the past season, I have been struck by the idea that what we see going on in our medium is in no essential way different from that in any other area of national life. The world, if you will, is catching up with us despite our most powerful ostrich instincts, and we are starting to adjust to the national situation.

I do not mean to imply that things are "getting better" or "getting worse," nor do I mean this as a promo for public affairs programming. I merely mean that as the world rides the tides of revolution, we in this country, and yes, even we on Madison Ave., have begun to take account of it. I wish the penetration of the hole we are in were deeper, and that the one medium that can jump across the limitations of time, geography, language, and even educational difference, was in all its parts addressing itself to the human condition.

In this day of national crisis, I am staggered by the number of talented people in some branches of what is euphemistically called the television arts, who have on separate occasions expressed the desperation of their creative positions. Their complaints might be played back like an old recording, if they were not so unhappy. You've heard what they say: "I can't take another day of dishing up this stuff" (from a formula drama writer).

"I want to make films that say something" (from a commercial director).

"I don't want to go to the West Coast and grind them out" (from a writer with a string of awards).

This creative restlessness, this search for the worthwhile and socially valid, is a personal problem for the individuals swept up in it; yet it is an industry-wide problem, too, and even a national one when seen in its broadest ramifications.

I think the creative person who in a more tranquil time might live with his sense of "grinding it out" and settle for the pool at the Beverly Hills, today finds intolerable the well-paying job which, while technically superior, adds nothing to the human resources of the country.

There is a lot of talk about collective guilt today; perhaps we are seeing it in this country, and in our medium, as the old business-as-usual slogans wear thin. And those who deal in ideas: those writers and producers and directors and cameramen and stars and extras and all the rest—know in their bones that national disasters come from not tapping the deepest and most truthful responses of its people.

If it is not in the national interest to attract the finest in its television artisans, then we are in trouble indeed.

If it is not economically sound to set a standard for the world to follow, then we will follow, not lead.

If the institutions of our country are so bureaucratized that an upsetting idea can't get through, then we are cooked indeed. Because we may as well face it, we are in for a time, measured in generations, of upsetting ideas. Run for cover if you will, but there is no longer any place to run to. And we might as well get on with the primary business of greatness as a nation and of people with ideas for the world, and give up some of the silly lads and fetishes that pass for ideas both in our medium and outside. In our medium, the idea that it is possible to make everyone happy with a single program; the idea that the largest audience is the best audience; the idea that a committee can be creative; the idea that some one else has responsibility.

Call this, then, a period of awakening, for television, as it is for the nation. It is out of such periods that the finest results may emerge. It is also out of such periods that an institution may break. The strain is felt in personal terms by those whose working lives are bound up in it. I believe I am reporting accurately when I say there is a new temper, a new restlessness, a new desire for the fresh and worthwhile. Out of this temper something useful can come... or history can pass us by.

objective analysis of our total program operations and intensify our research on the needs of the communities we serve.

Along these same lines, Grady Cole, "Mr. Dixie" of WBT-Radio the past 31 years, has been appointed special assistant to the general manager to act as a roving ambassador of good will for all three stations... seeking out and airing the views of interesting Carolinians throughout our coverage area.

'Radio Moscow' Series

Programming-wise, probably the best example of aggressive public service is WBT's award-winning "Radio Moscow" series.

"Radio Moscow," conceived late in 1958, is designed to refute Communist propaganda. WBT tapes some 20 hours of shortwave broadcasts from Radio Moscow each week. Comments from the Communist commentator are broadcast and then disproved by WBT's team of foreign affairs experts.

Aired three times weekly on WBT, the program is currently being heard on 15 other commercial and educational radio stations throughout the nation.

Progress is also the theme of WBT's exciting "Spearhead" series. "Spearhead" goes where progress is, regardless of where—into the operating room to depict the splendid developments that have made Charlotte the medical center of the South—observing the sights and sounds of the cultural groups of our area during a unique telethon for the Fine Arts Fund—going 40,000 feet into the stratosphere to show how the air defense of the Charlotte area is operating.

There's progress, too, in WBT's fight against illiteracy. For the past three years the station has telecast a six-months course designed to teach adults to read and write. Utilizing the Laubach method of combining television programs with individual instruction in the classroom, several thousand adults have participated in the series and can now read and write to the fourth grade level.

Years before the famed Presidential Debates, all three of our stations conducted a wide variety of debates between candidates for local, state and national offices. Highlights have been debates between Rep. Charles Raper Jonas, North Carolina's lone Republican delegate to the House of Representatives, and his Democratic opponents, and between all four candidates in last year's bitter gubernatorial race.

Public service and progress go hand in hand. We at Jefferson Standard are dedicated to the task of seeing that they are never separated.

By HAROLD ESSEX

(Pres. WSJS Radio-Television)

Winston-Salem, N.C.

How does a station meet its "responsibility to the community?"

There are probably as many answers to the question as there are stations that believe they are properly discharging that obligation.

Ordinarily, a report on a station's public interest activities and its proof of performance in meeting its responsibility to the community might well be based on reams of statistics—statistics on the number of announcements, programs and special service projects broadcast during a certain period.

Our files certainly have their share of statistics. However, the real story of the WSJS Stations' public service activities lies in the way in which our efforts on behalf of the community come to be aired.

WSJS pioneered in the field of broadcast public service in North Carolina when a centralized Public Service Department was set up in July, 1957, under the direction of a full-time Public Service Coordinator. Its purpose is simple: To serve the WSJS Radio/Television areas by offering coordinated plans of on-the-air information and public service.

Not content with the normal flow of requests into the Public Service Department through outside initiation, it was decided to render a more complete service by instituting a plan calling for daily research into civic projects and activities of the communities within the stations' areas. In short, we look for ways to be of service.

Consequently, the Public Service Coordinator makes a regular check of all sources of information in order to formulate plans of assistance.

When it is noted that a meeting is scheduled, or that a new project is getting under way which will benefit the communities served by the stations, the program or committee chairman is called and offered the assistance of the Public Service Department.

This method of "seek out and contact" has produced excellent results in broadening the stations' assistance to a greater number of agencies, organizations and groups. Closely allied with the Public Service Department is the WSJS Public Affairs Department. This department, formed in September, 1959, to produce news-in-depth, documentary, discussion and other public interest programs, uses the same meticulous day-to-day research in planning and producing programs. It is headed by a full-time Public Affairs Director.

The basic aim of WSJS Radio and Television in contributing time, facilities and creative energy has always been to do the most good for the greatest number of people.

Indeed, the entire operational concept of the WSJS Stations is based on an organized work program planned to seek out and serve the tastes, needs and desires of the communities within their areas.

This work and planning has as its inspiration the WSJS creed, which is set forth and displayed prominently in the WSJS building. It reads:

OUR PURPOSE . . .

The Things We Strive to Do

1. Make a profit. This must lead the list of aims of any business that hopes to survive as a free enterprise.
2. Provide worthwhile radio and television fare—a proper balance of entertainment, information and education—for the people who live and work in the areas our stations are privileged to serve.
3. Exercise our best judgement to avoid overemphasis of number one at the expense of number two and vice versa.

How To Achieve Balance Without Using Acrobats

By OSCAR KATZ

(V.P., Network Programs, CBS Television Network)

In the golden days of vaudeville at the Palace Theatre, the balancing act always used to open the bill. Balance is an equally vital ingredient of the over-all programming of a television network, and you don't achieve it by simply hiring a couple of acrobats.

We at the CBS Television Network have always believed that it is the responsibility of the broadcaster to offer a balanced variety of programs, and the times are never easy in the effort to maintain program balance. Good drama, for example, has been the hardest commodity to come by in recent television; nevertheless, we have carried more drama than any other network, as witness shows like "The United States Steel Hour," "The General Electric Theatre," "Armstrong Circle Theatre," "The Twilight Zone" and various other dramatic presentations.

This season the dramatic area of our program schedule is going to be even stronger.

In recent years, the amount of prime playing time available for outstanding dramatic efforts on television has suffered from the competition of action-adventure shows, which are a much easier road to higher average ratings. We like high ratings as well as the second- or third network, but not when they are to be gained at the sacrifice of good programming balance.

In a sort of which-came-first-the-chicken-or-the-egg situation, we have in the recent past also been confronted by the fact that many of the creative talents who could best provide the dramas we sought were finding greener fields in other entertainment media because of the action-adventure competition.

This situation didn't come upon us overnight, nor have we been sitting around waiting for it to blow over. We not only continued to carry more drama—though admittedly not as much as we wanted—than the other networks; we also experimented over a considerable period of time with the CBS Television Workshop for the specific purpose of encouraging new creative people.

In the course of our efforts, we reached a couple of hard-headed conclusions which will be reflected in the coming season's program and will, we think, be among the most important developments of the television season.

Two Kinds of Original Drama

One of these conclusions was that there were two definite kinds of original dramatic undertaking which television needs. The first of these categories is the drama that is truly a special—written without haste by a top author, cast and produced with individual attention, and presented in such a way that it is bound to be a major effort of the season. We decided that in order to get this kind of program, we could schedule, realistically, only six such specials. We signed Tad Mosel to write the first; we glowed happily when he subsequently won the Pulitzer Prize. We have Gordon Duff as producer; but the series is so fluid that he is perfectly willing to step temporarily aside for another producer if that other producer seems just right for a particular drama. Because this is a series of only six shows, we intend to sign only the outstanding writers. This is a unique vehicle for important drama, and we are delighted that Westinghouse has chosen to sponsor it.

Six specials do not, a season make. A show that is on week in and week out for a full hour is one of our most popular time periods has a great deal more to do with making the season. And in the case of "The Defenders" (8:30-9:30 p.m. Saturdays), we think we have at last solved the problem of how to develop good drama in the face of action-adventure shows. "The Defenders," we feel, will mark a significant point in television entertainment.

The basic idea of the show, under the aegis of creator, writer and script editor Reginald Rose and producer Herbert Brodtkin, is that drama and action-adventure need not be opposed to each other; and that a good writer and good performers under good direction can fuse the best elements into a new kind of dramatic series.

What's Different About It?

What's different about "The Defenders"? Isn't it a series show about a crackerjack lawyer, played by E. G. Marshall, and his son and the adventures they get into? Yes, it is. But the adventures they get into, and the writers who script these adventures, and the directors who put them on film, are not quite the usual adventure drama entries. Reginald Rose, for example, has written an exciting script whose theme is the question of euthanasia. John Vlahos has written one dealing with the question of religiously mixed marriage. Alvin Boretz has done a truly searching inquiry into the morality of our treatment of insanity pleas in criminal prosecutions and Ernest Kinoy has written a play for "The Defenders" about the disease of power.

I started off by talking about program balance. "The Defenders," I believe, can be a major force for proper balance. We're happy to have it as part of what I believe is a very promising CBS Television Network program schedule for 1961-1962.



ED JOYCE SHOW
WCBS - RADIO

Mex TV's Upswing With Independents In Manana Command

By EMIL ZUBRYN

Mexico City.

The boom in Mexican television is definitely under way, as more and more independents clamor for station permits. Emilio Azcarraga, the man who dominated the scene during the early years will have to take a secondary, if not back seat in the years immediately ahead. But his Teleistema Mexicano looms up as maintaining its hold as one of the major tv operations in the republic.

A short while back there was a violent scare for the industry, with rumors that the Federal Government planned to step into the picture, buy out tv interests to break up an alleged monopoly. With industry bigwigs shaking in their boots, they still found temerity to state that State take over of radio and television would be "unconstitutional" and tantamount to "shutting the eyes and ears of the public."

But it all blew over when even officials guardedly inferred that no true radio and television monopoly existed in Mexico. This has been confirmed in recent assignment of permits by the Department of Communications to qualified applicants; and not solely to Emilio Azcarraga and his associates.

Still, the threat of a possible nationalization caused a shakeup in programming tactics, with efforts at improving quality. And self-censorship has been imposed, with this anticipating strict regulation by the new Radio and Film Industry Law.

The Film Bureau, which heretofore had as its realm commercial motion pictures and feature lengths sent out over tv channels, has broadened its scope to include short subjects and episodes viewed on homescreens. Aim is to eliminate everything found "unacceptable" for children, moving up of more adult fare to late evening hours. But even these latter must not overstep the line.

In self-censorship moves, Televisa has already relied on shears to cut out overabundant use of dialect, slang and language considered "offensive" for home audiences. American and national episodes long on crime, gangsters, drunks, torrid love scenes and double entendres are out. With Televisa's blue pencils also curtailing overexuberance and vulgarity of comics and song inter-preters.

99.4/100% Pure?

There's a clean, moral tone to radio and tv in Mexico these days, more or less, for admittedly 100% perfection is not possible. Still, even on interview type shows such as Agustín Barrio Gomez's "Celebrity Round Table," and "Confidential Archive" presided over by Alberto Ramirez de Aguilera, practice now is to videotape interviews, rub out any fluffs or raw language inadvertently dropped by interviewees.

Vulgarity, vicious characters, too blatant violence, torrid romances, too intimate talk on soap operas and bad taste in songs, jokes even commercials are all taboo. In a way, Mexican programming has now bent far over backward in the opposite direction, with shows reflecting this in a pale, snow white pure sort of atmosphere. It is not very much to the liking of homescreen audiences, however. They like their homescreens raw and bawdy.

In progress, Mexico is readying pay teevie, with first station set up in Tijuana, the 100 kilowatt XEF-TV. One of the two unassigned channels in this capital will probably go feevee, although it is difficult to get confirmation on this from either the Azcarraga interests (most likely initiators of this system) or the Department of Communications.

Color Boom

A color race seems to be looming up for while Emilio Azcarraga Sr. has given inventor Guillermo Gonzalez Camarena (also head of Channel 5) a 1962 deadline to have his color system ready for commercial exploitation, Gustavo M. de la Garza, owner of Monterrey's Channel 6, is allegedly readying an October unfurling of color.

De la Garza, with a large fortune, poured \$960,000 into his Monterrey station, making this top

(Continued on page 33)

Spanish TV Entertains a Whole Nation on Annual Budget of 400G (Cost of a Single Spec in U.S.)

By HANK WERRA

Madrid

Spanish television will start to come of age this year when the last two provinces, Galicia and Andaluca, are linked up with the young but energetic network. To the coordinated programming emanating principally from Madrid and Barcelona and to a lesser extent from Bilbao—the Spanish network will add Sevilla for studio transmissions. In operation only five years, tv in this country has slowly, sometimes painfully, assembled equipment and personnel for the task of inducing modest-standard-of-living Spaniards to rush down to the nearest appliance store for a highpriced small screen.

Today, however, there are over 300,000 sets in operation throughout the Iberian Peninsula and this figure will rise sharply when Galicia and Andaluca enter the programming fold.

Sports by far are the key to a mass television audience and experts in the field consider soccer and bullfighting as the principal impetus to the set growth already achieved. Each of these popular spectacles can bring well over a million spectators per match or corrida.

Another feature in the growth of popular acceptance is the low cost convenience offered by cafes, bars and pubs where a Spanish family can sit through four hours of nighttime video for the price of a cup of coffee or a copy of Anis. No official figures or estimates have ever been published on the size of this community tv audience, but there is little doubt that the custom is widespread—particularly during weekends.

Accent on the Family

Spain's single television network is operated by the government's Minister of Information through the Direccion General of Radio and Television and all telecasting is subject to prior approval and censor clearance. Since the home audience cannot be segregated by age groups, as is the case for motion pictures, telecasting rarely strays from what is familiarly known as family entertainment. Provocative dress and gestures are tabu. Spanish cameramen are probably the best schooled of all in avoiding angles that may offend the taste of those who govern Spanish morals.

Believe it or not, the annual network budget comes to less than \$400,000 a year—in the neighborhood of what a single 90-minute or two hour spectacular sometimes costs in the United States. Yet within this budget, the young, enthusiastic corps of telecasters provides viewers with six hours of programming every day of the week. Over and above, dubbed U.S. imports such as "Four Just Men," "Seahunt," "Frontier," "Impact," "Music by Mantovani," and "Medic," the network also offers "Lassie," "Rin-Tin-Tin" and such for the kiddies.

Special programs are aimed at women, youth and the family unit as a whole. Backed by government sponsorship, mobile units pick up, in season, the best of Barcelona's Liceo Opera House, legit in Madrid, the music-ballet-theatre festivals during the summer months and whatever special events the government-appointed chief programmer selects.

Though state operated, commercial sponsorship of programming is heartily encouraged. At the present time the principal program sponsors are the food, cigaret, soft and hard drinks, household appliance and cleaning enterprises. Moviecord is perhaps the principal intermediary for tying up teletime and providing programs to peseta-paying sponsors. Moviecord's Sunday night entertainment spot "Gran Pirada," is by far the most ambitious slot on the weekly schedule. Oftentimes importing talent from neighboring countries, Moviecord largely assembles the best in late spot show for the 90-minute Sunday special that groups anywhere from 10 to 15 sponsors. Live appearances on this program have included Patachon, Antonio and his Spanish Company, the Delta Rhythm Boys, The Platters, The Peters Sisters, Gloria Lasso and a broad sampling of local and European variety acts.

Next Step: Eurovision Link

Spain is moving closer everyday to a final linking with Eurovision. It has been reported that Spanish receivers in Sevilla, where the Spanish small screen image cannot yet be captured, have been successful in picking up Eurovision programs. This is also true for other isolated parts of Spain. When Spain's Fabiola ascended to the Belgium throne, the event was transmitted through Eurovision via a special hookup with Spain and was viewed enthusiastically by millions on the Peninsula. International soccer games are also picked up by a recently-constructed relay station in the Spanish Pyrenees and re-transmitted to local screens.

Television in Spain is not yet considered a threat to the motion picture industry or to other entertainment areas although flimflam readily admit it could happen here as well. Yank serials are popular as time fillers, not as a substitute for entertainment, with only one old movie a week to tempt stay-at-homers. There is nothing like the problem of the post 48s. The fact, nevertheless, remains that tv antenna are now visible throughout Spain and the number is steadily growing from year to year. The most measured estimate is that this growth will not become competitive for at least several years to come.



BOB WARREN

Chi TV Afflicted With Minow-itis — Effects Are Wholly Beneficial

By LES BROWN

Chicago.

If there is one thing that sets Chicago apart from all other television markets at this time, it's that Newton Minow once lived here. That was in his days as a broadcast lawyer — not so long ago, at that, when he was a law student and later a relatively obscure — to broadcasting attorney.

It simply follows that the new FCC Chairman's impression of television was formed here, a thought which especially in view of his "not watching" opinion, can give a Chicago licensee the willies.

There has been a matter of fact anathema here of late of Minow-itis, that being a nervous disorder peculiar to this area, whose sole symptom is a show of "we've got nothing on us" bravado. Diagnosed as a sort of retrospective self-consciousness, it seems to arise not from delusions of Big Brother watching but rather from an uneasy sense that Big Brother has watched.

The curious thing about the ailment is that its effects are beneficial. It causes revitalized thinking and tends to tranquilize the profit motive. How else to explain the sudden entering of Windy City television, the willingness to finally put pet projects into the mill, the desire to prove that a station is more than a grindhouse for film and an outlet for a network?

Whether it is just coincidence (as the various tv managements offer it), or whether the licensees are indeed paying "tribute" to the native son in Washington, the pleasant fact is that the fall semester is shaping as possibly the "livest," most creative and most public-service-minded in many a Chicago year. And if the present blueprints hold up, the season may also prove the most expensive, in terms of the coin that will be poured into local production.

WBBM-TV Sets Pace

By far, WBBM-TV's fall planning seems at this point the most ambitious in the market—and it needs to be said that the CBS station has possibly less reason than most to pour on the eyeballs for Minow. For the upcoming season, WBBM-TV has put itself out on a drama-documentary limb, proposing to do a 39-week series of live theatre "workshops" plus four or five dramatic specials, somewhat on the "Playhouse 90" order, in addition to more of the same kind of classy documentary it had been doing the past year.

Competing stations are treating the drama venture as strictly blue sky, and the skepticism is understandable inasmuch as the CBS co-ko intends to draw entirely from the Windy City pool for literary, directorial and thespic talent. But WBBM-TV has made it known that it has no illusions about the project either, although it has vowed to give it a game try.

The important thing is that a local station is going to try its hand at drama, presumably to answer a shortage of it on the networks. If nothing else, the drama programs may prove, for better or worse, how much talent has been going to waste here in recent years.

Parentetically, it might be inferred that the local industry has been severely reproached by certain pundits for not having "found" and incubated such Windy City off-prints as Oscar Brown Jr., Shelley Berman, Mike Nichols & Elaine May, Dick Gregory and Tom Bosley—all of whom had to be discovered in cabarets or on the legit stage. The charge has not allowed itself the latitude, nor feels the obligation, to cultivate the budding talent from this area.

Of the latest Windy City bumper crop of show biz names, only Bob Newhart had had a flirtation with local television, and that an unsatisfactory one in respect to realizing his talents. WBBM had tried him in several formats and then dropped him when none of them clicked.

It's to WBBM's credit, however, that it did attempt to employ the young comic when he was green and relatively unknown. Station is practically the last in the market still showing a respect for, and an interest in, locally produced live programs. It's special contribution

to the new season will be a 25% increase in news output, a number of timely documentary specials, and a portfolio of "film essays" by notable personages who had lived in metropolitan Chicago reminiscing about the old days. Subject of the first "Home Again" installment will be Steve Allen.

WBBM is claiming, off its own survey, to have done more live programming in the past season than any other local commercial station, including the indie WGN-TV. But if the independent has truly been "out-lived," that's largely because the station has been betwixt-and-between its move to a large new facility.

WGN-TV's new plant, with its abundant studio space and heavy-weight equipment, looks like it means business—and if its fall programming plans are not as immediately ambitious as they might be, that's because the new facility is yet to have a proper shakedown. It's understood a spate of new live productions will be unleashed at mid-season, circa January.

As per present plans, the Tribune-owned station will incept an hour-long kidshow with circus acts in the noon hour and a panel show on Sunday evenings. It also figures to have the corner on culture here next fall, with "Great Music From Chicago" ticketed for its third season, plus "Play of the Week" and "Robert Herridge Theatre."

The NBC anchor, WNBQ, looks like it will be the most status-go station in Chi next season, although it has been doing the least live programming in the market. Its only live output during the week has been newscasts and Len O'Connor's 10-minute "comments," on weekends, a handful of pub-affairs entries and a kidshow.

However, the station does plan to install a 30-minute pubaffairs anthology at 6:30 p.m. on Mondays, a period which the network has returned to the stations. Also it is opening a weekend slot for a 15-minute offering which will be prepared on film by NBC's Washington shop. The local connection of that show is that it's to be a forum for senators and congressmen from this area.

Usually overlooked is Chicago's fifth tv station, the one that is least prosperous and most unsung and yet the one that has been showing the most vitality here in recent years. That's the educational sta-

tion, WTTW, which is still treating television with the imagination and resourcefulness—if also the primitiveness—that had characterized the medium in its early days, before it learned to use film and tape, and before it got fat with prosperity. Non-profit station still hasn't caught on for a significant share of the Chi audience, but it has been using the medium well, conceptually if not technically.

There's a good possibility that WTTW will come out of obscurity if and when New York gets an educational station. With the national press based in Gotham, things tend not to get recognized until they happen there.

Italy's 2d Channel To Bow In Fall

By ROBERT F. HAWKINS

Rome.

Saturday, Nov. 4, is the day most of Italy's 2,500,000 television subscribers have been awaiting for years: the day on which for the first time they will be able to switch channels—and receive another program.

The second channel, which RAI-TV will begin to operate officially on that day, is the news of the year here in video, and will no doubt continue to be so for some time. Yet little or nothing is known about the new operation, except that it will function at first only in prime evening hours and won't reach more than half of Italian video spectators (vs. over 95% "coverage" for the current net).

Forty-two new tv transmitters, to be put into operation by December 1962, will, however, raise this total of viewers for the second program to an estimated 75% of Italy's population by the end of 1962.

Sergio Pugliese will continue to guide the programming side of RAI-TV, with Fulvio Palmieri and Alvise Zorzi assisting him on "National Network" chores. Angelo Romano, Pier Emilio Gennarini, and Fabio Borelli are taking over (Continued on page 60)

THE MAIL ANNUAL

By BURTON BENJAMIN

(Executive Producer, "The Twentieth Century")

Television is dead serious about its mail. Sometimes I believe it is too serious. A program may be viewed by 20 million persons, but five "out" letters can cause consternation in high places. Having come to this medium as a newspaperman, I believe that the press, which prints the letters it likes (pro or con) and tosses the fringe mail into the wastepaperbasket, has a more sensible attitude.

As we begin our fifth year with "The Twentieth Century," I must confess the mail holds a considerable fascination for me. We get a great deal of it. The only time we really worry is when a particular show elicits little or no response. If no one is moved to write, no one is being moved by the program. Even angry mail is better than no mail. We are fortunate, too, in that our sponsor, Prudential, is made of sterner stuff than most, and name-calling and threatening letters, heavy with invective, do not cause panic in the streets of Newark.

We naturally are pleased that the bulk of our mail is friendly, falling into two general categories—approving a program or requesting further information for every purpose from a term paper to settling a bet. This is gratifying since it is well-known that the nay-sayers are more prone to write. It takes a fairly high enthusiasm to move a viewer to a typewriter to say "We like you." On the other hand a low boiling point practically finds a viewer watching with poison pen poised.

We answer every letter except those which are too offensive to dignify a reply. It saddens me sometimes to note how frequently today name-calling has replaced reason.

It is obvious that television's sensitivity is well-known to pressure groups and they attempt things they would never dream of doing, say, to the New York Times. They are quick to bombard you with letters, which are rather too similar to be spontaneous. They vow all sorts of reprisal. They are quick to send copies to the FCC and their Congressmen.

These people should be told to get lost—gracefully, perhaps, but nonetheless firmly.

The Perfect Form Letter

A letter which every producer yearns to send but never does would read something like this:

Dear Mr.—

"I have read your angry letter about our program. It has five misspellings, three grammatical errors and is written in a childish hand. We have given this matter a good deal of thought and have come to this decision.

"Do us a favor? Stop watching.

Sincerely,"

A standard reply to abusive mail was attributed to Garry Moore not long ago. Whenever Garry got a vile letter he would reply as follows:

Dear Mr.—

"I am returning herewith a letter received by us today on your letterhead and over your signature. As a responsible citizen, I am sure you would want to know that some is using your stationery and signing your name to this sort of letter.

Sincerely,"

The most rewarding mail response we have ever received came after our two programs on Dr. Gordon Seagrave, the Burma Surgeon—the half-hour "Twentieth Century" and the hour-long "Armstrong Circle Theatre." Neither show carried fund-raising solicitation of any description. Yet, from all over the country, came a flood of contributions, ranging from dollar bills hooked to a thank-you letter to checks of \$50. In this instance, we treasured the mail—and our audience—very much.

At the other end of the postal orbit came this memorable missive after our "Crisis at Munich" show, which dealt with the 1938 conference that led to Hitler's takeover of Czechoslovakia.

We had a scene of French Premier Daladier walking up a flight of stairs to join Hitler, Chamberlain and Mussolini in the signing of the infamous document of appeasement. At Daladier's side was an aide of the German Foreign Office, Daladier was short and plump. The Nazi aide was a giant of man, who towered over him by a foot.

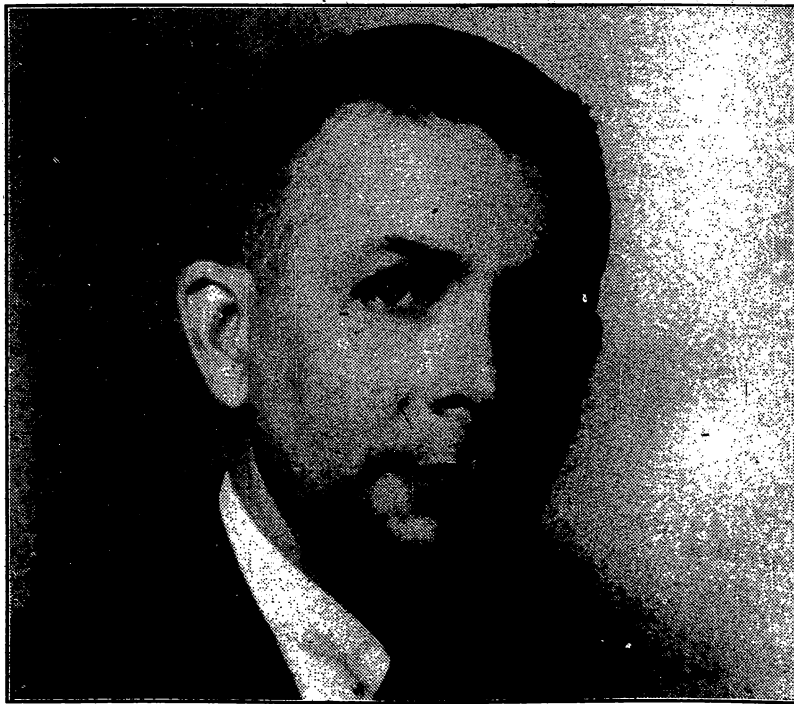
Two days after the program, this letter:

Gentlemen,

"We want some information about your show on Munich. You had a shot of a short, fat man walking up some stairs. Would you please send us at once the name of the big fellow walking next to him."

Sincerely,

THE TEXAS TALL GIRLS CLUB"



BILLY NALLE

"Brilliant imagination... masterful organ playing." —THEATRE ORGAN REVIEW (England)

YOUNG DOCTOR MALONE—NBC Television

Radio Registry

Sullivan in Berlin; Likes Dieter Finnern And Sets 8-Week Deal

Berlin, Aug. 1.

It's partly vacation, partly business that brought Ed Sullivan to Berlin, but, quite obviously, he concentrated here more on the latter. Said he: "If a show (he referred to his CBS-TV show, now in its 14th year) has been going on for so long, it's inevitably running out of talent. We're looking everywhere for new talent." Remarkably enough, he said that what his show needs in particular are new directors. Here in Berlin, Sullivan got hold of Dieter Finnern," Sullivan said, "is a very clever man. We need him in New York."

While in Berlin, the Sullivans (Mrs. Sullivan included) went over to the Commie sector to see how life looks there. Politically speaking, Sullivan said that Berliners needn't be afraid that the Americans will abandon the city. "The Soviets have no chance in the world to drive out the Americans. The American public is fed up with the Khrushchev routine."

The Sullivans' two-day Berlin visit was part of their around-the-world trip which included so far Tokyo, Hong Kong, Istanbul. They continued from here to Munich, then to Rome, London, Paris, returning to New York Aug. 10.

**It's Sound to Buy
Our Competitor's
Feature Product**
By ERWIN H. EZZES
(Exec. V.P., UA Assoc.)

I honestly believe television stations would be well advised to buy the feature motion pictures offered by our competitors. They should also buy our features. I think any television station projecting a profitable operation into the future should acquire all feature product available now. It is sound business practice to do so.

Motion pictures represent a substantial part, if not the bulk, of many stations' programming, and an even larger share of their profits. Five years ago, when the libraries of four major motion picture companies were released to television, stations had about 2,500 first run features available to them. Many farsighted stations at that time did acquire two, three or all of these major libraries, and, have since become the dominant stations in their respective markets.

Furthermore, they will be assured of motion picture product for some time to come. By acquiring the newer groups of features as they have become available, they are able to keep refreshing their libraries, and stretching out their profitable use for additional years.

Today, less than 200 feature motion pictures are released theatrically each year by major companies. The amount of feature films available to television is considerably less. And each year, as costs of production mount higher and higher, the costs to television stations of current features, will similarly mount. Stations will continue to need features... there is no other type of programming that is so profitable, so efficient. Features draw audiences in any time period. And for many time periods, such as late evening hours, it is the only programming that can be counted on to hold audiences, year after year. Stations must provide now for that future programming.

But some stations, even with large inventories of features, are not making the most of their feature programming. The running power of a good picture is almost unlimited. In the larger markets, many titles have been telecast 50 to 60 times, and draw a substantial audience each time. By proper spacing of new releases, and strong local promotion, stations can get large amounts of extra mileage from their libraries.

By rerunning features, stations hold audiences, and furthermore, increase profits. Reruns help to keep down the average cost of the pictures in an entire station library. In the "post-48 era," no station can afford to play only first runs. And by using reruns, the station is enabled to acquire new product to maintain a good balance of programming values, and programming costs. For the price paid for new acquisitions must be considered in the light of a station's total investment in features. In any average week of a "Late Show," for example, a station may program several big new pictures, several reruns, and several modest pictures. Participations bring in the same amount for each, and a sensible balance keeps audiences, stations and sponsors happy.

With all the excitement recently generated over post-48 movies, some stations are not taking advantage of the opportunities to make their pre-48 movies important, and more profitable. Audiences are not nearly as aware as film buyers of the year in which a picture was made. Stars, and stories and production are the drawing cards... not dates. There still remains much running power... and rerunning power... in the major studio pre-48 libraries. After all, in five years, pictures made in 1949 will be 17 years old but features like "Treasure of Sierra Madre," 1948; "King Kong," 1933; "Kings Row," 1942; "Johnny Belinda," 1948; "Citizen Kane," 1941; "Suspicion," 1941; will be attracting new and large audiences for years and years to come.

So, when I urge stations to buy up all available feature programming, ours as well as our competitors', I am considering stations' long-range programming and profit potentials.

Vidfilms' 'Forgive Us Our Trespasses' As It Shapes Patterns For The Future

By MURRAY HOROWITZ

Vidfilms, features, videotape and cartoons combined to make the season of '60-'61 one of the most hectic in tv annals. Season gone by is only a glimpse of things to come, a taste of the razzle dazzle due for next season, and especially the '62-'63 outing.

Part of the '60-'61 story is a tale of the sins of the past catching up with the present and shaping the future. Diet of violence, formula and trivia ground out of Hollywood, packed in cans, and telecast by the networks has had repercussions from Main Street to N.Y.'s Foley Square to Washington. It wasn't a matter of a few westerns, a few fisticuffs, a few formula situation comedies. It was a matter of proportion and degree, factors which fed the "vast wasteland" indictment of FCC chairman Newton Minow.

Part of the past season story concerned the depressed status of syndication, specifically referring to the traditional half-hour syndie entries. Another part referred to the bloom of the post-48 cinematic rose, the spread of videotape facilities throughout the country, the upswing of cartoon programs, and the expansion of the foreign market.

There were other facets, too; threads of a story still to be told—Westinghouse Broadcasting Co., with "PM East-PM West," trying to make a dent into NBC-TV's Jack Paar and late night features; Wolper-Sterling making pubaffairs documentaries and getting them sponsored regionally; Wolper-Sterling again, as well as Time, Inc., breaking the solid front of the webs in their guard over the news, pubaffairs domain; establishment of a national exchange center for the local pubaffairs and entertainment programs of stations, called TAC, and sponsored by Trans Lux Television.

In short, things weren't dull and aren't expected to be.

Networks: 80% Film

Network programming schedule for the upcoming '61-'62 season finds over 80% of the week in, week out nighttime schedule of the three webs allotted to vidfilms. Hour vidfilm series, accommodating the participation sponsor pattern, will dominate a good deal of the schedule.

Even before the warnings of National Assn. of Broadcasters prexy LeRoy Collins and FCC chairman Minow, there were intra-trade misgivings over the developing pattern of events. The telefilm image with its heavy accent on action adventure, crime mellers and situation comedies, had given tv a singular, one level tone and robbed the medium of excitement.

The forecast is that the '62-'63 season will be far more receptive to changes, as networks, programmers and advertisers seek new entertainment forms. Vidfilms, both the half-hour and hour variety are expected to play a large role in '62-'63, but that over 80% telepix status is expected to change. For the first time, vidfilms are not expected to ride an ascending curve.

The upcoming season is locked up. As one outsider producer put it, "During the selling season the webs were hot for action adventure. Now you couldn't give a straight action adventure format away." That may be overstating the case, but it's indicative of the changed atmosphere.

Traditional half-hour syndication fare had one of its worst years in 1960. Outlook for '61 isn't much better. Only the hardest companies have been able to ride the storm, a few of them successfully. Further contraction in the number of syndie companies took place in '60, leaving only major companies in the field, followed by a number of minor companies of varying solidity.

Toughest problem for the syndie outfits has been the increased encroachment of local time by the networks. There was hope for awhile that the FCC ruling cutting network option time to two-and-a-half hours in each segment of the broadcast day would open up more local time. But the ruling, as far as the syndicators are concerned, just turned out to be a legal fiction, with the networks in as solidly with programming as ever. Whole option time situation, though, is seen to be hanging by a thread. Any real move in the future to limit the number of network programming hours would redound to the benefit of syndicators.

Depressed syndication situation spelled far fewer first-run properties infroed into the market during the '60-'61 season. Only outfit maintaining a one every two months pace is Ziv-United Artists. Others still in the first-run half-hour race include Screen Gems, Independent

Television Corp., Filmaster, and a few others. National Telefilm Associates, deep in financial trouble, stayed away from new first-runners for the fall season. In many companies, there were quite a number of axings and pruning of expenses.

The syndication wings of the three webs also forsook fresh first-run properties, relying heavily on off-network properties for the market-by-market field. Not helping the situation—to put it mildly—is the large number of regionals that have gone that-a-way. Many regionals which heretofore bought syndie entries for multi-market spreads have taken up with the network cousins and have put their dough in participations, buying spot schedules on local stations. This drain-off has even been felt by Ziv-UA, putting most of the accent on station sales. Contrasting the station route with the regional route, one syndicator likened station deals as giving birth a hundred times. It's that difficult for many entries, he said.

'King's' Queenly Take

Among the big sales successes of the year were Ziv-UA's "King of Diamonds," starring Brod Crawford. Screen Gems did well with "Manhunt," and CBS Films and ABC Films report good earnings on their catalog properties. ITC, after a hectic period, appears to have settled down to a black ink status.

Post-48 feature field got off to a slow start, with stations balking at upped prices. That period, though, seems to be over. Inventories on the station level, both in pix and telefilm product, is reported to be on the whole quite high. With networks in day and night with solid blocs of programming, inventories take time to be aired. Nevertheless, post-48 pix are selling at a healthy clip. Only majors not yet represented in the post-48 sweepstakes are Universal International and Paramount Pictures. To date, about \$55,000,000 is estimated to have been grossed by post-48's since they've been on the market, ushered in by the RKO Radio Pictures bundle in 1958.

Columbia Pictures subsid Screen Gems is the only pix-to-tv outfit handling a large group of post-48 pix—210 to be exact. Others, Seven Arts Associated, Metro TV, and United Artists Associates, are selling smaller post-48 groups to stations.

Reprise of season should include MCA TV's successful launching of four off-network one hour series in syndication. Series include "Riverboat," "Overland Trail" and "Suspicion." Despite the tight time situation, stations have been inking for the hour off-network properties. MCA TV's experience proves there's a place in the syndication sun for off-network hour properties—if scarcity in that bracket prevails as is the case currently.

Overseas market has been the silver lining in the syndication cloud. Foreign gross, which has been climbing, is expected to hit \$35,000,000 in '61, a record. Two industry organizations now are actively promoting the foreign market for American telecasters—Television Program Export Assn. and the tv department of the Motion Picture Export Assn.

From Rio to Bangkok, American telefilms are unwinding on tv screens. Features, too, are being sold abroad. There are many attendant problems evoked by this development, one of them being the charges of violence and sadism in American telepix. Others include quota restrictions, taxes, etc.

From whatever angle the scene is viewed, fireworks behind the screen appear in the offing.

Ronald Kahn's Made-in-Germany TV Shows for U.S. Exposure

An American expatriate named Ronald Kahn, in a relatively brief visit back home last week, opened the door with significant success to production of American tape and telefilm series in West Berlin. Kahn sold an hour one-shot

drama, "A Child's Game," to two Metropolitan Broadcasting stations, WNEW-TV, N.Y. and WTTG, Washington, D.C. It's an unusual deal in at least two respects:

First off, it is believed the maiden tele-drama for U.S. consumption ever to be shot on videotape in Berlin, on outdoor location much of the time. Second, Kahn, because "Child" was shot as an "experiment," was not looking especially hard for general U.S. syndie distribution of the one-shot, having, of course, recognized that the syndie market isn't readily open to a single 60-minute presentation.

There is a third, lesser distinction for "Child," which was written and directed by American Don Cash. It is that the cast is entirely German, speaking English. Stanza was shot in two languages, in successive takes, although this does not seem to be Kahn's permanent course of action, judging by the reported deals the producer made here after selling "Child" in the two U.S. tv markets.

Kahn is said to have sold one of the three U.S. tv networks on a Berlin co-production deal whereby he'll produce a one hour filmed pilot for use perhaps in the '62-'63 season. Unlike the production setup for "Child," this time Kahn will use an American lead, American director and American writer. The supporting production crew will be German.

Third arrangement, this by way of an option, is thought to be with one of the American telefilm production houses. It's for a half-hour pilot, if the option is picked up by the U.S. firm.

Obvious benefits of a foreign telefilm establishment for American tv, if the product pans out, is that it is much cheaper than U.S.-made product (Kahn brought in the English-language version of "Child" for \$35,000) and also offers exotic European locales.



10th Season on Television

THE ADVENTURES OF OZZIE and HARRIET

TELEVISED OVER ABC — TV EVERY WEEK

British Com'l TV's 15-Pronged Service

Date Appointed	Name	Area	Air Date
1. October 1954	ASSOCIATED REDIFFUSION	London (Monday to Friday)	22nd September 1955
2. October 1954	ASSOCIATED TELEVISION LTD.	London (Weekends) and Midlands (Monday to Friday)	22nd September 1955
3. September 1955	A.B.C. TELEVISION LTD.	Midlands and North (Weekends)	17th February 1956
4. October 1954	GRANADA TELEVISION NETWORK LTD.	North (Monday to Friday)	3rd May 1956
5. May 1956	SCOTTISH TELEVISION LTD.	Central Scotland	3rd August 1957
6. October 1956	T.W.W. LTD.	South Wales & West of England	14th January 1958
7. July 1957	SOUTHERN TELEVISION LTD.	Southern England	30th August 1958
8. December 1957	TYNE-TEES TELEVISION LTD.	North-East England	15th January 1959
9. June 1958	ANGLIA TELEVISION LTD.	East Anglia	27th October 1959
10. November 1958	ULSTER TELEVISION LTD.	Northern Ireland	31st October 1959
11. December 1959	WESTWARD TELEVISION LTD.	South-West England	29th April 1961
12. March 1960	CHANNEL ISLANDS COMMUNICATIONS (TELEVISION) LTD.	Channel Islands	(Date to be decided) 1962
13. May 1960	BORDER TELEVISION LTD.	The Borders	Autumn 1961
14. May 1960	GRAMPIAN TELEVISION LTD.	North-East Scotland	Autumn 1961
15. June 1961	WALES TELEVISION ASSOCIATION	West and North Wales	End 1962 / Early 1963

British TV's No. 1 Quiz: What Will Pilkington Committee Do?

By HAROLD MYERS

London. Put any two tv executives together in one room and it's a dollar to a cent they'll have one major topic of conversation. For the past few months the affairs of the Pilkington Committee of Inquiry into the future of broadcasting have dominated the local scene, and, with variations, it looks as if it will continue that way until new legislation is finally enacted in 1964.

The committee, since it started its inquiry, has received memoranda from hundreds and hundreds of organizations, television companies, trades unions, teachers, doctors, lawyers, churches and the like. It is also hearing and questioning expert witnesses from all fields of activity. In due course, it will have to sit down and face the gigantic task of analyzing the evidence submitted, and making a report to the Cabinet. If the timetable is adhered to, that report will be ready about this time next year. In 1963 the Government will introduce new legislation in Parliament, and a new Television Act will come into force in 1964.

What the Pilkington Committee will eventually recommend remains a big question mark and almost every executive in the television industry has his own theory. One point of view which is being widely expressed at the moment is that both BBC and the commercial network will each be offered an additional channel. That, however, presents technical problems as Band III, which is currently in use, can only accommodate one more national program. If two new channels are authorized, one would presumably have to be at 625-line magnation on either bands IV or V, and it would probably be 10 years before such a channel could reach a wide enough public to justify programming costs.

BBC: 'We're Ready'

The BBC has already intimated to the Pilkington Committee that it is ready to launch its own second program, but to do so license fees would have to be increased and the whole of the license revenue would have to go to the corporation without a large slice of it being shaved off as an excise tax by the Government. Some politicians hold the view that a Conservative Government at any rate, which will still be in power in 1963-64, will be reluctant to raise the cost of living, even by so small a figure.

In commercial tv circles there is marked confidence that they will receive a second channel. Norman Collins, deputy chairman of Associated TeleVision, has inaugurated a subtle campaign to further this end. Taking his cue from left wing politicians, who have protested against the vast profits amassed by the tv companies, he has agreed to that the earnings are "immoral" and that the objective of the politicians can best be achieved by having competing commercial services and thereby dividing the advertising revenue on which they now grow fat. That is fine up to a

point, but not everyone is convinced that competitive commercial services would lead to a substantial diminution of earning capacity.

The big question mark at this point is the attitude of the Pilkington Committee towards commercial radio. A year ago it seemed almost a certainty, and hundreds of local companies were registered throughout the country by tv, film and newspaper interests primarily. The campaign for commercial radio appears to have slackened off in recent months, and meantime the BBC has stepped up its propaganda advocating that the corporation should have full control of regional broadcasting.

Tint Approval Seen

Two other items on the Pilkington agenda are the introduction of a color service and toll tv. It is now certain that a tint service cannot come before 1964, and it is highly likely that approval will be recommended to the Government. Toll tv is considered a less controversial issue and the main points are technical ones. It is now taken for granted that okay will be granted to a piped pay-tv service, but that a scrambled program will have to wait until the necessary channels have been allocated.

In all this, however, there is one important point to be borne in mind. The Government, in preparing its legislation, will obviously give deep and full consideration to the Pilkington recommendations,

but does not have to be guided or influenced by them. A particular case in point is the previous committee of inquiry, when only one member signed the minority report supporting commercial tv. The odd man out on that occasion was Selwyn Lloyd, now Chancellor of the Exchequer and obviously an influential personality within the Cabinet.

In spite of all this concentration on affairs of high politics the tv industry seems to be coping more than adequately with most of the day-to-day problems. Audiences are getting larger, the number of receivers in use is well above the 11,000,000 mark and though the rate of increase has slowed up, there is quite a way to go before reaching saturation. The commercial tv network is approaching countrywide coverage and this will be achieved within the coming year. The BBC, of course, already spans the country with its services.

In the past year, too, there has been greater emphasis on live and videotape programming and a slackening off of filmed series although there is currently some important activity in this direction.

Associated TeleVision, which owns a major tv distributing company in Independent Television Corp., continues to be the most active force in vidfilm production and currently has two series in the works. "Sir Francis Drake" is the

(Continued on page 34)



JACKSON BECK

Announcer Actor Narrator
Radio TV Films
Judson 2-5800
Representative: Marjorie Morrow
BU 8-2498

Credo For a P.R. Man

By CHARLES S. STEINBERG
(V.P., Public Information, CBS-TV)

From time to time, the curious folkways of genus press agentiae have been explored in the classic space of this grove of academe. The subject is endlessly fascinating and worthy of further extrapolation, with particular reference to two equally absorbing areas, to wit:—1: Will the lion lie down with the lamb, or will the cruel beast continue to bait upon the placid creature? (Translation—will certain of the gentlemen of the press ever look upon the spectacles as decent, law-abiding and respectable, or will certain of the more ferocious fourth estateers continue to view the poor lambs with snarling distemper and bared fangs?) 2: When will the poor, shorn lamb take on the protective coloration of other, wiser members of the animal kingdom, thereby blending with the foliage and escaping an early demise or a fate worse than . . . ? (Translation—will genus press agentiae ever lose the self-stigmatised defense mechanism of his profession and remember that he is no lower on the totem pole of values than other lordly creatures of the domain?)

These two problems, it seems to this observer, are central to any diagnosis of the vast neurosis which inhabits the souls of most species press agentiae—the sheer timid fawning "fack" attitude in his relationship with the press and the constant attitude of defensiveness among the jury of his peers.

The cure? Well, that depends upon the patient's understanding of the pathology of the disease. I suppose a facile writer on psychoanalysis like Dr. Edmund Bergler would put it down most accurately as a sheer case of psychic masochism—an overwhelming and unconscious desire to inflict self-punishment. With the classic symptoms usually goes a streak of sadism—which is why so many of the species press agentiae flagellate at each other so cruelly. Where there is no real respect for self, can there be respect for—or from—others?

A Frankenstein

So there is the heart of the matter. Genus press agentiae laments the lack of understanding of his problems by the fourth estate, but by all his deeds continues to build his own Frankenstein. He laments the lack of recognition by his peers, but by his self-imposed defenses, he invites that very lack of recognition. Come, he would seem to say, understand me, oh gentlemen of the press. I am just a simple fack who needs a break now and then in order to keep my summer shack running at Fire Island. You scratch my back and, one day, I'll leak the story of the century to you by scratching yours. Come, he would seem to say, understand me, oh my peers. I know I am no real talent like

those in other areas. But, please don't judge me only by what I've done lately. After all, there are 52 Sundays in the year and one hell of a lot of newspapers and magazines using our stuff.

There is one hybrid category which does not fit into the classic picture. This is the far out species whose combination of masochism-sadism runs so deep that normal classifications do not describe him. This maverick brand of genus press agentiae has most newsmen in his pocket (hip or side?), is contemptuous of his colleagues and effects a condescending arrogance toward his peers. He is a pathological liar about his exploits in exploitation and he can talk or buy his way in anywhere. This member is beyond cure, for he suffers not from neurosis but from psychosis. The pity of it is that, like so many of his kind, he does a better job of throwing the bull among the press and the peers than the prime matador of Madrid. Fortunately, he is few in number.

While this character-type must best be disregarded, the neurotic species offers an opportunity for amelioration, if not for cure. From a strictly unprofessional viewpoint, however, it is my conviction that the cure must come from within, like religion. As a first step, genus press agentiae might practice the development of self-respect for his profession. When many of those who practice the art of publicity have no genuine core of respect for what they do, can they expect greater respect from either the press or their peers? Observe how many publicists want out—into anything without the stigmata of "fack." On the other hand, how many people in these other endeavors want in? To be sure, there are always some newspapermen who talk of "going into public relations"—but only at a salary fit to choke several horses, seldom out of respect for a craft!

So, to my mind at least, the first step is self respect and pride in the craft. Out of this should come, eventually, the respect of others—both press and peers. For the truth of the matter is that the species will to some extent—and with some justification—always be slightly misunderstood by those who are not publicity minded. It will always have its detractors among those of the press who remain convinced that, if you really want to get information, go to any department but publicity. It will always face those Monday morning peer quarterbackers—of whom there are plenty—who would have done it differently. All this is an occupational hazard, and those who enter the business must develop a protective coloration or be devoured.

But there is no excuse for lack of self-respect, for lack of pride in craft. Let genus press agentiae work to develop this first. Out of this inner self-respect, this conviction that what he is doing is significant, must come the respect of others—both in the individual and in the profession. Some day we may see it happen.

Television's New Programming Era: Post-'50 Features

By BOB RICH

(V.P., Gen. Sales Mgr., Seven Arts)

There's quite a story behind the simple fact that on Friday evening Sept. 8, at 10:30 p.m. KLZ-TV in Denver will telecast a post-1950 feature film.

This will not only be KLZ-TV's premiere of "The 10:30 Movie," but, significantly, it will be their first step into feature film programming since 1955.

A lot has happened in the past six months—let alone the past six years—to move KLZ-TV and countless other top stations toward a greater awareness of the programming power of post-1950 feature films.

Six years ago, strange as it may seem, there were few major Hollywood-produced features in tv distribution. At that time, selling feature films for late night programming was just beginning to catch on and those who thought of slotting features in prime time were looked upon as very wishful thinkers.

Today, features, particularly the post-'50 are being programmed in prime time every day of the week in many top markets as, for example: In San Francisco (KTVU, Sundays at 7 p.m. and Mondays at 7:30 p.m.), Miami (WTVJ, Tuesdays at 1 p.m.); New York (WOR-TV, Tuesdays at 9 p.m.); Minneapolis (WTCN-TV, Thursdays at 7:30 p.m.); San Diego (KOGO-TV, Fridays at 7 p.m.); Little Rock (KARK-TV, Saturdays at 8:30 p.m.); Springfield, Mass. (WWLP, Saturdays at 9:30 p.m.) and Rochester, N. Y. (WROC-TV, Saturdays, a 9:30 p.m.).

Another significant item to note is the fact that post-1950 features have clearly established themselves as unprecedented top rating getters. Prime time exposures have produced amazing ratings against all network and local competition. Overnight in New York, for example, beginning June 20, WOR-TV now dominates the entire market every Tuesday night from 9-11 via "Big Preview," a new feature showcase of outstanding post-'50's.

Any Time of the Day

Not only are post-'50's scoring remarkably well in prime time, but late afternoon and late evening ratings in many markets have also been hyped. One of the dramatic illustrations of the incredible audience pulling power of top post-'50's happened in Philadelphia on WCAU-TV last March. The station telecast Seven Arts' "The High and the Mighty" on the Late Show, Friday, March 10, at 11:15 p.m. and programmed a two-part repeat performance on the Early Show, Monday and Tuesday, March 13 and 14 5:30-7p.m.

If the Fox Theatre, Philadelphia's largest seating 2,422, was filled to capacity for six performances daily, it would take five months to equal the audience for "The High and the Mighty" on WCAU-TV. This was the largest tv audience ever to see a single motion picture in the Philadelphia area, an unprecedented total of 2,142,000 unduplicated viewer for the Late Show and Early Show presentations.

Another significant item worth noting about the post-'50's is that many stations are regularly telecasting these features in color including: WOR-TV, New York, N. Y.; KHJ-TV, Los Angeles; WGN-TV, Chicago; WSB-TV, Atlanta; KMJ-TV, Fresno, Calif.; KPRC-TV, Houston; WTMJ-TV, Milwaukee; KCRA-TV, Sacramento; WNEM-TV, Saginaw; WWLP-TV, Springfield, Mass.; KOGO-TV, San Diego; KTVU, San Francisco; KSLA-TV, Shreveport, La.

The quality of the post-'50 features also should not go unnoticed. As you know, there are many fine post-'50's currently in distribution; however, for purposes of illustration I will take the liberty of referring to a couple of Seven Arts' features simply because I am most familiar with them. To point up the family appeal and overall quality of the post-'50's in general, let's look at Seven Arts' latest release of 41 Warner Bros. "Films of the 50's"—Volume II which was (Continued on page 35)

The NBC Menu For '61-'62: Enough News To Feed The Whole Family

By WILLIAM R. McANDREW

(Executive Vice President, NBC News)

There was a time not many years ago when speed was the overriding concern of any broadcast news organization. Today fast performance is taken for granted. With the help of jet transport, cablefilm and instant voice communication, NBC News has become able to bring the news of faraway places into American homes within hours of its occurrence.

Having conquered the challenge of speed, the NBC News staff has turned its attention to another area—expansion. The accent has shifted to extending coverage of the world and increasing the number of news and information programs on the company's television and radio networks.

Some of the expansion is already in progress. The rest of it will unfold as the new season gets under way in the fall. It is all part of a concerted plan to provide the most complete news and informational service on the American airwaves and to bring this about, the current expansion touches on several fronts.

Since April, five new bureaus have been added. Bureaus in Ottawa and Leopoldville mark the first fulltime, staff-manned offices maintained by an American broadcast news organization in Canada or, in the new republics carved out of the heart of the African continent. Two others in Buenos Aires and Rio de Janeiro, supplemented by another in Miami to keep watch on the Cuban scene and counter-revolutionary developments, represent the most complete effort by an American network toward covering Latin America. A newly-established Havana bureau was closed down when the correspondent was forced to leave the country after last spring's ill-fated invasion.

These new bureaus are designed to enable fuller coverage by staff personnel of areas that are now generating more headline-making news—news and events that are of great interest and importance to the American people. They will also make possible more intensive reporting of places and people near these centers, as each bureau chief will function as a regional correspondent covering the major news developments of his surrounding area as they arise.

On television, NBC News will supplement its current eight hours of weekly programming with 40 one-hour specials in prime evening time, two new weekly prime time half-hour series and two series of news and information programs for young people. There will be an NBC News program for just about every member of the household.

The 40 specials will fall under several general categorical headings. They will include: "Journey Into Space," a series of three reports on space conquest; "Breakthrough," three programs on medical research; "The World Around Us," ranging from problems of modern Japan to the mood of the Spanish people; "Patterns and Profiles," three programs on people, customs and events which have influenced the tastes and habits of modern society, and "NBC News Inquiry," six feature treatments on as many different subjects including American bases overseas, the sinking of the Lusitania, and the loyal opposition.

Julian Goodman, Vice President of News and Public Affairs, will supervise the specials which will utilize all the facilities and staff of the NBC News worldwide organization. The individual programs will be produced by Irving Gitlin, Reuven Frank, Chet Hagan, Lou Hazam, Robert Bendick and Robert Northshield and their participants will be some of the best known names in the NBC News roster.

Like The 'Dignity Page'

"Chet Huntley Reporting" continues in its sixth year as a Sunday afternoon staple. It will be joined by "David Brinkley's Journal" on Wednesday nights and "Here and Now" featuring Frank McGee on Friday nights.

All three will offer greater scope for treating developments in the news and for exploring significant trends. They will allow for reflection and perspective, in contrast to the urgency of meeting daily news deadlines. Think of them, if you will, as the broadcasting counterpart to the feature or "dignity" page of the weekend edition of the newspaper in which topics are examined at greater length and with more searching analysis.

Each of these three series will differ from the others to the extent that the personalities of the three newsmen differ. Each will reflect its reporter's style and interests, and we may expect Mr. Brinkley to bring his wry essayist's touch to his new program.

On radio, News manager Rex Goad expects to augment the present

output of more than 19 hours of weekly news and newstype programming. Taking a cue from the "instant specials" developed by NBC News for television last winter, Mr. Goad plans a similar spate of instant news specials on the radio network. These will emerge from spot breaks in the day's flow and will probe the implications and consequences of such stories. The phrase "in depth" is fired from over-use, but that, in fact, is what these special radio reports will attempt—plumb the depths of a sudden news development.

In sum, NBC News next season will offer more news and informational programs than ever with its staff reaching for material into new places everywhere. The gratifying aspect is that sponsorship does not seem too hard to find. Texaco, Gulf, R. J. Reynolds, Douglas Fir Plywood Association, Pittsburgh Plate Glass Co. and Purex have signed on, and others are waiting in the wings.

The signs point to a busy and bigger season for NBC News and its audiences—and from the looks of things, to a healthy one.

TV Coming A 'Live' Again

By THOMAS W. MOORE

(ABC V.P. in Charge of TV Programming & Talent)

There has been much talk and many questions about the possibility of a strong comeback for live television programming in the past several weeks. While some question that possibility, I am convinced that there will be more live programming in the years ahead beginning heavily in 1962-63.

It has been said that if this becomes true television will be on its way to completing a program cycle. In a way this is true. But if television producers believe that they will be able to satisfy the audience with the same live programming they gave them five years ago, they are in for a big letdown.

The public has made its growing desire for live programming obvious. During this past season, live shows increased 24% in ratings while filmed shows slipped 27%. Without the appeal of the filmed situation comedies, filmed shows would have dropped 7% in ratings.

Sponsors and networks, too, are carefully studying the abundance of film shows for another reason: costs.

A filmed show may cost 50% more than a live show. Budgets of \$60,000 for a half-hour film and \$120,000 for an hour call for a very close look at the quality, originality and possible sustaining power of any new series being considered. But a close look is also necessary for any live programming ventures ahead.

Since its very beginning, television has been boomed as the most intimate communications medium. Its ability to take the performer and the advertiser—into the living room has been one of its strongest sales points.

Yet much of the live programming in the past, and some of it still, seems to be better suited for the theatre than for the living room.

Different Tempo for Live

Just as live television is returning, it will come back with a different tempo.

The new Steve Allen show, which ABC-TV is carrying this fall, will be a preview of what the industry may expect in future live shows. I do not mean that it will be carbon-copied on every night of the week by every network. I mean that the aims of this show will set the standards for other live programs.

The Steve Allen show will be informal and intimate. It will be oriented to the small family in the living room rather than to the first row of the orchestra and topmost seats in the balcony.

Development of new live programming formats is one of the most welcome challenges producers could want. We expect the challenge to be met with imagination and success.



Cheerfully

JACK BAILEY

Britain Not So Sure Educ'l TV Will Ever Replace the Teacher

London, Aug. 1.

According to Enid Love, Associated-Rediffusion's schools broadcasting topper, only about 2,000 schools in the U.K. are making use of schools' broadcasts. Although, she says, educational tv planners are clearly disappointed, the service did show signs of growing and in the next school year, starting October, the choice of programs will be widened considerably.

Miss Love states that R-R's two-year experimental period proved successful enough for the service to be permanent but it was now obvious that although it will become increasingly important in schools, educational tv will never replace the teacher.

O'Donovan to Scot TV

Glasgow, Aug. 1.

Desmond O'Donovan, film and tv director-producer, has been hired to produce four new plays at Scot commercial tv studios here. He worked with the late Errol Flynn on his last pic.

Three of the sketched plays will be 30-minute dramas, specially commissioned by Scottish Television Ltd. for showing on a "little network" in the Anglia Southern and West-Wales regions. A fourth is to be a production by the Pitlochry Festival Theatre Co.

The Public Interest— An Interested Public

By JOHN SINN
(Pres., Ziv-UA Inc.)

It is our working belief at Ziv-UA that the steady function of television is to entertain with responsibility and inform entertainingly.

We are referring here not to the special program or specialized series but to the staple 365-day-a-year fare of the voracious and growing teen-ager, commercial television. The kind of fat-free, responsible diet that Ziv-UA is designed to provide—and has been providing successfully—in virtually every market across the continent and overseas.

It is our responsibility, we believe to suggest that voice and action as means to no other end than top ratings is a viable production policy in a commercial television economy. Just as we believe it is its positive economic policy as well as its positive production to present first-class public service shows that reach no public and fail to communicate any service.

Nor does the consistent answer, we feel, lie in taking a little off each entertainment and information to reach a theoretical happy medium in some figurative middle of the road. It is our conviction that the happy medium in such cases is rarely the medium of television and the middle of the road seldom gets you effectively into the side streets where the people live.

Drama and Truth

We have found rather than the key to quality, audience-winning education lies in combining skillfully the best uses of both drama and truth to provide programs which for that very reason are truly dramatic, the action and adventure developing cleanly and naturally, without the synthetic need of imposed violence to give the appearance of impact.

Working examples of that principle are such Ziv-UA presentations as "Men of Annapolis," "West Point," "Men Into Space," "Man and the Challenge," "Science Fiction Theatre," "Favorite Story," "I Led Three Lives," "Sea Hunt" and our latest actuality thrill drama, "Ripcord."

Each of these programs is a better show for being based on truth.

In "Annapolis" and "West Point" we aimed to link truth and drama to provide an insight to the men and traditions of the nation's training academies of national leaders. The drama came from the real pressures and problems of good men in real situations in a true and traditional setting.

In "Men Into Space" we took a forgotten look up to the tallest dream and highest mechanical aspiration of man, and underscored the view with an accurate, detailed informative presentation of the dramatic facts behind the drama.

In the same way, truth and drama reinforced each other in the inspiring reach of man toward new peaks within himself in "Man and the Challenge." In its fidelity to the contemporary scene, the show marked the first presentation in a regular series of a working scientist as active protagonist.

"Sea Hunt" Record

In "Sea Hunt" Ziv-UA found a new factual area of endeavor previously untouched by the drama series in television, with results that have established the show as the climax in syndication programming from the points of view of critical acclaim, audience ratings, product sales and a significant bump in repeat sponsor prestige. "Sea Hunt" smacked the last exploration in a dramatic series of the world of life in the fantastic deeps where the life of the world began. In its fourth year, it has yet to find its master in the entire field of factual television.

In the same class with "Sea Hunt" is our latest and current syndicated series, "Ripcord." In it Ziv-UA has pioneered a literal new sensation in episodic filming: free-falls of thousands of feet in the wild liberty of the unlimited sky, to land on the dime of a previously chosen marker on the ground. The dramatic stories involving star Larry Pennell are taken from true events and their truth is made more

fantastically immediate by the actual "para-dives" of Pennell into the thick of his carefully crafted plots.

The overall point is simply this: all of the series above are not good shows despite their concern with real areas of information; they are better shows because of it. And their information is not rendered less effective by being seen in a context of drama, but is actually made more memorable as a result of that.

It is our objective at Ziv-UA to continue to emphasize such programming; production for a great and interested public—in the greater public interest.



RALPH CAMARGO
Announcer-Actor-Narrator
Registry JU 2-5800

Culture and Education? Not Our Cup of Tea: Hollywood

By JACK HELLMAN

Hollywood:

Sparks are flying from the anvil chorus but will they set any fires? Hollywood producers of telefilms are more concerned than alarmed yet they are not wholly oblivious to the dangers, real or fancied, that have beset their serious efforts to provide quality entertainment for the seditious. Taking nothing for granted, they have walled down their properties like insurance underwriters to check the spread should a burning ember fall among them.

The hue and cry against violence (there seem to be no other evils in tv worth hammering at) will leave their mark. The brakes have been applied and pistol-whipping will be suggested rather than shown in all its grisly aspects. The comment among viewers will be freely exchanged. "What happened to 'The Untouchables,' 'Naked City' or the spate of westerns?" Network callers will probably be told, "that's the way Washington wants it." Defenders of the craft insist that life is full of conflict so what's wrong with depicting it?

The emotions of the people are not going to be changed. They'll still go to a ball game to see a home run, a fight to see a knock-out and an auto race in the hope of seeing a crackup. The big wallop, the kavo punch or combat in any form will always attract the biggest crowd. Television has the ratings to prove it and advertisers spend in the millions to see that the people get it. But, like any good thing, it was abused and the good must be penalized along with the bad. Networkers and admen have persisted in not only copying

"Untouchables" but making it even more exciting and violent. They brought it on themselves and now they're screaming "we're being picked on." Cheap imitation is the easiest way to get your knuckles rapped.

Flailing fists and trigger fingers may no longer bloody up their victims but the ratio of action shows won't diminish under the attack of the intellectuals, who demand more culture to improve our image overseas. You can lead a man to a tv set but you can't make him look at a "White Paper" while across the channel tempers flare and baddies are cornered by a posse. The old west is more alluring than the new world.

From out of the west will still troop adventurous souls, men with funny lines and lunny faces, domestic misadventure and pen-and-ink characters to keep the kiddies off the street. But culture and education? It's not our pot of tea. The east will have to send that to us on the rebound tape. The ratings will tell whether we're looking for not and up to now we haven't. A Nielsen marker of 40 for "Gunsmoke" against 6.4 for a CBS Report on Laos should be unmistakable evidence what the people want. But the college-breeds insist that the factory and field worker be educated and his mind improved. No great thinker, still he must ask himself, "what happened to freedom of choice?" You got the answer?

Statistically, the picture won't change much over last season, nor will the ratio of west over east deteriorate. It has been roughly esti-

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We're Second—Like Texas

By ARTHUR HULL HAYES
(President, CBS Radio)

In January 1959, when Alaska officially became our biggest state, Texas suddenly found itself in second place. Radio, of course, had a similar experience some years earlier. But, I suggest that even now there is insufficient grasp of the fact that "second biggest" is very big indeed, and that in some respects, only a tiny margin separates second from first place.

This was strikingly demonstrated by an RAB survey made in New York right after Commander Shepard made his history-making space flight. In this city, with its high tv sets penetration and its seven tv channels, people at home were asked how they had learned the results of the astronaut's flight. The answer: 40.7% of those interviewed had learned about it through radio; 42.1% through tv.

In other words, even where there was a news event with unique eye-appeal and well-promoted "live" television coverage, radio came within two percentage points of tv in attracting audiences. And this was in-home only. We all know how the nation depended on radio that day everywhere outside the home.

But aside from the audience for big, special news events, the radio audiences week in and week out is (like Texas) pretty substantial. According to one study, some 43 million families use television sets at some time during the week. For radio, the comparable figure is almost 41 million families, and this again is an in-home measurement only.

Finally, when it comes to purchase of sets, we find that the public appetite for radio doesn't merely hold steady—it continues to grow. In 1960, some 18 million radio sets were purchased, more than at any time since 1947, a pre-television year.

So, let us size up things accurately. Television is an exciting and popular medium. But people also want and need radio—and in huge numbers.

'Total Immediacy'

Now how best can radio serve its great audience? CBS Radio believes that the answer is to be found in vigorous exploration of those program areas in which radio is not second but first in effectiveness and usefulness. Paramount among these is the presentation of "hard" news: only radio can bring it to the public with total immediacy and complete geographic flexibility. Then there are the important areas of news evaluation or analysis, of documentary studies, of varied informational programming, of broadcast editorials.

In entertainment, radio again has special values. The weekday radio personality, for instance, is a uniquely attractive companion as the housewife does her daily chores. And music, especially symphonic music, is superlative in a pure sound medium.

In all these program areas, network radio has a most important role to play. Network radio alone can, through its stations, bring to the listening public those programs which an individual station is not equipped to present. For example, a network's worldwide news resources and coverage would be prohibitively expensive if undertaken by a single station. Then there are stars and programs which are one of a kind like Arthur Godfrey or the weekly concerts of the New York Philharmonic from Carnegie Hall. These cannot be presented by stations unless they get such features from a common source—a network.

In recognition of all these facts, the CBS Radio Network modified and expanded its program schedule last November. We retained the great stars and features which only a network can supply. And we increased the presentation of news, public affairs and informational programs to an unprecedented 55% of our schedule, to help meet the special needs of our people and our country in today's world.

A parallel surge of program activity has been going on at the seven CBS Owned Stations. Citing just one example, the matter of broadcast editorials, in the first four months of 1960, the CBS Owned Stations presented a total of 45 editorials. In the comparable 1961 period, the stations have aired 95 editorials.

In these ways, and in many other still to be explored and developed, radio has earned a most impressive place among the communications media. Like Texas, we may be second to another—in some respects. But this is hardly a bad thing to be. And so I look for increasingly widespread awareness of the fact that radio's size and stature are, in reality and by any measure, both enormous and still growing.

Unless You Got M.P.D. You Got Trouble, Brother

By JEROME HYAMS
(V.P. & G.M., Screen Gems)

If you can believe the predictions currently most popular in the trade, there may be more cancellations in the coming season than in any previous season.

While I certainly don't recommend writing the season off now, I do think producers may as well face up to this possibility and begin preparing remedies.

The many cancellations, if they happen, would produce many openings on the Fall-'62 schedule, more than in any previous new season. With an opportunity for such extensive renovations, I expect the market mood will favor new ideas. Old remedies won't do next year.

Under such circumstances, I would much rather be diversified than merely successful.

The production company with diversified experience will be in a position to come up with the wide variety of new programs that these developments would require.

The specialized producer, however successful, would be in a poor position. His reputation among program buyers would have been squeezed into one narrow pigeon hole. But, more important, he would probably not be well equipped to deliver the goods, because it takes time to develop a diversified approach to program development.

I'll cite an example. One of the most conspicuous trends of the coming season is the animated program, seven of them this fall (on nighttime network) as against two this past season. This trend was first foreshadowed when Screen

Gems brought Hanna-Barbera into television in 1957, a long time ago. Prior to that, the attitude toward animation for tv was "it won't work." I think few people remember that H-B's first tv property was a little item called "Ruff and Reddy." It was a series of four-minute subjects that went on NBC Saturday mornings with a live emcee and some theatrical cartoons thrown in to fill.

It wasn't until the next fall, 1958, that this experience was taken to be the next step, a half-hour show entirely in animation—but with three different subjects per half-hour. That was "Huckleberry Hound," an early-evening spot schedule. Animation was still something new.

Only after two more years of this experience were we and the market ready for the next big step, a half-hour situation comedy in animation set in prime network time. That was "The Flintstones."

Of course, a number of other producers are jumping into the animation stream now. But animation is no longer a new idea for tv. That's not the kind of alertness a business in upheaval requires.

This is why Screen Gems has over the past four years been steadily working out a policy of Maximum Possible Diversification.

Six or seven years ago, this company's output consisted of anthology, situation comedy and children's adventure, all on film. In view of the fact that these series remained in production an average

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JOYCE GORDON

Speaking on Television for

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TV's Twin Monsters— Monotony & Mediocrity

By DAVID LEVY
(NBC-TV Program Exec)

It would be easy to catalog all the superlatives we at NBC feel about our fall schedule. They would match, by contrast, the barbs and epithets already directed at the new season by gloomy prophets from many quarters who have the peculiar advantage of condemning programs they have neither read nor seen.

Our energies at NBC have been directed toward building a schedule of balance, scope and power—a blend of various forms and moods so that no single form or mood is dominant. And to this mix of seventeen new programs and thirteen returning programs—some spiced with new flavoring—is added the element of the special. Specials that will give added interest to discerning viewers—specials high in entertainment elements—specials of religious and historical significance—specials of high voltage topicality. If Rome is burning, it is not that NBC is fiddling.

With this emphasis on balance—and objective students will have no difficulty in appraising how our words and actions match in striving for this balance—is the handmaiden of NBC quality. When one network receives four out of five nominations for the Program of the Year, it demonstrates that the professionals recognize the unique quality of the network—in variety,

With Dave Levy still continuing as a program exec although displaced as NBC-TV program topper by Mort Werner, this Levy article reflects the thinking and aspirations that go into resolving a network's show pattern and is important in the "review & preview" scheme of things.—Ed.

in original drama as well as the revival of great drama, in its total news operations.

But this is no time for complacency or relaxation. Program development for the fall of 1962 is already under way. And that development, now, of necessity confidential, will raise our standards and improve our services still further.

The reason for this preoccupation today in 1961, with the 1962-63 season, is reasonably obvious. The very acceleration of our own lives—an acceleration which has enveloped many of us without conscious recognition—compels forward-minded thinking in every phase of human endeavor. All of our timetables about living have been radically altered—and television is one of the instruments that has made it necessary to re-examine every aspect of our social, political and cultural development.

The child today is propelled out of childhood by the tempo of our times, by its scientific thrust, and by the new instruments of communication. He is aware of the adult world almost before he has an opportunity to explore the childhood world. And television, for better or worse, has been the most powerful carrier of this thrust.

It is a long time since our ancestors climbed down from the trees, or up out of the seas; it is a short time since one of our own took the first leap out of the atmosphere. And that little leap will move in giant steps in the decade ahead.

With these kind of events enveloping us—so that the child "ages" faster than ever, so that the young adult "matures" earlier, it is not surprising that our own world is becoming more sophisticated. And sophistication, while it encourages the retention of all that is good in our heritage, demands freshness—inspires inconformism—makes habits old-fashioned and fosters rapid change. Obsolescence of things and ideas, styles and opinions are the mark of the sophisticated. At the very least the old is made over to new tastes; the music of the 20's has a new beat; the styles of the past have a new flare.

It is this restlessness which accounts in part for the changing tastes of the TV viewer. Westerns

numbered 21 in December of 1960; 15 are scheduled in 1961; and in the fall of 1962 it is likely they'll be down even further. But by 1965 the Western may find a new audience and can build again. Let it be noted that Ecclesiastes has said, "The thing that hath been, it is that which shall be . . ."

With this restlessness NBC is in complete accord. We abjure the philosophy of over-emphasis on one type of show to the virtual exclusion of others. That is why we have a more varied diet for the viewer. We do not want 14 situation comedies any more than we want 11 contemporary action shows. We believe in program moderation in form, content and numbers. We believe in comedy, drama live and film, in Shakespeare, in game shows, in opera and fine music, in Westerns, in discussion programs and many others.

Realities

We also believe in an atmosphere of reality. News and public affairs loom large in our operations; NBC has even preempted the premieres of entertainment shows when management felt it right, proper and timely to present a special news program. It interrupts the schedule, but in a period of history when a guided missile can arrive in 15 minutes' time, the delay of important news to the convenience of a planned schedule is simply not good citizenship. And realism is at the heart of much of our entertainment programming; we do have "Dr. Kildare," and viewers will feel that he is real; that Blair Hospital is real. And if "Kildare" is a hit, then columnists will hear the start of a trend—but it is not likely that we will have a second show of this type simply because we are striving for balance and do not desire to copy ourselves, or others.

And balance means a constant battle against mere conformity to popularity. That is why Walt Disney will have no westerns on NBC, why NBC banks on a Bob Newhart, why a David Brinkley has air time for his own brand of intellectual comment and witty observation. And it is also why Du Pont and BBDO commissioned NBC to do the "Show of the Week." No other network could meet the massive challenge against conformity that this series is undertaking. It is why we are putting feature length films in their entirety at an early hour—brand new entertainment to 90% of the viewers. And who in tv is producing on the scale of Ernest Hemingway's "Snows of Kilimanjaro," starring Gregory Peck, Ava Gardner and Susan Hayward?

We do have our challenges—where 30 evening shows for 50 weeks have to stimulate and entertain. The problem is to overcome those twin monsters, monotony and mediocrity. That is why we've gone for shows that have a different look each week—Disney, Du Pont, "Thriller," "The Dick Powell Show," "Hitchcock," "International Showtime," "Saturday Night at the Movies." That, plus regular shows where the touch of real life is present—"Kildare," "Cain's Hundred," "Robert Taylor's Detectives" and "87th Precinct." Plus the sheer ebullience of a Joey Bishop, a Newhart, Perry and Dinah, Mitch Miller and "Bell Telephone Hour." Plus our commitment for big time entertainment specials and for 40-hour programs that will deal with the issues of our time—and in prime time.

If we have had to battle mediocrity and monotony, we also have had to resist faddism and sensationalism. If the same faults are in the theatre with some of its decadent plays, in the art world with some of its obscure splashes, in the magazines with some of their sordid articles, in the motion picture world with its sophomoric dependence on earthy words and illicit relationships, these same challenges are before us in tv. Some one of the media of communications must demonstrate its ability to thrive in an atmosphere that reflects a kinder world than some of us live in. Art does not



MEL BLANC
"Convalecting"

have to be merely a reflection of life at its most vulgar.

Television programming must offer the most dynamic material it can. All of us must be a little more daring, more imaginative, more willing to move ahead with new forms, new ideas, new talent. At NBC this is a challenge on which we find we must focus. We must set goals and as we approach them set new ones—for there is no end to the greatness that television can achieve.

This means that each of us must take more pride in the medium—enlightened self-interest demands that we ask ourselves searching questions whose answers may require self-analysis and independent research. We must ask ourselves if we are degrading or upgrading the medium. Are we satisfying all of the varied interests of the public? Are we too dependent on mere numbers? Do we acquiesce in accepting the shoddy and the shabby, not to mention the boring and the banal?

Obligations

We, in the most vital and most personal form of the communication field, are part of a larger world. What we say and do touches the national character in as influential a fashion as our schools, our churches, our homes. We are part of the system that conveys ideas and thoughts, ideals and impressions—we influence people to buy, to laugh, to think, to wonder, to contemplate. Let us be mindful that we help influence them to buy good products, to get clean laughs, to think of issues, to wonder at nature, to contemplate life and its meanings. In other words, let us be mindful of the instrument in our hands; for now we use it has profound influences for transcending three minutes of commercial time, station breaks, ratings and top ten. It—like every aspect of our behavior towards and with each other—may mean the difference between lively minds and regimented minds, creativity and sterility, survival and oblivion. It is time that each segment of the television industry recognize that it is not enough to use television; there is an obligation to serve it.

Radio's Great, But Who Knows It?

By JOHN VAN BUREN SULLIVAN
(V.P., Gen. Mgr., WNEW Radio, N.Y.)

Every radio station in America shares a common problem today—too many people who should know too little about us. No matter how big a station's billing, how juicy its profit, how firm its position in the market, how imitated its format, whether it is independent, affiliated or an ozo, too many people, I repeat, know too little about us.

By people I mean listeners, newspaper columnists, agency personnel, clients, educators, government officials—and station managers. There are far too many individuals who simply do not know enough about radio and radio stations. Even worse, many people are so misinformed that what they think doesn't do us any good.

Whose fault is this? I don't know, but it's our problem; and I say that the Age of Enlightenment had better arrive but fast.

Anyone who has lived through the past 10 years doesn't need another recitation of the problems that were produced for radio during that decade. The new "glamorous" medium has troubles of its own, but at those prices they're probably easier to take. TV's magnificent potential may ultimately be developed properly and thoroughly, but my concern is that radio's magnificent potential will be developed—and ignored.

Why don't enough people know enough about radio? Why is it that we in the business face the problem of "selling" our medium before we can mention our own property? Why is our image dimmed, our acceptance lessened, our strength ignored?

As far as listeners are concerned, even the most chauvinistic among us must acknowledge that our base of appeal shrunk somewhat in the frantic fifties. We simply did not offer enough people enough reasons for making us a habit—and in some instances, even those reasons we gave them were too narrow in appeal, too inhibiting in scope. What we offered many times was offered beautifully, professionally, imaginatively—and those listeners who heard it, loved it. But what about people who didn't go for those ingredients? They became non-listeners; and today, even though radio offers more, the non-listeners don't know it.

What about the attitude of some agencies? I refer not only to the younger media people who came into the business along with tv and whose radio exposure has been limited, both at home as listeners and in the office as buyers. Throughout some agencies the decision-makers, the creative people, the merchandisers just do not "think" radio. Many Plans Board meetings include conversation about and reference to things the

participants have heard on radio—but when the agenda gets under way they talk turkey about something else.

Comment and criticism about radio in newspapers and magazines are as scarce as hen's teeth—and when it does appear, just about as flattering. I realize it's easier to write about the names and faces that network tv westerns have made famous, but I find it hard to equate constant references to an upcoming "spectacular"—still four or five months away—with a total blackout of radio. I believe radio is listened to by columnists; in fact I have fairly good proof of it. But just what image they feel radio has with their readers—I wonder. They cannot appreciate radio's deep penetration or considerable impact, because as good reporters they would then realize that people just plain people—are interested. Ergo: our friends the scribes just do not know enough about us.

As far as the government is concerned—it needs to be enlightened, too. I use that word advisedly, since I detect it creeping into their appraisal of radio for the future. "Enlightenment" is a pertinent word for a dimension radio should be heaping up we have stressed entertainment, we have built up news. Enlightenment does not necessarily mean seminars or instruction or talking down to—but it does suggest something more than regularly scheduled newscasts.

Wanted: People

I refer specifically to the FCC not knowing enough about radio, and I make this observation not at all argumentatively, arbitrarily, or in pique. I will acknowledge the Commission is doing a much more active job, currently, in finding out what it considers wrong with radio. It is equally apparent, however, that the indices and standards radio station have been officially judged by for years really did not afford enough qualitative information for the government to know enough about radio.

In short, radio must communicate with more people, must offer more reasons for people to turn on their sets—including those individuals discussed here who in dict or at least downgrade our industry, intentionally or otherwise, by knowing too little about us.

About music and news WNEW plays between 2,300-2,400 recorded musical performances each week—and there are over 1,000 different entities involved. Yes, I said one thousand! Now, how much farther are we going to exploit the pop music field?

WNEW offers 336 regularly-scheduled newscasts every 168 hours (seven 24-hour days); we have a 16-man news department—had our own people at the opening of the Eichmann trial; Cape Canaveral and with the Freedom Riders. If people just plain people—don't think of news and radio in the same vein, what are we going to do about it?

WNEW has always been known for "strong" personalities, and today our lineup is the best ever (and our AFTRA talent payroll is the highest ever). Our standards for air personalities today lead off with a good mind and an awareness of the fact that the sun does not rise and set at 45 or 33°. Now, if the folks out there in Radioland can take these performers or leave them alone—what next?

There are two general answers to these questions. First, we offer the public more, and secondly, we make them know it.

There are literally millions of Americans who do not know enough about radio. Some know what radio was; some know what some radio is; I wish I could say that most of them think they know what radio should be. I can't, I don't think many of them give a damn. I don't think there's a station manager anywhere who would not prefer a listener, or a critic, or a client, or "creative" agency people to say, "I have listened and you stink" rather than "Radio? What's that?"



I SAW YOUR LAST MOVIE—AND IT WAS!
Bob Crane—KNX—CBS Hollywood
•"Return To Peyton Place"—20th Century-Fox

PTA's 'Special Meeting, Sex and Refreshments'

By SAM LEVENSON

Canada Sam Levenson spoke at the Westinghouse Broadcasting Public Service Conference in Pittsburgh this spring, then received a spontaneous ovation for a 75-minute speech on the vital importance of tv in improving mankind.

His main points, which are kept largely intact below, were "set up" via a tale of sex that, he said, he was not allowed to tell on television. The story was as innocuous to the laughing Pittsburgh audience as it was laugh, but the serious orations in relationship to television were inescapable. Said Levenson, in part:

Today sex is a respectable subject; otherwise, I wouldn't even consider doing it on tv, but they wouldn't let me... You know your... what shall we call them? — conventional magazines: your McCall's, Reader's Digest, your Woman's Home Companion, your Good Housekeeping... there isn't an issue without an article on Sex Education; this is no longer a dirty word. The P.T.A. has taken to this with all their hearts. You're parents. You know the P.T.A. meeting. Every meeting there comes a poster, come one, come all. You and Sex. Sex and You... Special speaker... The Challenge of Sex, You and Your Body, Your Body and You What to Tell Your Child, What Your Child Should Say to You. I once got a beauty. Says "Come One, Come All. Special Meeting, Sex and Refreshments." You know what happened? They closed burlesk houses; you go to P.T.A. meetings instead.

Light discussion of sex is intelligent, it's mature, yet among the problems we have to face in this industry is, "Who is the guy with the pencil who becomes the judge of what the people out there will take or will not take?" And it's not for himself, he is much more intelligent than that. He says I don't mind; they will. And he points to space somewhere. Who are they? And I'm telling you that, frankly, because of this man, who says that, a performer like myself has never reached his full potential on tv yet. Never. Because many of the things that I have tried to do, I was told, they won't understand.

I had a beautiful show in the morning, when Arthur Godfrey got sick they put me in there and I did the best thing I ever did in my life on tv. I would have wanted to continue that for a long time. Let's be honest—this is in the trade—one morning they walked in and said, they ain't taking it or they aren't gonna take it. Because, frankly, I had been knocked off by "Treasure Hunt" and "December Bride"; they didn't take me. I was very, very unhappy. Somebody should have invented in me, and said, "Let him stay!"

You know... maybe something will happen... I'm not going to make a serious speech, because I was once serious and almost starved to death... You view an audience as a school teacher. Some of you are teachers, and some of you are teaching, and some of you were teachers. You usually divide the intelligence in what they call the normal curve in a class. You know the normal curve; it starts off very thin and then goes, "ZZZZZZ," way up, and comes down. At both ends are the problem children you are discussing. Your problem children at home, the slow ones at one end, the cockeyed geniuses at the other... and, as students, I'll tell you frankly they are much brighter than I ever was. In the schools we're beginning to take note of these two groups as you are having to take note of these two groups, and you cannot teach down the middle to this mystical mass because it's not a mass. If you're a school teacher, you'll realize that even that 70% or 80% in the middle is composed of individuals.

When you stand in a class and you look at them, they may look very ordinary, but you don't teach to them for what they are, but for what they might be. Because you have a vision for them that is greater than they themselves can envision, for themselves. This is the role of the teacher. You are

the teachers whether you want to admit it or not.

Make 'Em Greater'
You've stuck a window for these people to look through, and now they can see worlds they never saw before. And it's your position to present this to them, not to continue them as they are forever or to cater to them as they are forever, but to cater to the gifts, the talents, the potential that is in them for something greater than they are.

As a teacher, there is a thing known as moral responsibility. I was delighted to hear that you said that I am morally responsible to these people. All men, face it, are not created equal. You and I know that; it's silly. They all should be given equal opportunities to grow, to flourish... they are not all equal. It's a classroom on tv. The duds on the end; who knows why they are slow. Perhaps I haven't been the right teacher. Perhaps nobody has opened up a little window in their heads to see better. Perhaps they are emotionally weighed down. They are handicapped in many ways, but in a Democracy I've got to take care of that group, and I don't take care of them by giving them only what they can understand, but by challenging them with a little more than they can understand, in the hope that tomorrow they will understand a little bit more than they do today.

You said these things last night, you said them very well, even if you didn't agree. It was Emerson who said, "A weed is a plant whose virtues have not been discovered." These were the weeds sitting in the class, but I'm telling you surprising things happen if you make up your mind that the dumb ones are forever to be considered dumb. You stick a label on them: "He is dumb." He will surprise you, because if not at the age of 12, at 20... 30 or, sometimes at 82, he suddenly blossoms forth. It is my responsibility as a teacher hopefully to keep pecking away at him to make him greater than he is. You know that they take garbage and make perfume of it. That's right. The stuff that we used to discard is sold finally in little vials at \$30 an ounce. This is the stuff that they threw out that nobody wanted—the junk. Somebody converted it into perfume.

Crisis in America

I felt, as a teacher, that could be done (to people) under ideal conditions. If television were ideal, if the classroom were ideal, we could do a magnificent job. We have very much the same problems, but I would like to put it to you on a different basis. We discussed here whether we could afford to do it; whether we had the obligation to do it; whether it could be done; whether I have the right to tell him what to watch or what not to watch.

I would like to put it on a different basis: We are in a state of crisis in America. Is it possible to put our responsibilities on a patriotic basis which was not mentioned last night? As a responsible American in an industry, it is my duty to do something for my country. I must do something more—more than entertain. I must do something to make my country better than it was yesterday morning. I approach my work that way. As a teacher, I took it that way. Perhaps we feel that if we can develop a little more of the latent talent, the vision, the germs and these people to flower, we are building a stronger America. Perhaps we have to make more of an effort on a simple patriotic basis: What am I doing for my country through my industry?...

I think the mistake is that we always say to ourselves, "What harm does it do?" When you throw out a very mediocre program, you ask, "Well, what harm does it do?" I think we must ask ourselves finally and ultimately, "What good does it do?" You've got to put it on an affirmative basis. I am my brother's keeper. My brother is not a market. He is a living human being and I must be responsible for his growth, for his welfare, for his happiness.

I think that all of us last night



BILL SHIPLEY

were saying the same thing in different ways. I think that if we approach our customers at home the way a good teacher approaches his kids, with respect, with the honest belief that he, as an individual, is sacred, that he has inestimable value in the eyes of God and man, perhaps we will write a little more carefully, a little more slowly in the desire to reach him on a little higher level than we reached him yesterday morning, if we have that sense of responsibility.

I want to tell you something else. I am disturbed that even we, in the industry, say "they." The schools, the public schools of America are not in good condition. You know how we get around this? Many of us send our children to private schools. Most of us would not watch a lot of the programs we defend on a panel. We don't like them, ourselves, but we say for them they are good enough. Now we are being the snobs. For my children, they are not good enough, but for them, whoever they are, they are good enough. Well, I say it is not good enough for them. Honestly, if they are not good enough for me, then they are not good enough for them. If I think they are bad for all children, and a very slight answer to the problem of can we raise the cultural level of people.

'Higher Horizons'

In New York City, we have a project in the schools called "Higher Horizons." Let's be honest and simple about this. The Puerto Rican youngsters who came into our city by the hundreds of thousands had no cultural background upon which to build their higher culture. You couldn't throw them Shakespeare or even Hiawatha or even Robinson Crusoe. They didn't know what this was all about. A lot of our viewers don't know what this is all about. A segment of our teaching staff was put into "Higher Horizon." They went into Harlem, they pulled these kids out of the usual classes and took them on a tour of culture. Every day they exposed them to the Metropolitan Museum of Art. They took them to the ballet, they

(Continued on page 34)

'Contrast Program Without Contrast,' Label Pinned on Germany's New TV

By HAZEL GUILD

Frankfurt, Germany. Television may not become any better in West Germany, as the critics moan but there's certainly going to be a lot more of it.

Authorities insist that the third channel is positively going to be beaming out by the end of 1962, and the second channel across the country's network got underway, in a rather casual and haphazard manner, on June 1.

Nonetheless, the land right now does have two channels and about 5,500,000 television sets — just about one for every 10 residents.

And with the growing need to fill more and more time, it's anticipated that there will be an increasing market for American-made feature films and television series, plus more work for the anguished West German film stars who are hoping to "convert" to the new channel.

Right at the moment, the villain on the West German television screen is the federal post office, which controls the radio and tv lines. The relays aren't ready to actually put the second channel across the entire network the way it should be. The relays are finished between Hamburg and Frankfurt, but under a highly complicated arrangement the Bavarian Television, headquartered in Munich, sends the Werner Egk ballet "Joan of Zarissa" from Cologne, and the West German TV headquartered in Cologne offers the public Thornton Wilder's drama "Skin of Our Teeth" beamed from Baden-Baden, Frankfurt broadcasts from Hamburg and Hamburg offers its programs from Frankfurt.

"We can't make live" shows when everything has to be beamed from somewhere else," complained a harried coordinator of the Second Program, Klaus Mahlo.

Although this Second Program has been in the planning stage for years, the critics sourly note, the post office never got around to taking the initiative of actually constructing the relay stations. And even in Frankfurt, where the Second Channel scooped the rest of the nation by going on the air a month earlier, on May 1, many of the viewers had trouble getting a clear picture or acceptable sound.

And the cost of adapters, from \$30 to \$50, discouraged some of the country's set holders from buying into the second program.

The theme of the Second Pro-

gram has been widely touted here as "contrast," but to the viewer there's little more "contrast" than that offered among CBS, NBC and ABC in America. The second channel in Frankfurt, for instance, apparently delved into the files of the first channel and came up with some reruns.

The "contrast" that was promised the viewers in advance announced that perhaps when channel one was offering an opera, channel two would give another portion of the public a top sports event. That isn't the way it's working out, though.

"Contrast program without Contrast" has been the headline in several German papers criticizing the content of the second network. When the net opened on June 1, the first program showed a musical, Marc Achard's "Time of Happiness" and the "contrast" on the second outlet was Franz Lehár's operetta "Paganioli." Similarly, upcoming schedules show little variety.

Wanted: A New Genius

"I don't see any reason that the programs should be any better with two outlets," according to one television authority, Wolf Schmidt, who's doubling in many roles as the author, star, director of the longrun comedy drama "Familie Hesselbach," which originated on German radio, turned to the movies, and has played for several years on German tv as a tremendous success.

Schmidt, who has productions going in Africa and India as an indie tv producer, added, "It's the same writers, actors and directors who do both programs.

"No new genius has been brought into the limelight. It's the same people, and reruns on the new outlet. And many people do terrible things," he commented gloomily.

When there is talent in the industry, he added, it's apt to be worked mightily thin with the need for more and more time-fillers.

On the other hand, Lee J. Horster, producer's representative for various American and British companies selling shows to German television, noted, "The future of television in Germany is the same as the future in other countries.

"It's expected that there will be three channels by the end of next year, one regional and two nationwide, and the country will have from eight to eight-and-a-half million sets.

"American and foreign producers will be able to sell much more and at higher prices," Horster commented. "Talent will have more chance. And producers of feature films, directors, stars, authors all will be used in television."

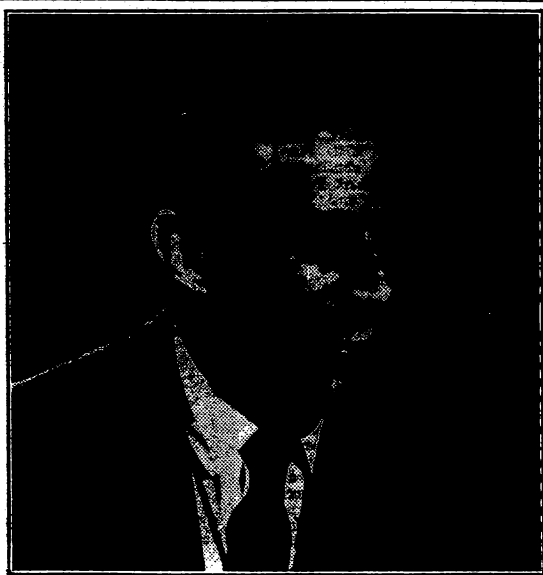
Many of West Germany's film studios are booked solid making shows for television, using as much of the country's former movie-making talent as is available.

"Nobody is starving," Hoster added.

Right now, a look at the television schedule bears that out. Stars who have become strangers to the West German-Film screen are popping up all over the television outlets: Johanna Matz, Erich Auer, Hans Holt and Peter Weck are appearing in Hofmannsthal's televised drama "Hardships," singers Bibi Johns and Caterina Valent and her brother Silvio Francesco are concentrating on tv, a number of other musical talents were utilized in the recent German Television of "Kiss Me Kate" and Hildegard Knef, long off the screen, is doing "Golden Boy" on German tv.

In buying shows from America right now, the German tv net is paying from \$1,500 to \$1,750 apiece for a series of half-hour shows, with the right to an original showing and a rerun. And prices run as high as \$6,000 for outstanding films which have not previously been shown in Germany, with about half of that for films that have played before in the cinemas.

(Top price for a repeat was about \$3,750 that German television paid to show its viewers the Italian film "Bicycle Thief.")



MIKE WALLACE

Key To ABC Radio Future: 'Young Adults'

By ROBERT PAULEY
(V.P. in Charge of ABC Radio)

Less than a decade ago, network radio was being written off as "dead" by many persons close to the industry. Today, the ABC Radio Network is more live and vital than at any point in the recent history of the network and our roster of affiliated stations has reached a new high.

Why? Because of ideas—particularly in the area of programming.

What radio needed was a fresh, new approach. The ABC Radio Network sought out and found that approach this past year.

We decided to provide service to our affiliated stations that would be better than the most qualitative and quantitative newspaper wire service. To survive, we had to become the news and feature service of the air. Quality was—and still is—the key word.

The secret? We are not programming in order to satisfy everyone. We are programming to attract a specific group—the younger, smarter, information-seeking adult. And this has paid off in dividends, as any ratings follower knows. Recent National Nielsen distribution of network audience figures point out that all ABC programs—from news on down—are attracting more young housewives under 50 than any other radio network.

These young adults represent our future. They are the people who in the next decade will be better educated and have more consumer dollars to spend.

We have attracted this group by upgrading and modernizing our programming format. We found that these young adults demand responsibility on the part of the radio network. For on-the-spot news programming, these adults depend more on radio than on

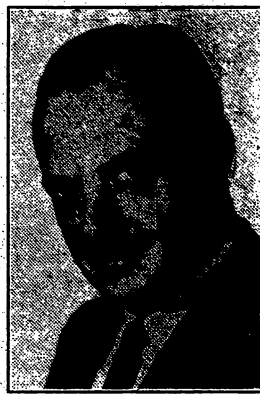
television. This is natural enough. Because of the very nature of radio, we can bring news—as it happens—to the public much faster than can television.

Therefore, our first step in building a responsible and successful network was to upgrade our news, the backbone of our network service. Since January of this year, we have devoted approximately 500 hours to nothing but news and special public affairs programs. And we have not stopped there. We have substantially increased our staff of Washington and foreign correspondents in order to provide our affiliates and our listeners with more comprehensive news coverage. Within the past year ABC Radio has won more than 15 major awards for its programming in this direction.

News Alone Not Enough

However, network radio cannot survive on news alone. These young adults demand something more. Some intelligent listeners wrote to their local stations asking for more good, informative talk. Others implored station owners for a better quality of music. Network radio's job, then, was to satisfy both types of listeners. ABC Radio's national program director, William Rafael, came up with what I believe is the perfect solution—"Flair."

"Flair" is composed of five-minute segments—three minutes of each segment devoted to good, popular music; the Peggy Lee-Frank Sinatra-Tony Bennett-Ella Fitzgerald type of popular music. The remaining two minutes is devoted to informative and humorous talk. For information, we have provided features on baby care, medical advice, education, household hints, psychology, interior



LARRY KEATING
"Mr. Ed's" next door neighbor.
NBC Television

decoration, financial advice, poetry, health, pet care, and practically every subject imaginable—and all given by experts in their field. For good, intelligent humor, we depend on "Flair's" master of ceremonies—Dick Van Dyke—and on Jonathan Winters, Betty Walker, Milt Kamen, Orson Bean, Arlene Francis, Hermone Gingold, Stan Freberg, Morey Amsterdam, Peter Ustinov and a host of others.

The program was formatted in such a way that local stations may play "Flair" as one, solid 55-minute block; split it throughout the afternoon into five minute segments; or play just the "talk" features at their convenience—depending upon which format best fits into the local programming set-up. In other words, through "Flair," we are providing local stations with top name entertainment they could not hope to get without network radio. And these stations are passing on this service-type program to their information-minded public.

But the intelligent public asks for more than news and talk. They want variety and sports. And we are giving it to them. For variety, we provide the public with its number one morning program—Don McNeill's "Breakfast Club." In order to make the 28-year-old show popular with the young adult audience, we have modernized the format. Listeners can now tune in and hear lively music and a better quality of guest stars. During the "Breakfast Club's" recent visit to New York for instance, guest stars included such top personalities as Jonathan Winters, Hugh Downs, Johnny Desmond and Peter Donald. These are the type of guests, we believe, that can attract a young and intelligent audience.

As for sports, we have spared no expense to bring the public the top events of the year. Only ABC Radio gave its followers the last three heavyweight championship bouts, for instance. And we gained the greatest listening audience for any entertainment event in the history of radio. We will continue to provide our listeners with only the top sporting events.

Second French TV Web Assured But Still Lotsa Thorny Problems; Will It Be Com'l or State Run?

By GENE MOSKOWITZ

Paris Radiodiffusion-Television Française, which runs the nationalized video setup under the governmental Ministry of Information, is pregnant. That is, the second web is now imminent. But, as in all such cases, there are rumors and false alarms about whether the new one will be commercial or strictly state run like the present one.

To twist an old bromide, the father of the coming chain, now promised for Christmas '62, was probably necessary. With sets now over 2,000,000, it was felt that a choice was due consumers as well as keeping up with advances in other Eurovision countries. But the problem was the how and whereof of this new addition.

The government is still studying the question of finance. With the license income on sets it is estimated that the RTF can run its present channel and begin to build and prepare for the second. But experts claim there are still no studios for the new one and the RTF would not be able to go it alone.

This means commercial help or the floating of a government loan. Ministry of Finance has been against the latter and the possibility or extent of commercial adjuncts are now one of the main areas of discussion. Yet test emissions for the new web, which will have 625 lines, instead of the 819 now in use, are going on.

Set makers are modifying sets to get the new channel by an adjustment which would come to \$78, but an actual ready set to pick up both has yet to be made. This is holding up sales somewhat and attention is being paid to this problem too.

And then there are pros and cons. There is a feeling that a second web built and maintained by the RTF with license arrangements for commercial programming would be the best thing. Advertising would allow for higher wages and better talents for the entertainment flip that is usually deemed lacking in the present setup.

Censorship Fears

Also there is now some friction in the news service of tv here. Up to now the newscasters have been fairly free except in having to get around touchy things that were obviously hot governmental potatoes. But a new news bureau head, Andre Gerard spells tightening censorship and many newsmen are talking of leaving. Freer outlets on a second web could help.

Monied interests are ready to immediately begin making programs for the new web as well as Yank network reps and packagers

who would then find dubbing of vidlets more fruitful. Yet the government wants to have a firm hand in keeping tv a matter of public interest, info and culture, but the problem of one-sided views and possible dullness are the thorns putting public opinion on the side of a commercial tv.

Present web has about 50 hours a week and shows on the average of 13 to 14 feature pix, usually some years old, a month. There are variety and quiz shows, though latter have fallen off, as well as growing live plays and state subsidized theatrical presentations. News, cultural events and documentary aspects fill out the rest.

Some dramas, documentaries and news features have been successful as well as one variety show. But there is a feeling that program variety is now the keyword as it becomes more and more a staple mass show biz and communication medium here.

There is also the problem of film industry enmity as well as the continuing strikes for higher wages among tv workers. Yet, paradoxically, the Federation of Spectacles and Second Chain Workers, a new org. is against any commercial backing. They may be afraid of undue competition. Wages were upped by making video a sort of nationalized industry rather than a civil service affair which allowed differing wages for tv people. But they are still not satisfied.

So that is the situation now. The second web is definitely on its way and the decision of financing, proper studios, country coverage have yet to be completely worked out. But the second web has been put off long enough and it now has to bow as specified to save face all around. Betting is on some sort of ad and commercial aspects. Just how much remains to be seen. And film people might find an added income in making special vidlets as has happened in other big video countries.

So a second web may make tv the great mass media it is in such places as the U.S., Great Britain and West Germany and bring corresponding changes in the other facets of show biz. All are aware of this and gridding and lobbying for it, as well as the private companies and tv studios here.

There may be some birth pains but it will all be clarified come Christmas '62.

Mex TV

Continued from page 25

reports have it he has a crew of tv operation in the republic. And American technicians working on preliminary studies prior to installing color transmission facilities.

On the international front Mexico is ready to push through its plan for an inter-American television network at the September meeting of tv experts in Bogota. An artificial satellite to be means of achieving this. But Mexico also thinks in terms of eventual worldwide tv program exchange, with administration holding that this will attain better understanding and a spirit of friendship among nations. And, incidentally, erase false misconceptions of Mexico that exist throughout the world.

The National Association of Actors has again moved for prohibition of all programs dubbed with Spanish sound elsewhere than in Mexico. Idea behind this is to give employment to national talent and also to prevent a "distortion" of language, custom, and tradition. Drive is to prohibit diffusion of all radio and tv material made abroad, whether videotaped filmed, waxed, etc.

In the programming end Mexico is definitely going in for culture and documentaries type shows. Thus 15 Embassies here will provide material for a series titled "This Is The World" with the covering sports, tourist, political, cultural, etc. developments in America, England, France, Japan, Venezuela, Argentina, Italy, etc. Series premieres in September, will run indefinitely with program running a half hour each.

Bottoms Up

By SEYMOUR REED
(Pres., Official Films)

Time was when you used to hear, "There's money in syndication." Before that, it was doubtless chicken farming. And tomorrow it may be pay tv.

Well, there's still money in syndication. But it's no pot of gold at the end of a rainbow. It's a tough, competitive business where only the fittest can survive, if they're in there fittin' all the time.

In the earlier days of bigtime tv, seven or eight years ago, a spate of film syndication companies sprang up. It was a gold rush. Stations, coming on the air in the wake of the lifting of the license freeze, needed product fast and were served furiously.

Many an eager entrepreneur whose only qualification was often an ambition to get rich quick, latched on to films from every conceivable source, regardless of quality or public acceptance. A lot of money was made, was pocketed—and stayed there. No attempt was made by this group to channel part of the proceeds into improving the quality of shows and building a sound financial structure.

It's impolite to point. But where are many of the companies that made overnight successes? These tv carpetbaggers have departed the scene, frequently as abruptly as they entered it, some stealthily folding their operations and others via the bankruptcy court.

What happened in the intervening years? Stations became glutted with product supply. The networks, always sensitive to a challenge to their dominance in the industry, formed their own syndication units. Competition became keen and rugged.

Syndicators, who were in the business only for quick return, were caught in a vise. Stations were no longer willing to pay good prices for some of the mediocre product that had been foisted upon them in a time of need. The stations had become discriminating; they wanted high-grade programs with strong entertainment values and with sponsor as well as audience appeal. The "videobaggers"

couldn't meet the test. The syndication business has now bottomed out after a three-year slump. It is heading upward again. The reason is hard work, expert knowledge and an insight into the programming that stations demand—and get—from the surviving companies.

Distributors who have not floundered on the economic shoals of tv have been those who have (1) a strong financial base, (2) a long-range plan to grow with television, and (3) an awareness of trends in the business.

Official is proud that it is one of the few independent distributing companies still in business after 11 years of syndication. (The company was formed earlier in 1945 but was not immediately in tv.) The key to our successful business span is meeting programming needs, even to the point of setting trends.

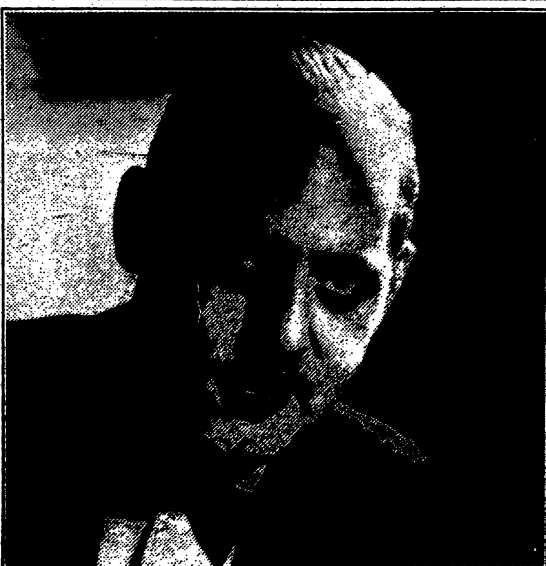
Eighteen months ago, the company saw the need for a five-minute format. "Almanac" and "Greatest Headlines of the Century" proved the point. Others aped the success of these successful informational shows, which were suited to our fast-changing times.

In co-production by Official are two documentary series—"Africa Now" and "Biography." Already imitators are announcing plans patterned along the lines of at least one of these shows.

Ironically enough, the bargain-basement status into which syndication of entertainment series had dropped provided the impetus for distributing off-network programs. These shows were pre-tested properties, carried only on the networks, and were first-run in many markets.

Official capitalized on this developing trend a little more than a month ago by acquiring "Peter Gunn," "Mr. Lucky," "Yancy Derringer," "Wire Service" and another series off the nets. Sales of the shows in their first week of distribution amounted to over \$1,000,000.

While the sales horizon is brighter, it is not all blue skies. It's a competitive battle in which only the pros can win.



BEN GRAUER

TV

NBC

RADIO

What About The TV Independent?

By MINDA GUILD

Push the electronic button for a new set of 1970 facts. Three networks are producing all of the TV shows in the United States. What about the independents? What's that?

Unless the trend changes considerably or a brave indie throws a whopping antitrust suit at the nets, there will be no independents. Why?

Here are a few reasons:

There are many precarious aspects to making pilot films, a practice which networks insist upon, but which is a guarantee of sudden death for the independent. Pilots cost from \$16,000 to \$150,000 and have little or no value if a series is not sold.

One Hollywood lab alone has 18 unsold pilots, three unsold complete series and a dozen unsold feature pictures. One individual producer, with two unsold series of 26 segments each, plus 41 unsold pilots, all product of several independents, has been offering to sell the first two series and a third series, based on 39 of the 41 pilots. In an anthology format for \$10,000 per show, this represents a loss of no less than \$1,600,000 to the backers of the 41 films.

The financing of pilots has become increasingly more difficult, with banks demanding additional collateral for loans, since the chances of recovering the investment are getting slimmer. If a pilot film costs the independent \$50,000 to fair figure for an indie who usually is able to persuade most of the crew and cast to "defer" until the pilot sells, it means that on a series of 26 half-hours, the producer must net almost \$2,000 per segment to recover his investment.

Even when the pilot is used as one of the series, the amount of money paid for it is nowhere near the original cost. It is virtually impossible for a producer to net his investment cost on the first run of a series, and today there are so many series around that only a fraction of them can hope for a second run.

Consequently, an independent without a network affiliation or an anthology has practically no chance to make money.

A network can make a pilot film and write off the loss, if it doesn't sell, by putting it in its own anthology series. It's mere bookkeeping for them.

There was a time when the way out for an independent in trouble was syndication. But as old network product is thrown on the market, there is less and less time for syndication of independent product. The syndication market becomes weaker and weaker.

There are co-production deals an independent can make with a network or the syndication arm of the network. The latter is bad because usually the syndication arm has no sales power with the mother network. The former is better than nothing, but will not get a nod over product produced 100% by the network.

The picture looks black, doesn't it? Then what will the independent do? Will he just roll over and die?

Hark to a representative independent, Ken Hertz, president of Hertz-Lion International Corp., with two syndicated tv series on the air and a fortune invested in tv pilots and unsold films:

Innovator

There is just one escape from the network-boxed-in tv producer today, and it is a valid, yet daring one. Our company has accomplished it, and others are considering the step.

"We are making low budget feature films for the independent distributors who need films and are willing to guarantee our cost back on them. There are several distributors throughout the country who need product and are willing to sign promissory notes, give guarantees or even pay cash in advance for your picture. Even if the dis-

tributor doesn't do a good job, you can take back your picture and try with another company, if you haven't given him the right to mortgage it.

"Don't get the idea the low-budget field is non-competitive. Today the same people who called me a year ago with a script are now calling with a finished picture. I maintain that no one should make a picture without a release or without some arrangement with a distributor. The adage, 'I'm going to do it on my own and then take it to New York and make the best deal,' has no credence to it. A producer is kidding himself without making a deal first or at least getting the benefit of the distributor's knowledge of cast, story and exploitation values. If you can't make a deal first, don't make the picture.

"We currently have two pictures in production, 'Address: Hell,' with Lon Chaney Jr., and 'The Hostess,' which will probably star Fay Spain. We also found a gem of a picture titled, 'Never Take Candy From A Stranger,' which was distributed in Europe by Columbia Pictures, but has had no release here. We will distribute it here.

"To give you a clearer idea of what a tv producer goes through, leading to a decision to just make feature pictures, I can tell you a story about the first days of television. I took an idea to Don Fiederson of KLAC and sold him a completed half-hour series called 'You Be the Jury' for \$250 a show, and all of us 10 actors, directors, film crew, etc.) made money out of that.

"After 13 weeks, we sold the show to a Chinese frozen food company, at \$450 per show, and were really riding high. That was 12 years ago. Now I pay an actor as much for three days work as all of us got for an entire show. Costs have increased, and we don't make the same margin of profit that we did then. And we never will again.

"There's virtually no money to be made in television production now. Not only is the independent producer required to finance the initial pilot, but in several instances, he must supply a cash guarantee of completion or the interim financing. If the cost of the pilot film doesn't kill the indie, the rest of the financing will. We've been involved in both aspects.

"We made a pilot film called 'What Are the Odds.' After two years of trying to sell it, we made a deal with Official Films. They required us to put up \$40,000 cash to guarantee that we'd complete the series so that they could accept contracts for all 39 of the films we were to produce. Their method of payment was one part down and the rest upon delivery, which means we started off with the cost of the pilot, the \$40,000 guarantee and the interim financing.

"After we completed the fourth



"JOE FRANKLIN'S MEMORY LANE"

Staying America's Greatest Advertisers: 9:30 to 10:30 a.m., Monday thru Friday, WABC-TV.

show, Hal Hackett, the president, decided to change the format, and this cost them another \$68,000, which they paid after we completed the changes. About the eighth show, they decided on another change. By the time we completed the 39th show, we had invested \$145,000 of our own money into a series which they've sold in only a few markets for a few hundred dollars.

And So It Piles Up

"Our second venture with a distributor was considerably more catastrophic. We made a contract with Crosby Brown to co-finance a series of 26 half-hour horror supernatural films, starring Lon Chaney Jr. We supplied the below-the-line costs, and they were to supply the above-the-line costs upon delivery of every film. Fortunately we got another company to supply the production costs, so we ended up only financing the talent, or above-the-line expenses. We completed 14 films before we realized that we were never going to get a cent. This interim financing cost us \$204,000 and we're now in litigation in an attempt to recoup this figure.

"Another venture was with ABC-Films, where we were to co-finance and co-produce several pilot films. I'd say that a person could find fault with going into the productions mentioned before, but when you have a deal with the arm of a network, how can you lose, you ask yourself. Well, it's possible. The final figures haven't come in, as we fortunately got out of most of the deal. The cost for one day's shooting, to merely film host-narrator parts and cut them into a completed pilot with new music, was \$14,000. An independent producer can almost make a complete pilot film with that sum. That particular pilot film hasn't sold, I might add, and we haven't had any bites on our other co-ventures either."

That's Mr. Hertz's version of the mess independent tv has found itself in. Other independents could do well to examine the broad picture too.

'Sex & Refreshments'

Continued from page 32

read to them. They read to them in Spanish and in English. They brought the parents in and explained to them the meaning of culture. I've got news for you—it was a phenomenal success.

You know what happened? That invariable, that absolute called the I.Q., rose from five to 10 points. We said, "That's impossible." These kids had no culture. They weren't ready to take examinations on equal terms with kids who came from homes with books and vocabulary. They raised their cultural level to the point where these kids, who would have ended as dishwashers, are now attending the City College of New York in thirst for higher education.

Now you know what the moral is. Some of you are skeptical, and say, "Well, we showed the 'Tempest' in New York on television and it didn't get a good rating and the critics liked it." You know what was wrong with it? You didn't prepare them for it. Let's be honest. You can't throw Shakespeare at people. Shakespeare is difficult. Shakespeare's language is difficult. Nice people tuned in and they didn't know what those words were. What were they talking about? What they needed was a Frank Baxter to be given 10 minutes before the show to say to these people: "This is the story!" Ariel represents... Caliban represents so and so; this was written by Shakespeare; he intended to say the following...

Prepare, motivate, build them up, then give them Shakespeare. If you throw them Shakespeare unprepared, then everybody who says culture won't work has a great show. Sure the rating was lousy. They tuned out in the middle. But let's be honest and say, all of us, we are the cultured ones? Do you understand every word when you are watching a Shakespeare performance? I don't. I don't understand. I look very smart; look very intelligent, but frankly, I find his passages very difficult. We have no right to throw one of the most difficult writers of all time into the hands of people, most of whom have never gone beyond an 8th grade education. Then you blame them. You say, "See, they won't accept it." Frank Baxter should get the Pulitzer Prize, if he hasn't yet, for preparing people to receive. Otherwise, you are doing this thing stupidly.

Phoey PTA

One or two other things—and I am in business; I am thorough. I believe strongly in educational television. I believe that the commercial people should sponsor educational television. I think that it is good for the people to know that the commercial interests, the industries are thinking enough of educational television to say this program is brought to you by the National Trust Bank. You know. We are interested in you. We wanted to give you culture as well as other things.

I don't ask you to do what I do, but the cultured segment of our population beefs a great deal, but does nothing to go down into the market place and educate the people to higher levels. I know what Dr. (Bergen) Evans said last night: "It's none of my business what they like." I say to you, I go to PTA meetings. I believe in them. I go to PTA meetings and I watch. In whose hands ultimately do the PTA's fall? The PTA's are generally not around. The highly educated people wouldn't be found dead at a PTA meeting; (it's) cornball. I sit around with these ladies. It falls into the hands of nice, fat, cookie-baking, mediocre people who are doing the job that you intellectuals are not doing, because you are too damn busy writing for each other and not writing for them.

You've got to simplify the culture for people who cannot make the leap themselves. Television has got to do it, the intellects of America have got to do it, because if you do not lead, storm troopers will...

We are going to the moon. The New York Times said it. Definitely, our children are going to the moon.

It don't happen to be overwhelmed by the concept of conquering space. Again, forgive me, I am a simple man. Whatever errors I made in my life, I made because I am simple, because I don't like to inflict pain upon peo-

ple. That space out there does not thrill me. There are other spaces to be conquered yet, and television is one of the crucial positions to do this job. The spaces between human beings. The spaces, those cold and bleak seas, that keep me from you and you from me; that keep culture from the people and people from culture; that separate religions from religions and colors from colors; those are the spaces to be conquered.

I get no thrill when they go up 250 miles or 278 miles and they come back to a stinking mess that we have on this earth. If they ever get to the moon and they ask, "How are things in Glockamorra" you are going to have a lot of explaining to do, because we have yet to conquer...

Here in our hands is the greatest weapon—educational instrument—that has ever been developed. You've got it in your hands and we are sitting here day after day, debating whether we should use it to uplift, and I say, "Yes." You've got to use it to uplift because it fell into your lap. It's your baby and it's perfect for education. Those of us who are teachers know they talk about approaching the eye, the ear, the nose, the throat, all the avenues of entrance. This has got everything. It's perfect for teaching. You cannot question whether to take on that responsibility or not, you've got it. It's there. It's yours, and there is no way out of it, and if you don't use it to educate, it will be used to bring down.

British TV

Continued from page 28

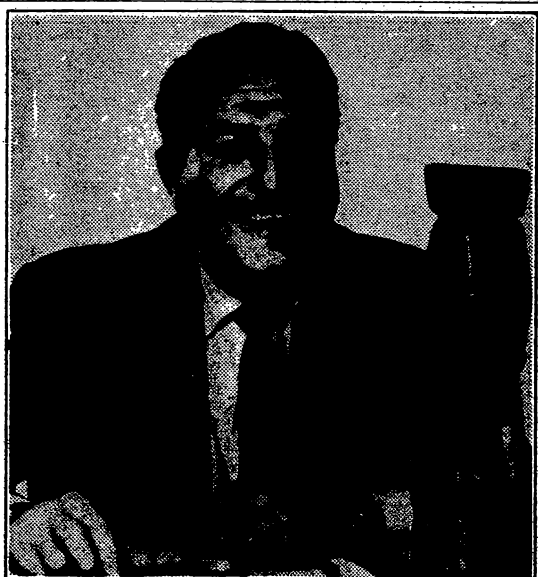
skin now being completed at the Associated British Elstree studios and is being made jointly with ABC-TV (of Britain). In association with the Rank Organization, ATV is producing an hour long series entitled "Ghost Squad" and these started recently at the Beaconsfield studios. On the stocks for future production is "The Casebook of Sergeant Cook," a series based on a Victorian detective. BBC-TV has a deal with Metro for "Zero One" which is now in production. The Danziger Brothers (Harry and Eddie) also have a new series in production with "Richard the Lion Heart" which is now rolling at their new Elstree studios and which will be released through Associated-Rediffusion in Britain. Crestview Productions have just completed "The Pursuers," which is now on release in Britain. Guy Thayer has just completed a pilot, but there are very few independent ventures. With the British networks offering only a ceiling of \$7,000 for a half-hour British filmed program, the indie has a tough nut to crack in raising finance, unless there is a presold deal with the United States. The foreign market outside the U.S. is increasing in significance, but success or failure in America still more or less makes or breaks a British series.

Culture in H'wood?

Continued from page 30

ated, what with a few holes left in the schedules, that 70% of the night time schedule will tag off with a Hollywood origin. On the breakdown, NBC-TV will put 20 shows on the network as against 28 last season. Of these 18 will be filmed and two live. The differential in the total can be ascribed to a greater volume of news and public affairs specials from the east. The CBS-TV total will undergo little change, with the west enjoying 4 to 1 advantage. Of ABC-TV's total of 33 shows, only two—Lawrence Welk and Steve Allen—will be live. As for specials, the east may enjoy a slight advantage.

Action-adventure, into which category will fall what's left of the westerns, will bulk the largest. Comedy of the family type will range over the schedule as will animation. Variety and musicals won't use up much of the prime time. What effect the campaign against violence will have on the network schedules won't be known until after the first few Nielsen. The webs are taking no chances and will have many a bland show warming up.



JACK STERLING
C.B.S.

Local Anesthetic

By ART WOODSTONE

Elimination of network option time and the probability of some kind of Federal control of network program content clearly stem from the misconceptions rife in official Washington.

While blasting network television is not groundless activity, such blasting does tend to take eyes off the great and persistent role the "little" fellows of local telecasting (and radio) play in making electronics what they are today.

A couple of weeks ago, Newton N. Minow, the chairman of the Federal Communications System, said that affiliated television stations are often in no better a position to judge network programming than the viewers, since these stations don't see a web program until it's airside. What he said is true, but, alone, it's hardly reason enough to regulate networks.

Minow's attitude about tv would seem to be schizoid. He has pursued vigorously, and intelligently, a policy of making stations live up to their promises, on the grounds that stations are hardly lily white. Yet he still suggests that violations might eliminate grotesque, violent, and sexually maladrofit network feeds were they allowed to see them in advance. Basing claims on a relatively high degree of experience, there are many observers who charge that today's stations, more than networks, demand "hot" programming, and since sex, violence and immorality are the audience-getters of today, these also constitute the "hot" programs of today.

This theory can be proved partly by looking at what most American tv stations do not want. Their interest in public affairs (until Minow) was nil. They made it a policy to avoid the less commercial aspects of network programming by ignoring a chance to clear for some pubaffairs that was eminently superior to most anything done on a local level in the same category, and instead of such feeds they put on syndicated films, which not only have a high share of crime and violence, but also provide higher monetary reward to local stations than a network crime or violence show.

The 'Doerfer Plan'

Maybe no more than half of the stations in the country, whether attached to CBS or NBC or ABC, carried the programming that was an outgrowth of the "Doerfer plan." John Doerfer was once head of the FCC, and in his tenure, asked local stations to join with the networks in carrying prime time pubaffairs and educational material.

At a recent Westinghouse Broadcasting public affairs conference in Pittsburgh, it became altogether too clear and terribly annoying to find that at least 90% of the stations in the nation, by not showing up, didn't think enough of a chance to pool their intellectual resources with some of their better conferees.

So far, the loss of the right to demand three hours a night of option time does not seem to have hurt the networks financially. Has anybody asked why? It could well be that the stations don't want to eliminate commercial network programming, because it would mean that they'd have to work too hard constructing a program locally to replace it. There isn't that much programming available through syndication of films these days, and, besides, the stations are smart enough to know that Minow wants 'em to do local pubaffairs so that even if syndie films were around in gross lots, they'd be slightly chary about replacing network crime and violence with local crime and violence. Choice, obviously then, is to permit the networks to hand themselves by continuing their present program pattern while, simultaneously, making local stations rich.

As for threatening to sit in judgment of network commercial programs, the FCC ultimately may be doing a service, but a service that, some think, can better be done now by pursuing with still more vigor the agency's plan to regulate local programming.

When Minow's appointment to the FCC was approved earlier this year by the Senate Commerce Committee, Senator Magnuson made an observation that seemed

to sum up official Washington. There were rumors at the time, based in fact, that ABC was going to move into late-night video with reruns of "old films," as the Senator put it. These old films were to be reruns of Warner Bros. hours, made for tv. The good senator was afraid, he said, that these films would replace the contribution of Joseph McCaffrey, who did a nightly news commentary on the ABC affiliate in Washington. The loss of McCaffrey would indeed be sad, but Magnuson appeared far too quick in his indictment of network tv. It so happens that ABC has delayed plans to air Warner Bros. reruns for at least another season, but it should be remembered that the first-runs of these Hollywood-made sex and violence films are, along with Walt Disney, the primary cause for ABC-TV's growth among stations. Magnuson's point was stations are quite able to do a good local job, "if networks only leave them alone."

Perhaps Washington will never take the heat off the networks. Perhaps the networks don't deserve to have the heat taken off. But one thing is sure, it's far easier to pick on a network, which, because of its national make-up, has no local voting franchise, than it is on local stations, many of whom contribute heavily to local election campaigns.

If Minow needs a reminder of how powerful some stations can be in Washington, he need only recall—which he probably does all the time—that his speech last spring in Washington before some of these same station's executives about tv's "wasteland" scared the beejammers out of the industry. In retaliation—and in anticipation—they set about lobbying in the halls of Congress. How effective they were in their anti-Minow campaigning can best be judged by the fact that Congress killed the original bill for reorganization and strengthening of the FCC.

Post-'50: New Era

Continued from page 29

Volume II included several noteworthy films based upon such best-selling novels as "John Steinbeck's 'East of Eden,' C. S. Forester's 'Captain Horatio Hornblower,' Thomas B. Costain's 'The Silver Chalice,' Foster Fitz-Simon's 'Bright Leaf' and Lawrence Sanders and Gerald Green's 'His Majesty O'Keefe.' Also such film biographies of great Americans as humorist Will Rogers ('The Story of Will Rogers'), athletic hero Jim Thorpe ('Jim Thorpe, All American'), jet ace Capt. Joe McConnell ('The McConnell Story') and song writer Gus Kahn ('I'll See You in My Dreams').

Volume II offers viewers good fun and good music in such top musical comedies as "By the Light of the Silvery Moon" with Doris Day and Gordon MacRae, "The West Point Story" with James Cagney, "Young At Heart" with Frank Sinatra, "She's Working Her Way Through College" with Virginia Mayo and "Lucky Me" with Phil Silvers and Nancy Walker.

"The Hasty Heart" which won an Academy Award nomination for Richard Todd (Best Actor of the Year), the Broadway hit, "Goodbye, My Fancy" starring Joan Crawford and Robert Young, and "Close to My Heart" starring Ray Milland, Gene Tierney and Fay Bainter based upon James R. Webb's widely acclaimed story are but a few of the other Warner Bros. post-1950's being offered and being enjoyed by millions of tv viewers today. Naturally, much can be said for all other top-50's from the other leading distributors.

Seven Arts' sales have been quite healthy. To date, our initial release of 40 Warner Bros. post-50's has been sold in approximately 100 markets. Volume II was sold in 30 markets in the first seven weeks of distribution.

As the ratings continue to rise, as more and more local and network prime time competition is topped, as more and more advertisers continue to hop on the post-50 bandwagon, investment return on quality features will be reflected accordingly.



LESTER LANIN

America's Leading Dance Orchestra
Introducing the new, unique volume number 13, Epic LP
"The Madison Avenue Beat"

Gotta Have M.P.D.

Continued from page 30

of five years, you can say it was pretty good business.

Since then, under a progressive policy of Maximum Possible Diversification, Screen Gems has also obtained experience in the production and marketing of animation, adult suspense drama, documentary, the game format, specials, tape and live, hour and 90 minutes, and other categories.

All this takes time. In December, 1959, we brought in our first documentary, an hour-long medical program on video tape. We put it into syndication, quite successfully, as evidenced by a second year of production. More important, that experience helped position us to bring in "Winston Churchill—The Valiant Years," probably the most successful network documentary this past year. We're now able to judge good value in documentaries. We've got more in development.

We've just gotten into live game shows. Our first two will debut in Canada this fall. Hence, if there is a market for bright new game shows in the critical fall of '62, we'll be ready with tested experience.

You'll note that the diversification is now extending not only to program categories but also to points of origin. Canada is only a first move. We're now working out other, and possibly surprising areas where we can test new program ideas, and talent.

So, out of this policy of Maximum Possible Diversification we have at least the beginning of a system of new product development comparable to more tangible industries.

A production company has to do this. Only through M.P.D. can it prepare itself for the changes, upheavals or opportunities that the next season may present. Only through M.P.D. can you make a fresh contribution to television.

Madison Ave.'s Program Chieftains Ponder '61-'62 With Lots Of Misgivings

By BILL GREELEY

No one expects the men who are backing the coming tv season with hard cash to be as gloomy as the critics, the government and the articulate viewing quartet (as they call it on Madison Ave.), but a restlessness against the formula is evident even among the chronic optimists on the buying line.

Resistance is actively shown in the nearly \$30,000,000 unsold prime time in the last quarter, and in the search currently underway for new and exciting programming ideas for the '62-'63 season. For the most part, agency program chieftains are predicting the end of the western cycle, disaster for many of the hour action-adventure series under stress of saturation, and a future swing to live shows and comedy—but with a major effort for quality in all phases of production.

BBD0 program topper George Polk says, "I find a great client appetite for comedies, variety and the new forms ('Cam'd Camera,' etc.). It's interesting to note that Steve Allen's variety show is sold out against 'Wagon Train' Westerns (new) will be almost totally unsalable next season, and there's a definite trend away from violence."

Many of this season's hour action-adventure shows, he says, have been programmed to win over audience, and (b) sell to advertisers, and there is not enough sponsor money to support the saturated schedule. And he predicts that several of the hours, slotted to knock out the competition, are not going to do it.

"The networks turned down shows that were offered with sponsor backing because they didn't meet 'the concept,'" he says, "and now a lot of 'concept' programming is going unsold."

BBD0 is now working with two clients on bankrolled pilot projects in the "non-violent" category. Foote, Cone & Belding's veepee and national director of broadcasting John Simpson is less downbeat, but no overjoyed. "The coming season," he says, "was built a year and a half ago—and we're stuck with it. It is however, an improvement overall from last season, but still doesn't reflect the changes we'll see in the fall of '62."

Coming season's betting went too heavily for action-adventure, he feels, but there's some compensation in the difference and quality of hour shows like "Dr. Kildare," "Bus Stop" and "Defenders." As regards the violent formats, the carbons of "Untouchables" and oater hours, Simpson says, "With the production backup, I think about midseason we'll begin to see a gentleness injected in shows like "Corrupters" and "Cains 100."

And, against the overbalance of

mayhem and formula, he says the pubaffairs efforts of the web—which he prefers to call "socially significant programs" can't be overlooked.

Van Dyke the Next Griffith?

Benton & Bowles tv topper Leo Rich also views the coming season as at least an improvement over the last. "You think you haven't seen any good pilots, then start to compare the screenings with the past season and the stuff looks 100% better."

Rich is high on the possibilities of "Detectives" in the hour format, "Defenders," and the one most mentioned all around, "Kildare." Among the agency's own new shows for General Foods, Procter and Gamble et al. Rich has great hopes for the Dick Van Dyke comedy half hour "Looks like the next Andy Griffith."

To Tom Calhoun, N. W. Ayer programming veep, the new season "looks not too different from the last. We're hoping we have something a little different in the Bob Newhart show." What the difference is, however, is still a secret.

"I don't know that it's any worse than last year," says Tom McAvity, J. Walter Thompson program chief. "In fact, there are many places in the schedule you would have to say is improved." For instance, he points out, NBC's "87th Precinct" on Mondays beats last year's "Dante" and "Arcapulo." And he cites the inevitable "Kildare."

While advertisers are always looking for good shows, McAvity sees a concerted hunt for quality. "It's the indefinable difference between really good and just fair." Writing, he thinks, has always been the biggest scarcity, and it takes more than writing—it takes guidance. He points out that "Wagon Train" is noted for strong scripting, while many of its writers do other tv chores without distinction. "There's no writing, only rewriting," he says, and the producer who refuses a fair script and sends it back till it's a good one, makes the indefinable difference.

Besides the tightening up on "quality control," McAvity sees fewer westerns and action-adventure, more comedy and possibly an increase in variety when the new season is out of the way.

Grey exec veepie All Hollender sees it a little differently. "There's less time available on westerns than anything else on the schedule. I don't see anybody walking away from westerns." Like the others, however, he sees a strong effort for "better motivation" in shows than crime and violence. Otherwise, he says there's a conscious effort to improve the writing on shows.

Azcarraga on Excess Mex TV Advertising: 'Please Have Patience'

Mexico City, Aug 1

Emilio Azcarraga, acknowledged dean of Mexico's radio and television industry, while deploring the excessive use of spots over local channels, said that in the immediate present there is no possibility of cutting back on these.

Mexican tv line costs are very low in comparison with rates current in other countries. Sponsors obtain bargain rates in Mexico and number of spots must continue at same levels to insure against rise in time cost, and drop in artistic quality, Azcarraga said.

Azcarraga in a plea for public support in acceptance of spot advertising, was answering recent complaints from home-screen owners about topheavy advertising. While for the moment "patience" is necessary, Azcarraga said that, perhaps, in the not too distant future, it will be possible to reduce number of announcements without "damaging" the quality of transmissions.



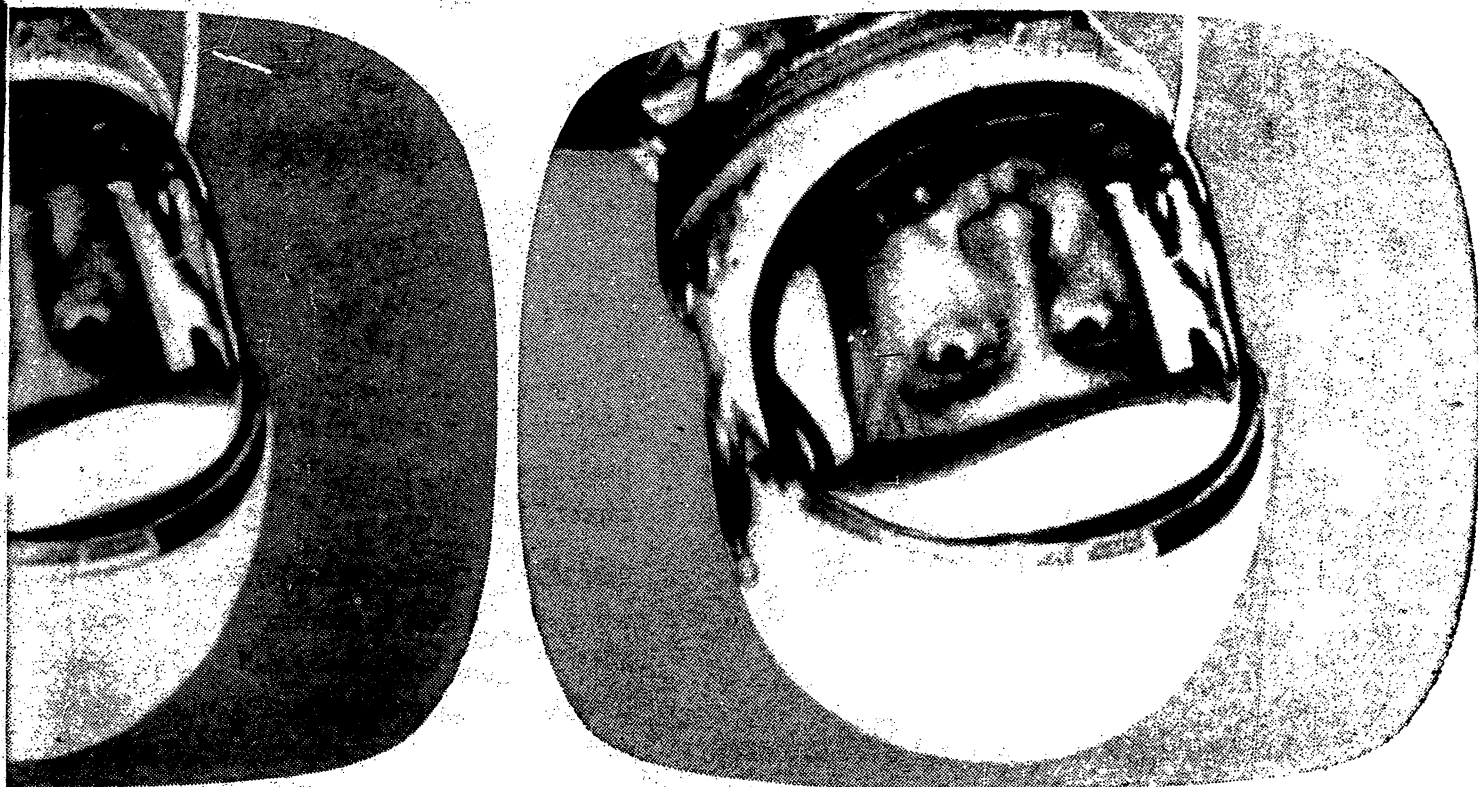
PAUL TAUBMAN

Mr. Taubman will conduct the Miami Symphony Orchestra in an all-Gershwin program Sunday, August 13, 1961

Whenever all three networks cover



the same event at the same time...



more people watch it on NBC

When Gus Grissom rocketed into space, an estimated 43,000,000 people watched it—and throughout the shoot NBC TELEVISION attracted 61% of the network audiences.* It happens that way all the time. FOR INSTANCE: 1. During the National Political Conventions NBC News attracted greater viewing audiences than both other networks combined. 2. In the Great Debates, viewing on NBC was substantially greater than on either competing network. 3. More families turned out to watch the Election returns on NBC Television than the total for both other networks. 4. And it happened that way again for the Inauguration. 5. And again for coverage of Alan Shepard's history-making flight. 6. When President Kennedy reported to the nation on his trip abroad, NBC News again won the biggest audience, this time by margins of 5% and 136%. 7. And in Presidential Press Conferences covered by all three networks, NBC averaged an audience pull 37% stronger than its closest competitor.

Sources: *Trendex, Nielsen Television Index; Items 1-5, National (Average Audience Ratings), Items 6 & 7, MNA.

The NBC peacock logo, consisting of the letters 'NBC' in a stylized, bold font, with the 'N' and 'C' having a curved, peacock-like tail.

Cheers for Mr. Bishop

In a Ted Lewis take-off that Joey Bishop used to do in night clubs, he made a habit of just missing the battered top hat as it came rolling down his arm and off his finger tips.

"For what I'm being paid," he'd explain matter-of-factly, "I don't catch hats."

Ironically, now that Bishop gets the sort of fee that should make him willing to catch almost anything—even malaria, if necessary—he's abandoned the hat-tumbling routine altogether.

Reason? The joke it set up—which calls for the image of an underpaid, "struggling" comic—would no longer be that funny.

Joey has been doing lots of things lately—TV, motion pictures, supper clubs—but "struggling" is not one of them. For the cheers for Mr. Bishop on all fronts have now placed him squarely in the galaxy of America's top comedians.

Most of these lusty hosannas have been inspired by his television work; and, logically enough,

it's in this very medium that Joey is today embarking on the most ambitious venture of his career.

WE MEAN "today" literally, for out in Hollywood this afternoon production will begin on a weekly comedy series surrealistically entitled "The Joey Bishop Show," and sponsored by the American Tobacco Company and the Procter & Gamble Company.

The Wednesday night NBC offering (premiere date: Sept. 20) will star Joey as a public relations man—conscientious but not terribly aggressive—whose alternate crises with his clients and his family bring out every drop of copelessness within him.

The "business" challenges on the series will include such missions as getting a chimpanzee client on "The Jack Paar Show," or persuading Danny Thomas to travel from New York to the coast on a ruse (or perhaps a jet) for a surprise appearance on a TV program that specializes in surprise appearances.

Bishop's "family" difficulties on the show

couldn't stem from a more able bunch of supporting players. Among them: Madge Blake as Joey's widowed mother; Warren Berlinger as a younger brother with an excess of confidence; Nancy Hadley as an all-trusting older sister; and Joe Flynn as a brother-in-law with delusions of employment.

For most comedians, a starring role on a TV series means a chance at the gold ring on show business's mad merry-go-round. Bishop knows this. And along with this knowledge is his openly-expressed conviction that he would not have arrived at this juncture without the help of two fellows named Jack Paar and Frank Sinatra. (You've heard of them.)

Frank has been of considerable help to Bishop not only on the plushier cafe circuit but in motion pictures. Only last week Joey finished work in "Soldiers Three," a U.S. Cavalry version of the Gunga Din story (that's what we said).

In the film, Bishop plays—of all things—a spit-and-polish cavalry sergeant. But it's Sinatra, admits Joey, who has the real blood-and-thunder role. ("He kills ten Indians—and they weren't even in the picture.")

AS FOR THE PAAR ASSIST. it's hardly necessary to point to the millions of new fans Bishop has acquired—both as guest and sometime-host—on Jack's nightly pain-killer. The peculiar, kitchen-table informality of the Paar program has been a splendid showcase for Bishop's likability.

But likability—whether you're Willy Loman or Willie Mays—isn't necessarily enough. Comple-

menting the Bishop *gemutlichkeit*—a warmth that manages to emerge from one of the most impassive visages this side of Mt. Rushmore—is a fine feeling for creative comedy.

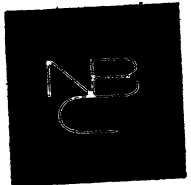
One of the biggest laughs Joey ever got on the Paar show came when, in a pre-election gabfest, Genevieve—who never attended Electoral College—wondered what would happen if the Kennedy-Nixon race ended in a tie. "Well, in that case," said Joey, "for the next four years we'll have to watch 'The Best of Eisenhower.'"

NOR HAVE Bishop's extemporaneous goodies been confined to the Paar sessions. When he emceed the New York portion of last May's Emmy Awards telecast, the prepared running gag revolved on the brevity of Joey's own time on camera as compared with the more substantial appearances of coast-host Dick Powell.

But completely unscheduled was the incident wherein Barbara Stanwyck's coat caught in the back of her chair as she started for the stage. "That guy who helped Miss Stanwyck with her coat," said Joey plaintively a few moments later, "...he had more time on camera tonight than I did."

The "hurt" was feigned, of course. An "overnight" sensation who's taken almost two decades to win the national recognition he now enjoys, Bishop has never been preoccupied with time—be it seconds, days or years.

He's always found clock-watching a bore. And how many laughs can a fellow get out of a calendar?



TV Network Schedules ('61-'62) & Sponsors

THE CHARTS FOR THE THREE TELEVISION NETWORKS COVER SPONSORSHIPS ONLY FOR THE LAST QUARTER (OCT.-DEC.) OF 1961, SINCE MOST OF THE PARTICIPATING BUSINESS IS NOT FIRM BEYOND THE END OF THE YEAR. LIST INCLUDES SPONSORSHIPS MADE BY FRIDAY (28).

W—weekly sponsorship of an entire half-hour or hour series, unless preceded by a fraction, which indicates that a given sponsor has a part of the

program each week.

AW—alternate weekly sponsorship, often accompanied in the charts by the precise amount of alternate week time being bought by the sponsor.

P—participating, meaning the purchase of no more and often less than the equivalent of a minute of commercial time weekly, although, occasionally, a sponsor will be found who owns the equivalent of one-and-a-half minutes in each 60-minute program of a series.

AMERICAN BROADCASTING CO.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6.30	MAVERICK (13 mins. available)						
7.00	Participating	EXPEDITION (SRO) Ralston (3d week 1s local time)					MATTY'S FUNDAY FUNNIES (SRO) Mattel Toy (w)
7.30	FOLLOW THE SUN (6 mins. available)	CHEYENNE (8 mins. available)	BUGS BUNNY (4 mins. available) Mars (p) General Foods (p)	STEVE ALLEN (7 mins. available)	OZZIE & HARRIET (8 mins. available) Participating	STRAIGHTAWAY (18 mins. available) Auto-Lite (aw)	ROARING 20s (49 mins. available)
8.00	Liggett & Myers (1/2 hr., aw) Kaiser (intense Oct.-Dec. buy)	American Tobacco (1/2, w) Procter & Gamble (1/2, w) Rest is Participating	BACHELOR FATHER (SRO) American Tobacco (aw) Armour (aw)	Consolidated Cigar (almost 1/2 hr., aw) Pepsi Cola (1/2 hr., aw) Timex (1/2 hr., aw) Maybelline (1/2 hr., aw)	DONNA REED SHOW (SRO) Campbell (aw) Johnson & Johnson (aw)	HATHAWAYS (9 mins. available) Ralston (aw) Rest is Participating	Participating
8.30	LAWMAN (SRO) R. J. Reynolds (aw) Whitehall (aw)	RIFLEMAN (SRO) Procter & Gamble	CALVIN & THE COLONEL (SRO) Lever (aw) Whitehall (aw)	TOP CAT (SRO) Bristol-Myers (aw) Kellogg (aw)	REAL McCOYS (SRO) Procter & Gamble (w)	FLINTSTONES (SRO) Miles Labs (aw) R. J. Reynolds (aw)	LEAVE IT TO BEAVER (2 mins. available) Ralston (3/4, w) Rest is Participating
9.00	BUS STOP (22 mins. available)	SURFSIDE SIX (1 min. available)	NEW BREED (7 mins. available) Brown & Williamson Miles Labs (1/2 hr., aw) Scott Paper (1/2 hr., aw) Rest is Participating	HAWAIIAN EYE (SRO)	MY THREE SONS (SRO) Chevrolet (w)	77 SUNSET STRIP (SRO)	LAWRENCE WELK SHOW (SRO) Union Carbide (approximately 1/2 hr., w) J. B. Williams (approximately 1/2 hr., w)
9.30	Singer Sewing (1/2 hr., aw) Rest is Participating	Brown & Williamson (1/2 hr., aw) Pontiac (1/2 hr., aw) Rest is Participating		Participating	MARGIE (SRO) Procter & Gamble (w)	Participating	
10.00	ADVENTURES IN PARADISE (26-mins. available)	BEN CASEY (38 mins. available)	ALCOA PREMIERE (SRO)	ALCOA PREMIERE (SRO) Alcoa (aw)	NAKED CITY (SRO)	UNTOUCHABLES (SRO)	FIGHT OF THE WEEK (SRO)
10.30	Participating	Participating	Alcoa (aw)	Brown & Williamson (1/2, w) Rest is Participating	Participating	Participating	Gillette (w)
11.00							MAKE THAT SPARE (SRO) Brown & Williamson (1/2 w) Brunswick-Balk (1/2 w)

COLUMBIA BROADCASTING SYSTEM

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6.30	MR. ED (SRO) Studebaker (aw) Dow (p)						
7.00	LASSIE (SRO) Campbell (w)	DOUG EDWARDS —NEWS Whitehall (w)	DOUG EDWARDS —NEWS Schlitz (aw) Whitehall (aw)	DOUG EDWARDS —NEWS Carter (aw) Whitehall (aw)	DOUG EDWARDS —NEWS Phillip Morris (aw) Schlitz (aw)	DOUG EDWARDS —NEWS Phillip Morris (aw) Whitehall (aw)	
7.30	DENNIS THE MENACE (SRO) Best Foods (aw) Kellogg (aw)	TO TELL THE TRUTH (SRO) R. J. Reynolds (aw) Whitehall (aw)	MARSHAL DILLON (sold locally)	ALVIN & CHIPMUNKS (SRO) General Foods (w)	FRONTIER CIRCUS (69 mins. available)	RAWHIDE (SRO)	PERRY MASON (SRO)
8.00	ED SULLIVAN SHOW (SRO)	PETE & GLADYS (19 mins. available) Carnation (aw)	DICK VAN DYKE SHOW (SRO) Procter & Gamble (w)	FATHER KNOWS BEST (13 mins. available) P. Lorillard (1/4 w) Scott (p, w)	Participating	Participating	Participating
8.30	Colgate (hr., aw) P. Lorillard (1/2 hr., aw) Revlon (1/2 hr., aw)	WINDOW ON MAIN STREET (SRO) Scott (aw) Toni (aw)	MANY LOVES OF DOBIE GILLIS (SRO) Colgate (aw) Phillip Morris (aw)	CHECKMATE (19 mins. available) Revlon (1/2 hr., aw) Colgate (1/2 hr., aw) Liggett & Myers (1/2 hr., aw)	BOB CUMMINGS SHOW (SRO) Brown & Williamson (aw) Kellogg (aw)	ROUTE 66 (SRO) Chevrolet (1/2 hr., w) Phillip Morris (1/2 hr., w) Sterling Drug (1/4 hr., aw)	THE DEFENDERS (SRO) Brown & Williamson (1/2 hr., aw) Kimberly-Clark (1 hr., aw) Lever (1/2 hr., aw)
9.00	GENERAL ELECTRIC THEATRE (SRO) General Electric (w)	DANNY THOMAS SHOW (SRO) General Foods (w)	ICHABOD (19 mins. available) Quaker Oats (aw)		THE INVESTIGATORS (62 mins. available)		
9.30	JACK BENNY (SRO) Lever (aw) State Farm Mutual (aw)	ANDY GRIFFITH SHOW (SRO) General Foods (w)	RED SKELTON SHOW (SRO) Corn Products (aw) S. C. Johnson (aw)	THE FRESHMAN (SRO) General Foods (w)	Participating	FATHER OF THE BRIDE (SRO) Campbell (aw) General Mills (aw)	HAVE GUN, WILL TRAVEL (SRO) Lever (aw) Whitehall (aw)
10.00	CANDID CAMERA (SRO) Lever (aw) Bristol-Myers (aw)	HENESEY (SRO) General Foods (aw) P. Lorillard (aw)	GARRY MOORE SHOW (SRO) Oldsmobile (hr., aw) R. J. Reynolds (1/2 hr., aw) S. C. Johnson (1/2 hr., aw)	U.S. STEEL HOUR (SRO)	CIRCLE THEATRE (SRO)	CBS REPORTS	TWILIGHT ZONE (19 mins. available) Liggett & Myers (aw)
10.30	WHAT'S MY LINE? (SRO) Allstate (aw) Kellogg (aw)	I'VE GOT A SECRET (no sales)		U.S. Steel (aw)	Armstrong (aw)	(no sales)	EYEWITNESS (no sales)
11.00							GUNSMOKE (SRO) General Foods (1/2 hr., aw) S. C. Johnson (1/2 hr., aw) Liggett & Myers (1/2 hr., aw) Remington Rand (1/2 hr., aw)

(Continued on page 60)

A PLEA FOR HONEST SELF-EVALUATION

By **LE ROY COLLINS**
(Pres., National Assn. of Broadcasters)

Gary Cooper: The Last Performance

By **DONALD B. HYATT**
(Producer-Director, "Project Twenty")

Every once in a great while some event occurs, some good fortune happens, some person comes into your life with such force that the experience becomes a part of your thinking and your working . . . from then on.

Gary Cooper was such a person and working with him was such an event. Those who knew him were fortunate. No one of us who worked with him during that last year will ever forget the experience. Everything that was Gary Cooper seemed to be in sharper focus during those days last March as we watched him give his last performance—great as an actor, greater as a human being.

It was a little over a year ago when Jerry Wald suggested that we talk to Gary Cooper about a Project Twenty show which we were planning and for which we were seeking a storyteller. We called it "The Real West," and Jerry said that there could never be a title and subject more tailored to "Coop's" interests. A few days later Gary called and taking no chance that we had ever heard of him, introduced himself and asked if he could come by for a "minute." He had a way of making things refreshingly simple and direct.

That visit lasted four hours while he shuffled through hundreds of photographs we had collected on those early days of the West. Before he laid the first picture down, you knew that Gary really did love the old West. He talked of how he had been a part of it as a cowhand on his father's Montana ranch, and what it was like to grow up with a cowpony under you. But it became apparent that it was the people of the West he loved the most—"real people" he called them.

And through that afternoon and the many that followed, it was the people of the old West we talked about—the Indians, the sod busters, the cattlemen, the gold-seekers—all of those people who took part in that grand American adventure. Gary would go through the old daguerreotypes and carefully study the faces, wondering what kind of person this or that one was, and why they went West. "Look at this old boy here—I'll bet he pushed the wagon West himself—swearing all the way!"

When it came to the miners, he viewed them with plain envy—feeling that he'd missed out on the fun of scratching up, down and over the virgin West with a pick and pan. The miner represented that free and independent spirit of the old West he admired most—and the downright excitement of looking for gold (never mind if you found it) had a great appeal to him.

Indian Expert

Of our hundred-odd daguerreotypes of Indians, Gary knew most of them by name and tribe. If they had figured in the Indian Wars he generally knew the when and where of that particular battle. He felt that those frozen expressions had an unmatched beauty about them. As a youth he had made many Indian friends on the nearby Flathead Reservation, and as an adult nothing pleased him more than wandering over the famous Indian battlefields.

Chief Joseph was one of his favorites, and I guess it was appropriate that the last words Gary Cooper ever spoke professionally were those of Chief Joseph speaking at the end of the Indian Wars. "Hear me, my chiefs. I am tired. My heart is sad and sick. From where the sun now stands I will fight no more . . . forever."

When Gary Cooper finished those lines of "The Real West," he went to bed, and seven weeks later he had gone.

During the year we worked together, he knew of his illness, but his spirit never changed and he gave no hint of what he knew was happening to him. It took courage to live like that—and that kind of courage rubbed off on a lot of people.

Being with Gary when he walked down the street, or entered a room, was always a memorable occasion. I never saw him get into a cab without a grin and "Hi there" to the driver or walk down Broadway without pausing to talk to any stranger who greeted him—and those strangers always turned out to be people who only wanted to shake his hand, return a smile, and let him know what the Cooper image meant to them. His entering a sound stage was a homecoming event. He would pass the time of day with the crew during every camera break.

There was a kind of freshness and excitement in becoming a friend of his and he could make a friend at the drop of a hoof. He was one of those rare people who would give you a salutary "How are you?" and expect an answer in thoughtful detail. When you asked him how he was feeling, it was always, "Fine—just fine."

But when he came to New York on March 19 to finish his work on "The Real West," he wasn't feeling fine, and he couldn't hide it. "Acute arthritis in the neck," he called it apologetically. He would matter-of-factly rub his neck and only once conceded it was "sort of a bother." He was unable to work for very long periods of time, and he became concerned—not about himself, but his slower working pace. He thought he might be a financial burden on the show, and that too many people were kept waiting for him. He was even concerned that we might think he was showing actor's temperament. "Hope you don't think I'm one of those fellows," he said.

No one will ever know what it took out of Gary to get through those days—the sweat was always visible.

"Boyish Enthusiasm"

But what he gave to those that were around him will never be forgotten. . . his boyish enthusiasm for his first big venture in television and his genuine modesty in doing it. . . his patience and desire to do lines over again and again. . . his sense of humor which could even blossom under tension and pain. . . his wonderful selflessness.

Working with Gary became more than a professional relationship. It was a human experience. . . an unforgettable one.

When Gary died on May 13, it wasn't surprising to find that his loss was deeply felt throughout the world. During his 35 years as an actor, he characterized a rich human spirit. Gary Cooper personified that in real life, and never more so than in that last year. His greatness was his infinite love of people.

Washington.

Since becoming president of NAB last January, I have had some critical things to say about American broadcasting.

This has not been because I have failed to understand the remarkable progress broadcasters have made. Indeed, what has been done by the medium with huge investments of dollars and talent and great leadership has been phenomenal.

More than any other influence, broadcasting has broadened enormously the horizon of enlightenment and entertainment of the American people.

I have criticized broadcasting's shortcomings—just as I have praised its virtues—because I want broadcasting to do better. I believe deeply that—with any individual, with any business, with any organization, with any government—honest self-evaluation is essential to progress.

We cannot wear blinders in this business and make the kind of track record of which we are capable.

Conducting a mass-communications medium is no simple accomplishment.

If ours were a static, uniform society it would be easier. But it is not.

America is a dynamic nation composed of many composite cultures, all of them in constant change.

If ours were a society in which the state controlled the means of communication as an instrument of its own policy, it would be easier. But it is not.

America is founded on the relatively new concept, so far as the history of nations goes, that the people are capable of deciding their own destinies and that the government is their instrument, not the other way around.

And corollary to this is the concept that if, indeed, the people are to be allowed to make those decisions, then the means of communication—the one ingredient which is essential to the free exchange of ideas—must remain independent of any government's thought-control.

History painfully underscores this. In every case where a dictator has knocked out a democracy the first—the very first—aggressive act has been to seize broadcasting facilities. Most students concede that without the enormous power of radio Adolf Hitler never could have moved from obscurity to terrorize the whole world.

If ours were an economy in which the production and distribution of goods were planned and carried out by the state, also it would be easier to conduct a mass-communications medium. Then it would be a question of what those who fixed the policies of government decided the people should receive. There would be no pressure of the marketplace.

But in America the basic means of communication, including the most powerful of them all, broadcasting, is run by free enterprise.

Further complicating the picture is the fact that broadcasting, because of the technical nature of its means of communication, quite properly must receive its license from the government. It, therefore, becomes a free enterprise with a public license.

With all of these highly complex forces applying to broadcasting, it would be hard to devise a much more difficult set of conditions under which to operate any nationwide service.

Abundant Virtues

Broadcasting has performed magnificently and is performing even more magnificently with each passing year. All of us recognize this.

And I think it is largely because of the heights to which broadcasting can and does rise that we yearn to see it reach those heights more consistently.

No one is more ambitious for broadcasting to succeed and to surpass itself than I. Further, perhaps no one has been more outspoken exhorting broadcasting to find ways more frequently to scale those heights.

Now, under all of these forces operating on broadcasting, it is understandable that there should be some people in the society who would seek to relieve broadcasting of those problems by governmental intervention. It is incumbent upon all of us in private business and in government, however, to remain ever alert and resistant to such efforts no matter how well-intended.

If we mean business about this democratic system of ours in this country the improvement of broadcasting is going to have to come through the resources and efforts of the broadcasting profession, itself, and not through governmental dictation.

But this democratic fact of life cannot be used as a prop for the status quo. A society of free men and women must, through education and example, induce greater self-discipline and responsibility. It must encourage higher standards of personal morality, broader concepts of enlightened self-interest, more discriminating tastes and the adherence to public, as well as private obligations.

This must be the prime commitment of every American. To discharge it we must have leadership—leadership of conviction—leadership which exerts its influence throughout the whole complex fabric of our society.

America must always have leadership that is sparked by independence, that is creative, that is not addicted to worn-out ways or stifled by mass conformity.

America must always have the force and the drive to build a culture in which people do not all look alike, think alike and act alike.

We must never allow any influence to fix a common level of achievement, above which no one feels impelled to rise.

When people do their best, the individual peaks of performance will vary widely. Some will lift their heads above the herd—they will be leaders—and all will be the stronger for it.

As a vital part of America, broadcasting must do its best. Broadcasters have made vital contributions to America in the past; they are making greater contributions each day; they will make still greater ones in the months and years ahead.

We will never be satisfied with anything short of our best—as broadcasters and as Americans.

PUT IT IN WRITING

By **LESTER GOTTLIEB**
(V.P., NBC-TV Specials)

Probably one of the last of the great individual agents was the late Tom Rockwell, founding father of General Artists Corp. Without portfolio, attache case or other containers for paper work, Tom could wrap up a multi-million dollar radio or television deal. He preferred to use Toots Shor's bar for a desk and a cocktail napkin for stationery. These transactions usually took place long past midnight. Yet next morning, Tom, bleary eyed, but savoring the sweet taste of sales success, needed no lengthy recapitulations, or last minute warnings about minor points of disagreement. He would say, "let the lawyers work that part out." The deal usually held.

In 1948, when I was toiling at CBS, television was just flexing its muscles. It was great sport watching the fancy footwork of such program pioneers as Irving Mansfield and Cy Howard, as they outlined some new television show they intended to pitch at a prospective client. They rarely resorted to the typewriter. That work could come after a sale. Off they would go to some sober sanctum, usually reserved for stockholders' reports, and weave their tv dreams. An audience of agency men and prospective sponsors would listen and laugh each time Cy or Irving would throw into their exuberant oral presentation, some irrelevant joke. The joke may have already circulated Lindy's, but it was brand new on Madison Ave.

Compared to our heroes, Nichols and May were amateur improvisationists. Sometimes I think the idea Cy or Irving started out with, was lost in some wild off-the-cuff exchange. It didn't matter. Another show idea was conceived on the spot. . . and immediately sold. Half the time I suspected that the grateful client thought he was buying Irving or Cy as the star of a one-man monolog rather than the panel show or situation comedy that eventually turned up before the cameras. Eventually, some pretty successful properties developed out of these bizarre proceedings. "My Friend Irma"—"Life With Luigi"—"Talent Scouts"—"This Is Show Business" are fairly well remembered shows created by either Irving or Cy.

Ya Gotta Talk It Up

The methods described above were certainly not invented in the east. It was a tried and true Hollywood technique when idea men, with persuasive vocal chords, could always out distance the more timid scribe, toiling at his writing desk. The movie moguls found this method time saving and convenient. And a good deal of their movies reflected this technique. Some of the plots of early talkies paralleled the situations.

How many times did we see Dick Powell as the aspiring young composer impress the producer, played by Charles Coburn, with an idea thought up on the spot? We would see Dick dish to the piano, turn out a hit tune, and simultaneously have some 100 violins gush out from the Vitaphone track, miraculously equipped with a full-blown arrangement.

As television demanded more and more shows, the big package outfits had little trouble selling "television firsts." Every star, every story was brand new, even though many of them had run their course in Hollywood or on Broadway.

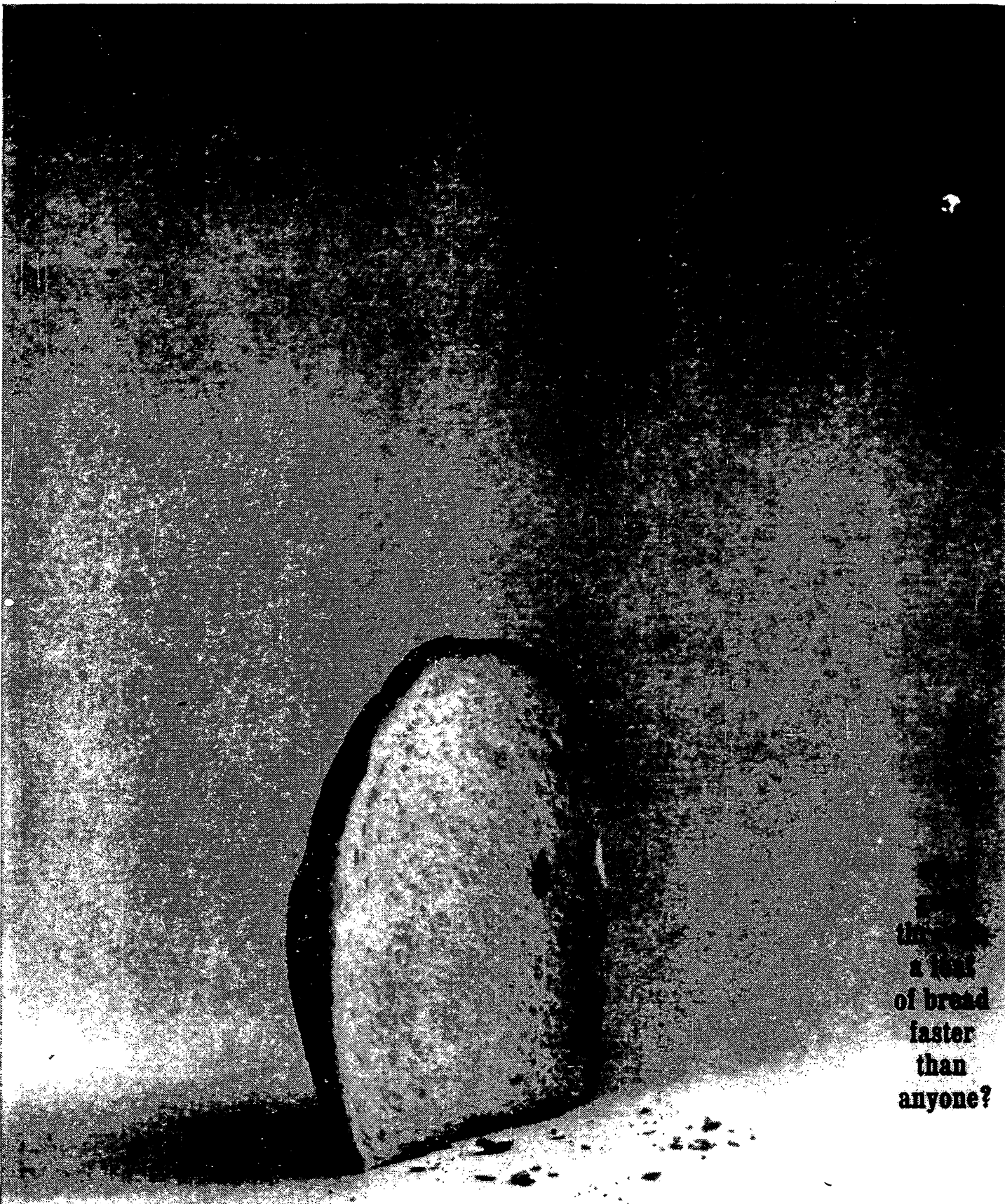
A fast talking agent could make a quick sale by just whispering the name of some film luminary who was ready, at last, to make his tv debut. No one bothered too much to ask just what the vehicle would be.

Today, after some 1,000-odd (and some sure were) specials have been turned out, I doubt if these early practices would stand a chance. No longer can a deal be made on the back of an old envelope. No longer can a few jokes take the place of a well-defined treatment. And the few remaining Hollywood stars who have yet to make their video bows, had better be sure they've got the creative equipment to protect their own individual talents. Together, the network, the advertising agency, and the client want a great deal more homework before authorizing a costly one-time venture.

If the client is looking for an entertainment show, with variety elements, booking a few random guests is just not enough. Is there a solid basic idea welding the show together? Has a definitive outline been hammered out by the producer and the writer? Before a dramatic special can be launched, weeks and months may go by before a suitable wedding of script and star can be consummated.

Just this season a brilliant six-page outline was penned by one of America's most distinguished authors. But it was not enough to satisfy the probing questions of a prospective sponsor. Additional information was requested and delivered. The client was satisfied. The show should be a highlight of the forthcoming season.

Because there will be fewer entertainment specials, each one must be given top professional attention. The idea man is still the necessary key, but now he must back up his brain storm with painstaking paper work. Those unequipped to do this work will receive no sympathies. The stakes are too big to turn over to the careless, or the unprepared. Mansfield and Howard are still extremely successful in the television producing business but they have discarded those hilarious impromptu selling sessions. To those Johnny-come-lately agency men who never experienced these priceless performances, my only suggestion is to find out when one of these gentlemen has reserved jet space to the coast, get a seat next to one of them, and simply ask, "Say, you got any good ideas for a special?"



This family
 consumes
 a loaf
 of bread
 faster
 than
 anyone?

The younger, larger family, of course. With like speed this family consumes gallons of milk (and gas), endless miles of toothpaste and quite some so-forths.

This same younger, larger family—our new, post-war generation of watchers—has an equally healthy

TV appetite. Devoted, for the most part, to ABC programming.

Thus, where the head of the family is 40 or under, ABC has 21.6% of the homes. Net Y, 19.6%. Net Z, 16.7%. And among families of 5 or more ABC



leads with 24.6%. Net Y follows with 20.6%. Net Z is third with 17.5%.*

Match these informative numbers against the dollars per thousand involved—and the smart money has to go with ABC-TV.

ABC Television

*Source: Nielsen TV Index, four weeks ending April 2, 1961, Average Audience, Monday through Saturday, 7:30-11 P.M.; Sunday, 6:30-11 P.M.

Lack of Show Biz Savvy Stymies 'Sex-Crime-Violence' TV Hearings; Witnesses Get Probers Off Hook

By DEAN REED

Washington, Aug. 1. Sen. Thomas J. Dodd's investigation of sex, crime and violence on television has one major missing ingredient—show biz professional.

Dodd (D-Conn.) and his stern-looking but youthful corps of staffers are conducting one of the worst shows in Washington.

Lack of preparation, lit and heavy miss que fications, and poor testimony are adding up to a shabby attempt to wade into a deep pool.

Example: Dodd called as a witness Jerry Thorpe, new case producer of DeSire's controversial "homemakers." A grainy, soug recorded what amounted to an incoherent blather on the subject of "homemakers." Thorpe said he should be asked and not watch the adult fare, and that was about it.

Dodd, who studied drama and acted with Van Helten as a Yale member, tried to rump the handling of witnesses by asking what producers have done from networks on program content. Thorpe said he didn't know of such, if he on DeSire shows.

The Connecticut senator then said in a loudly voice that he was sure Thorpe would work for less money on "homemakers."—Witnesses was quelled.

Thus what was called as big moment of the current investigation failed.

Although their case-top performance continued to blame the networks, other witnesses made the investigators look better.

United Artists execs Maurice Zund and A. Frank Post first support in Dodd's contention that networks exercise a strict device control over the content of programs produced by independent.

They testified the three major networks have a virtual monopoly on the airwaves and control of the airwaves and "the airwaves."

They argued "which was kind of a P.A. scientist, and others, and that they were beyond the reach of Dodd and his staff. They argued that the networks are not subject to Dodd's proposed changes.

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Met Greenlighted On \$10,250,000 K.C. Buy

Washington, Aug. 1. The Federal Communications Commission is apparently at peace with Metropolitan Broadcasting Co. FCC approved the purchase of KMBC-AM-TV, Kansas City, by the John Kluge company for \$10,250,000 in a deal which also involved KMOS-TV, Sedalia, Mo., which Metropolitan will spin off.

Two commissioners, Newton Minow, the chairman, and John Cress, thought FCC should have had a hearing on the deal before deciding it. Commissioner Robert T. Bartley didn't participate. Four commissioners voted "aye."

National Audience Board's Report: 'TV Is Mediocre'

National Audience Board's "orinion leaders," more than 2,000 of them, have filed a "report card" on tv programming, and their grades score the medium mediocre. In addition, the nonprofit org's respondents from among civic, cultural, business, educational and church groups indicate they feel there have been few improvements since 1959.

Board distributed more than 20,000 questionnaires by mail and at conventions. More than 2,400 responses were received and tabulated. Sample was more than 80% women "homemakers," and they rated commercials as well as shows, grading 10 categories of programs and 12 of blurbs on a four-point scale — excellent, good, fair and poor.

On the same scale, they were asked to indicate how they think they would have rated the same categories two years ago.

Applying respondents' program ratings on a scale with 100% as top, here are highlights of the survey:

Current video programming scores less than 70% in six out of the 10 categories; only four out of the 10 categories score below 70% in ratings of two years ago.

Three categories have suffered in quality in the last two years: drama, children's shows and variety shows.

Four categories were rated higher today than two years ago: public affairs, mystery-detective, adventure, news and weather and sports.

Participants made the highest gain in 1959-60 score today against 70% two years ago.

News and weather scored highest with 87% sports scored with 75% and public affairs with 75%.

They were pulled the lowest score, 42%.

By the way, show ratings respond.

Continued on page 55

ATAS Frisco Chapter Formed at 'Pep Rally'

San Francisco, Aug. 1. Formation of a Frisco chapter of the National Academy of Television Arts and Sciences is well underway following a "pep rally" at the Mark Hopkins Hotel last Friday 28.

About 150 Frisco area tv workers showed up to hear Harry Ackerman, Gal Patrick Jackson, Jeanne Meadows, Frank Baxter, Elmer Donahue, Peter Cott and Tom Frechette — Smith make pitches and answer questions.

Close to 80 signed organizational pledge cards at end of meeting and Ken Langley, chairman of interim committee putting chapter together, said an organizational meeting to elect permanent chapter officers would be held in next couple of weeks. Langley expected no difficulty in getting the minimal 100 members needed to start a chapter.

JAPANESE BUNT OUT A FEW FOR BARNEY BLATTNER

Tokyo, Aug. 1. Sportscaster Buddy Blattner learned that Japanese sports announcers pour fewer words into the microphones than their U. S. counterparts.

Blattner was here with a five-man ABC-TV unit which videotaped this year's first Japanese all-star baseball game at Nagoya on July 18 for July 29 casting in U. S. Blattner handled the play-by-play narration.

During his stay, the vet sports-caster and former National League infielder held several meetings with assemblies of Japanese sports announcers. He was told of the difficulties of broadcasting a baseball game in the unwieldy Japanese language.

"They follow a different pattern and say little," Blattner offered. "Their descriptive phrases would take too long. They'd be in the next inning by the time they finished describing a play." For the same reason, Blattner discovered, much of the American baseball terminology is retained here.

Blattner, who now broadcasts the Cardinal road games (and the St. Louis Hawks basketball games) over KPLR-TV, St. Louis, was in Japan for first time. He found himself leaning on counsel of frequent visitor Frank "Lefty" O'Doul, who handled the color commentary and interviews for "ABC's Wide World of Sports" episode.

"Lefty helped me with the names," Blattner said. "We had fun with it," he added. "It was not so intense that if you missed a name, everybody would know it."

Asked how he described double plays, Blattner smiled and said, "From the shortstop to the second baseman to the first baseman."

His only crisis, Blattner revealed, came before the game began. It seems that managers in Japan don't release their starting lineups until just before game time. It took a frantic O'Doul to

(Continued on page 58)

'61 TV Set Sales To Hit 6,200,000

Washington, Aug. 1. Television set retail sales will top 6,200,000 sets this year, an Electronic Industries Assn. official has predicted.

Current inventories are at one of the lowest levels in six years, and present monthly production is running "well below" market requirements, the EIA officer said.

Frank W. Mansfield, chairman of the association's data policy committee, said the forecast is based on figures for the first five months of this year.

He said total manufacturer, distributor, and dealer inventories were about 1,700,000 sets through May.

The inventories had reached a high of 2,800,000 in late 1956.

Production must average 680,000 sets per month for the rest of the year to meet demand, Mansfield estimated. Production through May has averaged only 435,000 sets a month.

"We can expect either a rapid increase in production rate by mid-summer or a shortage of sets this fall," the association official said.

FCC Imposes \$2,500 Fine On Crowell-Collier KDWB

Washington, Aug. 1. In its first forfeiture action under the new law, the Federal Communications Commission imposed a \$2,500 fine on Crowell-Collier Broadcasting Corp. for "repeated failure to operate substantially as set forth in its license" radio station KDWB, St. Paul, Minn.

The station was charged with hoarding at times, its wattage sans authorization.

FCC can pass out fines as high as \$10,000.

Chairman Newton Minow dissented in the action. He apparently thought the fine should have been the maximum, \$10,000.

Berlin & Baseball: Double-Header

Cincinnati, Aug. 1. Cincinnati viewers and listeners had a choice the other night when it was President Kennedy vs. the Reds for audience and the Reds vs. the Braves in the National League pennant struggle.

Taft and Crosley Broadcasting Corps' combined efforts to keep everybody happy with live broadcasts of the President's Berlin speech and live ditto of the ballgame.

In deal worked out between John T. Murphy, veep of Crosley, and Lawrence H. Rogers 2d, Taft veep, WLW and WKRC cross-plugged each other to promote live and delayed coverage of both events simultaneously. WKRC Radio and WLW-TV brought the hometown fans the ballgame; WKRC-TV and WLW Radio carried live the President's speech; and WKRC-TV gave WLW-TV permission to pick up its ABC video of Kennedy for replay after the game; and WKRC Radio replayed its CBS radio feed of the Presidential address after the game.

In sumup, a Taft spokesman says Cincy folks continue to root for the Reds at home, and against them in Berlin.

Moore Warns Against Press-Hungry Politicians; TV Must Take Stand

Hollywood, Aug. 1. Television will be at the mercy of more pressure from minority groups than at any other time in its history, according to Tom Moore, programming veep of ABC-TV. He warned that a stand must be taken by the industry to offset these attacks lest they reach serious proportions.

He suggested that programs be strengthened and kept within reasonable bounds of entertainment and good taste to ward off the assailing groups.

The trade is well aware that press-hungry politicians and club-women will declare open season on shows that fall within the self-prescribed category of violence. Their chief weapon is letter-writing to sponsors and the FCC protesting what they call a breach of the commission's code on riding the "vast wasteland" of programs detrimental to the morals of youths and "breeding delinquency."

Industry leaders are fearful of such a campaign directed at local stations affiliated with the networks. Pressure groups, feeling they have the support of the FCC, will be emboldened to descend on stations and demand the removal of such programs as are considered in their opinion to be harmful to viewers. Such attacks on several stations would result, they fear, in a demand on the networks by stations to substitute another show. Stations whose licenses are up for renewal would be the most vulnerable to such pressure tactics.

Moore indicated that the networks are fully conscious of these attacks by minority groups after the new season opens in the fall but that no concerted stand has been taken. Heads of departments at the webs who pass on program practices have tightened the reins on any matter that might provide fuel for the crusaders.

"But," contends Moore, "this is not enough. We've got to take a stand before the first blow falls and organize against it." Said another network exec, "if any young 'uns are around the set after 10 p.m. they are already delinquents. They should be in bed or studying. They didn't get that way from watching earlier television."

19% PAY HIKE FOR BRITISH TV UNION

London, Aug. 1. Sir Tom O'Brien, general secretary of the National Association of Theatrical and Kine Employees, signed an agreement with 12 commercial tv contractors securing a 19% increase in pay spread over three years and shorter hours. Other union concerned in the agreement was the National Federation of Building Trade Operatives, for certain Craft Grades.

According to O'Brien the agreement covers every indie tv studio in Britain and will benefit a very wide range of craft, professional, industrial and technical grades repped by NATKE. Half of the 19% rise is payable from April 17 and the other half 15 months time. Average technician's hours will be dropped from 44 per week to 42.

Littlejohn to KITE

San Antonio, Aug. 1. Francis N. Littlejohn Jr. has been named prez of the KITE Broadcasting Co. here.

Formerly associated with NBC, CBS and ABC, Littlejohn most recently served as director of news and public affairs for ABC.

RAI-TV's Press Chief

Rome, Aug. 1. Paolo di Valmarana has been designated as the new press and public relations chief for RAI-TV, the Italo net.

He replaces Dr. Carlo de Biasi who held the post for 14 years.

TV'S NEW YEN: PERSONALITIES

Go Go With Global Jo

London, Aug. 1. By the time she's through, it's estimated here Jo Stafford will have the largest worldwide potential audience of probably any woman who ever rode an electronic wave. With a combination of video, radio and record performances in the fall, her supporters say the American singer will have the opportunity, every week to reach an audience of 500,000,000 persons.

Besides the audience (estimated 200,000,000 weekly) she has averaged via her Radio Luxembourg broadcasts, her expanded global coverage will now include daily Voicés of America transmissions plus U.S. Army and United Nations distribution of her new ATV television series made in England to several more countries, e.g., Great Britain, Canada, Australia, Germany, Italy, Japan, Denmark and even her own United States in the fall.

Her European-made summer TV series is being taped on 525, 405, 625 and 805 lines, so that it can be played most anywhere.

Incidentally, the primary reason the Army has ordered the stanza and her song tapes is because Miss Stafford is evidently looked upon by them as "a wholesome family type—a typical American gal."

Minow Guilty of Conflict Of Interest? Perish the Thought

Washington, Aug. 1. Newton Minow, of all people, was accused of a conflict of interest by a Congressman who should have known better. In the normal flurry of accusations for which Washington is infamous, it was the dud of the week.

Rep. Robert H. Michel (R-Ill.) claimed Chairman Minow of the Federal Communications Commission favored a friend in a Moline, Ill., television grant, but it wasn't so.

Michel inserted a statement in the Congressional Record concerning a tentative FCC decision June 28 proposing to grant Moline channel 8 to Moline Television Corp. Michel said a controlling principal was Richard Stengel, a Democrat whom Minow had once helped in an Illinois U.S. Senate campaign. Michel implied Minow also helped him get the tv channel.

Minow read about it in the morning paper on the way to a Congressional hearing. He used the Capitol Hill stand to declare his innocence with zeal and clarity. He even ordered the minutes of the Commission meeting on the Moline case opened for public inspection.

The minutes showed neither Minow nor Commissioner T.A.M. Craven voted on the case.

"On behalf of the Commission and myself," Minow cried aloud, "I resent this type of careless accusation."

CBS-TV Daytime Gets Revamping

Steps revamping the daytime CBS-TV program lineup for the new season are underway.

"I Love Lucy" is coming out of its 10 a.m. Monday through Friday slot and is being replaced by a new show titled "Calendar," to be produced by web's public affairs department. Show, for which a host has yet to be selected, will consist of news and features. Pream date is Oct. 2.

"Captain Kangaroo" is being expanded a full hour, from 8 to 9 a.m., absorbing the 8 to 8:15 period of "Richard C. Hottelet With the News." Starting Oct. 2, two five-minute Monday through Friday news programs will be added. "Charles Collingwood With the News," from 3:55 to 4 p.m., and another from 11:55 a.m. to noon, with a CBS news correspondent to be announced. To accommodate these two new news shows, the two half-hour "Your Surprise Package" at 11:30 a.m. and "The Verdict Is Yours" at 3:30 p.m., will be abbreviated to 25 minutes each.

Another change will see "The College of the Air" being given another five minutes, expanding to a full half-hour, from 1 to 1:30 p.m. That move absorbs the five-minute period from 1 to 1:05 p.m. vacated by "Ron Cochran With the News."

Mert Koplin As New 'PM East-West' Producer

Mert Koplin, former producer of "864,000 Question," is taking over as producer of Westinghouse Broadcasting's "PM East-West," replacing Ben Park.

Park will continue with WBC as head of program development.

The Bitter End: Biscayne Takes The Count (5-1)

Washington, Aug. 1. The last chapter of the Miami television channel 7 story read tragically into Biscayne Television Corp.'s five and a half year operation of WCKT and created industry history.

There could be sequels in court battles.

But FCC, in a 5-1 decision on the case (which had figured in the Oren Harris investigation of Federal Communications Commission wirepulling and influence peddling) took the operating license away from Biscayne and granted it to Sunbeam Television Corp. Biscayne has operated WCKT on the channel since Jan. 18, 1956.

Sunbeam was the only one of the four original applicants not involved in ex parte contact allegations.

Commissioner Robert E. Lee was the dissenter, and Commissioner T. A. M. Craven didn't participate.

Without explaining further, FCC stated that the decision won't become final "until further order" by the Commission. Biscayne was ordered to "cease operation" of WCKT "on a date to be later specified."

The other two original applicants, East Coast Television Corp. and South Florida Television Corp. were turned down.

Levitt 'Dispossessed' As Westinghouse Kickoff

Saul Levitt's "The Dispossessed," based on an historical episode in the fight for American Indian rights, has been commissioned by CBS-TV as the preem drama in the one-hour drama specials to be sponsored by Westinghouse. Opening outing in the series of six originals will be presented sometime in October.

Levitt wrote "The Andersonville Trial," presented on Broadway during the '59-'60 season, and "The Trial of Captain Wirz," presented on "Climax" in '57 on CBS-TV. Gordon Duif produces the series of original drama specials, which will originate in N.Y. Tad Mose's "That's Where the Town Is Going" previously was lined up.

TALENT AGENCIES CARRY THE TORCH

By JOE COHEN

Talent agencies are gambling on a trend: back to personalities. Along with a noticeable veering to live shows, the datidizers feel that they will stand a better chance in the changing video market by steering the industry in the direction of names, both of the existing variety and those to be built as a result of continued exposure.

One of the major selling points in the direction of personalities, they claim, is the growing awareness by sponsors that they are losing a tremendous amount of selling strength by loss of their identification in television. By backing a personality, it's felt, they could obtain the services on a 24-hour a day and seven-days-a-week basis of a constant salesman.

They could get the added benefits of personal appearances, guest-shot exchanges on other shows, newspaper and magazine ads, and even films, for their products if they back the right attraction.

All sponsors remember the tremendous paired identifications of Milton Berle and Texaco, Arthur Godfrey and Lipton, Eddie Fisher and Coca-Cola, Ed Sullivan and Mercury, Betty Furness and Westinghouse, and others with long-standing associations. It's long been felt that the added values resulting from hitting it right with a tv show have contributed greatly to the sales potential for a sponsor.

Of course, it's an entirely different era today than when these relationships were first established. Most of those were made in the days before salaries and costs kited tremendously. Television in that era didn't have to fight for audiences, and that was a period when live shows predominated. They feel that the constantly rising costs was one item that eliminated sponsor identifications inasmuch as many sponsors had to come in on the same shows to meet the hyped costs. The impact of the sponsor was diffused. Also the 90-minute specs, in which several bankrollers participated, also contributed to the decline of sponsor identification.

As a result, the talent agencies have the idea that the sponsor identification in this day of rising costs, lies in half-hour shows, inasmuch as only the super-category of blueprints will be able to afford the impact of a regular show of 60 minutes or more duration. To them, it would matter little if the program were live, taped or filmed. The requirements are that the show be telecast with regularity, although, admittedly, it could be done easier if live shows predominated. However, the agencies are ready to promise that they would work for reciprocal guest shots; put its act departments to work arranging dates in mass media such as fairs and theatres. Should these work out well, they anticipate that they could also arrange film deals.

A personality so involved they say, would take no other dates unless approved by the sponsor. He would also make a tidy sum touring various stories under auspices of his sponsor and promoting product sales and talks at luncheons or dinners. In other words, they feel that the industry is ready for living ads on a fulltime basis.

What's more, the agencies feel that the time is ripe for sponsors to want the benefits coming from tv identification. The recession has been lasting longer than originally anticipated, even with the presently martial tempo of the times, and therefore the advertising agencies have got to work increasingly on gimmicks that would make the advertising dollar travel further. It's generally felt that the path lies through the use of more personalities, and corollary thinking calls for shorter shows which the sponsor can afford.

South Carolina B'casters to War On TV Shows 'Slanted' Against South

Nothing But Baseball

Minneapolis, Aug. 1. Twin Cities baseball fans will get their biggest helping of television coverage ever tomorrow night 2 when Life-Time's WTCN-TV turns over its entire evening schedule to the Minnesota Twins. From 6:30 p.m. to near midnight, station's viewers will see nothing but baseball including most of the double-header between the Twins and Baltimore Orioles.

Baseball "teleton" will open with Harmon Killebrew show, featuring the Twins' slugger first baseman. Sports-caster Ray Scott's warmup program will lead into telecast of twin ball's first game, picking up the contest in the middle innings. Second game will be carried in its entirety with WTCN-TV sports director Frank Buetel filling in between the ballgames.

The Big Push For British Comedy As U.S. TV Fare

London, Aug. 1. With the acceptance of British comedy films in the U.S. the next step will be the nod for top U.K. comedy skits on U.S. tv webs. And, provided they were presented right, they could be a wow. This is the view of BBC-TV's two comedy consultants Frank Muir and Dennis Norden who are no mean scripters in their own right.

One big difficulty at the moment is the size of skits produced by BBC-TV—it believes in producing only six segments per series—as opposed to U.S. minimum of 13.

"That's why," says Muir, "we are pushing for a 'London Half-hour' idea with American networks. This program could be filled with many different items, comedy included, and the length of a series wouldn't matter." But any U.K. comedy skits likely to reach the U.S. from BBC-TV wouldn't be "Americanized," say the consultants. Their contention is that a good comedian will get through to his audience if the audience is interested. Example Norden offers is "The Phil Silvers Show" which, he says, when it was first screened in the U.K. was 25% unintelligible but, after four or five showings, proved to be one of BBC's most popular comedy shows.

The same things could happen vice versa, says Norden. "Here, the audience could sense Silvers was a funny man so they learned what the jargon meant. The same thing would apply in the U.S. provided the British comedian was screened as a "bought" show and not as a "live" import, Norden told VARIETY. This is important, they both contend, because an audience will make allowances for a foreign show and would be prepared not to understand everything but, when they think it's Yank originated, they feel cheated if they can't figure the gags.

All Around Guy

Denver, Aug. 1. Ed Scott, local tv personality and politician, has purchased KLAS Radio, a country and western music station in suburban Lakewood. Scott is an indie tv producer and host an afternoon kid show on KFTV, Channel 9. He is serving his first term as County Commissioner in forward Arapahoe County and formerly was mayor of Englewood, another Denver suburb.

Sale just approved by the FCC was \$319,000. The 5999 latter daytime.

Myrtle Beach, S.C., Aug. 1. A call for Southern broadcasters to resist national network programming slanted against the South was issued as the keynote of the summer meeting of the South Carolina Broadcasters Association here.

Kenneth White, J. Ross, president of WSPA-TV in Spartanburg, said out way of life is under attack.

Bowie's address opened the largest summer convention South Carolina broadcasters here ever had, with 162 executives representing 81 of the state's 87 radio and television stations.

"We operate broadcasting stations every day which are broadcasting news and programs from national networks which are slanted against the South," Brown said.

"It is imperative we have a strong state association and band together with other Southern states and insist that our networks not distort the news, or lose its balance of fairness," he said.

Brown, a former president of the association and pioneer in opening the South Carolina airwaves, added that Southerners can expect their problem in this field to become more serious in coming months.

"We cannot monitor every newscast," he said, "so we must convince the networks and news services that they should not be over-influenced by these minority bloc who are being pampered as they peddle their vendetta against the South."

Brown lashed out at the "do-gooders who are finding so much fault with radio and television and who raised the recent hue and cry against broadcasting."

Brown urged the radio and television executives to take up the slack in editorializing left by merging newspapers and the single ownership, monopolistic press. He said broadcast editorial take courage but he hopes the FCC will support broadcasters and not force them to hire legal counsel everytime a pressure group takes exception to the broadcaster's viewpoint.

"Editorials on the air will be a boon to democracy and society," he said.

"We must never cease our efforts to assure for broadcasting the same freedom which is enjoyed by the press," he said.

Brown attacked program rating systems as unreliable. He said broadcasters should set up their own Bureau of Circulation in emulation of newspapers.

CBS-TV Bernstein Concerts to Shell

Shell Oil will sponsor four Leonard Bernstein "Young People's Concerts" on CBS-TV next season.

Deal represents a change in plans for Shell Oil Orchestra. Shell announced it could purchase 11 golf shows on CBS, "The Wonderful World of Golf." The web kept selling however and this week the oil sponsor decided to pick up the tab again for "Young People's Concerts" in addition to the golf shows.

Other recent web biz include: P. Lorillard for Sports Illustrated bought 25 minutes in the morning plan. Citicorp also bought total of 19 other minutes on three nighttime shows: "Adventures in Television," "Malden Inn," and "Gunslinger." Ludens Corp. Drops bought 10 quarter hours in the Saturday "Captain Kangaroo" series starting in October. Newsweek bought overall total of 130 minutes in the morning program starting in October.

Tony Hancock is an original, dedicated, intelligent artist with a genius for making an utter mockery of urbane sophistication — and being wickedly funny while he's at it.

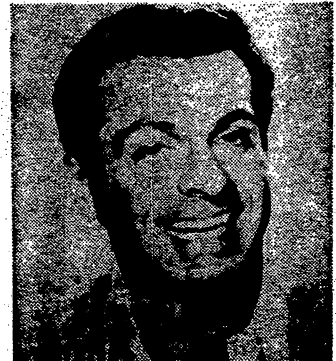


what makes an

Eric Sykes is a Nicoble, laughable buffoon with two left feet and a warm and gentle sense of the absurd. He is currently writing and starring in his fourth riotous series.

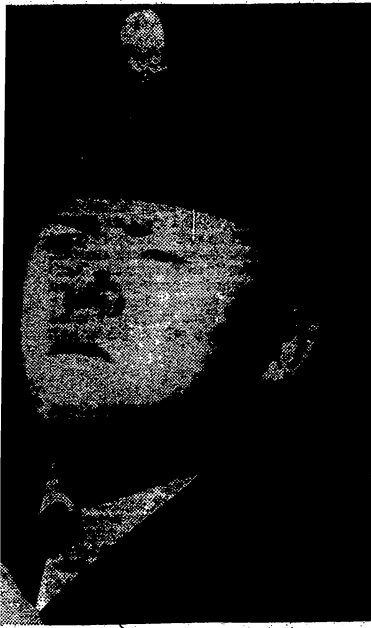


Still another facet of BBCtv comedy programming involves the presentation of original West End shows. Recently, a full-length version of N. P. Simpson's goenish but erudite spoof, "One Way Pendulum" confirmed a solid place for off-beat humour on British television.



When Mervyn Horder made his debut to Great Britain, BBCtv gave him the freedom of a 30 minute 'special' show; and Horder gave us a provocative insight into life as he sees it.

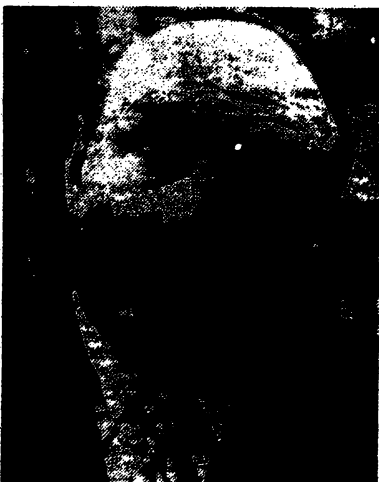
Englishman laugh?



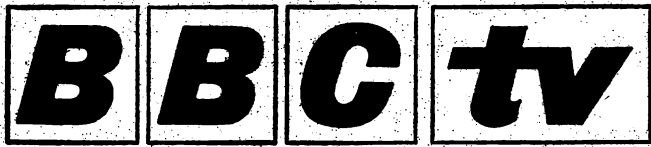
Harold Drake represents the apotheosis of visual comedy; a superb own with a neo-Chaplinesque sensitivity to life and its trials and tribulations.

An Englishman likes to laugh long and loud; and one of BBCtv's prime functions is to give him plenty to laugh at.

In fact, the humorous fare served on BBC television today is a carefully balanced thing, running the entire gamut of comedy from slapstick to satire. But even more important; the quality of comedy on BBCtv is outstanding. It has to be.



As the outrageous headmaster of "Chiswick School," Jimmy Edwards has lifted the weekly situation comedy onto a high and hilarious level with his long successful "Whodunnit" series.



THE BRITISH BROADCASTING CORPORATION
Television Centre Wood Lane London W 12
630 Fifth Avenue New York 20, N. Y. Tel.: Circle 7-8656

Tello-Test Quiz' Survives Many An Ordeal; Hits 25-Year Mark

By LES BROWN

Chicago, Aug. 1. Probably the oldest syndicated show in broadcasting, and unquestionably the oldest of the giveaways still around, "Tello-Test Quiz" will mark its 25th year this fall. The brainchild of Walter Schwimmer back in 1936, when he was half the ad agency of Schwimmer & Scott, it was initiated as merely a vehicle for a local client and came by the syndication route almost accidentally. In the halcyon days of radio, the show had a lineup of as many as 250 stations; today it's still in nearly 100 markets.

It is the show that put Schwimmer in the packaging, producing and distribution business, as well as in the prize business. After selling out his interest in the agency, he formed Walter Schwimmer Productions around "Tello-Test" and such variations on the theme as "Tune Test," "Foto Test," and "Miss U.S. Television," the latter two for video syndication in the medium's early days. The company is now responsible for such properties as "Championship Bridge" and "Championship Bowling" while "Tello-Test" has been shifted to a separate Schwimmer corporation known as Radio Features Inc.

The radio quizzer has had a colorful quarter century history, marked by such things as a lawsuit against the FCC and various serio-comic tribulations with local post offices, school systems and public libraries. It has also been involved in the largest giveaway of greeting cards in history, about which more later.

Schwimmer created the show for a Chicago client, Hirsch Clothing, and it ran two years as a localer on WCFL. In those days, most stations had had some form of studio or on-the-street giveaway program which involved the answer to a question but didn't give the home audience a chance to participate. The old network show, "Pot O' Gold," involved the home audience via telephone, but not the intrigue of a question. Schwimmer simply merged the two ideas. Moreover, he did the show at the local level, which gave the listener a better chance to become a participant.

Because of its high ratings the first two years, the "Hirsch Telephone Quiz," as it was originally called, began to attract the interest of out-of-town station operators. Schwimmer relates that Linus Travers, then general manager of WNAC, Boston, asked if he could buy a sort of franchise for the Hub. They made a deal, with Schwimmer providing the format plus questions and answers at \$100 a week. WNAC used it twice a day, in a 15 minute format, and it ran there nearly 15 years.

Next Pete Maddox of WOR, New York, asked for a franchise. Because of the size of the market, Schwimmer got \$150 per week, and that made him decide to go into the syndie business. Incidentally, the show lasted around 16 years on WOR. In Chi. the show moved from WCFL to WGN, which kept it long.

(Continued on page 40)

Another Animator (Sturm) Folds Up

Sorry state of animation production in Gotham is reflected in recent foldings of cartoon shops.

Most recent shuttering is of Bill Sturm Studios which follows by a couple of months the shutdown of HFH Productions. Both producers dealt primarily in animated commercials.

Traders figure the high production costs of New York animation as one of the main causes for the failures. For one thing, Screen Cartoonist Union scale for New York is higher than the Coast, not generally the rule in screen crafts. Union this year offered an eight-month extension of the existing contract in order to hold the line.

High production costs are being avoided by some remaining New York cartoon producers by having the technical work done out of the county.

BREWERY'S REGIONAL BUY FOR 'SHANNON'

Genesee Brewing of Rochester, N. Y., has signed a six-market regional on Screen Gems' "Shannon," Regional deal on the new syndie entry. Regional includes Buffalo, Rochester, Schenectady and Syracuse, N.Y., the Altoona-Johnstown market and Erie, Pa.

Genesee deal brings the market count on the series to 87. Two prior regional sales were with Miles of California on the Coast and Bunker Hill Products throughout the south.

Recent station sales include WAVE, Louisville; WABC, N.Y.; WTVT, Tampa; WLOF, Orlando; WTMJ, Milwaukee; WILX, Jackson, Mich.; and WADI, Birmingham.

85% SRO Status For WPIX Kidvid Bloc in 1961-62

N.Y. indie WPIX's highly successful children's bloc of programming is at the 85% sold out mark for the fall season. Kiddie bloc runs from 3:30 to 7 p.m., Monday through Friday, coming after the non-commercial educational programming of the N.Y. State Board of Regents.

Daily News outlet's 85% kiddie sponsor status represents a 55% increase in confirmed sales at this date over last year. Among the programs that the SRO sign has already been unfurled are "Bozo the Clown," "Popeye," "Three Stooges Fun House," and the two newcomers, "Dick Tracy Show" and "New Adventures of Pinocchio."

The three-and-one-half-hour "Let's Have Fun" Sunday morning show is 98% sold out and "Laurel and Hardy and Chuck" has attained a 90% sellout. The National Biscuit entry "Sky King" entry, Fridays at 8:30 p.m., returns for its fourth successive year. Rating-pulling trio of Kellogg's "Yogi Bear," "Quick Draw McGraw" and "Huckleberry Hound" will be around for the '61-'62 season.

"Brave Stallion," Sundays at 6:30 p.m., and "Jeff's Collie," Fridays at 7:30 p.m., are solid sponsored entries for the new season. Station's list of advertisers looks like a "Who's Who" in the children's field, with leading toy manufacturers and game companies, foods, dairy products, children's shoe manufacturers, gum and candy, children's soap and school supplies.

Among the station's kiddie advertisers are: Drake Bakeries, Bosco, Lionel Trains, Ideal Toy, Chunky Candy, Maypo Cereals, Miles Labs, Coca-Cola, Iodine, Sunkist Growers, Mattel, Texaco, La Rosa and Henry Heidi Candy.

In a summer development, station for the third successive year has booked the telecasts of the Little League Championship baseball games. Borden and Drake Bakeries will sponsor the special sports series, which starts Friday (4). Station's Jack McCarthy will do the play-by-play commentary and ex-Yankee infielder Gil McDougald will provide the color. Don Carney will produce and direct.

Latino TV's Hot Yankee Dollar

Extent of American programming in Latin America is only half the story of U.S. participation in Latino tv. Savvy travelers point to the wide advertising done on Latino tv by American companies, either directly or via different Latino subsides or affiliates.

One estimate says that American companies or their affils account for about 50% of all sponsored programs on Latino tv. Same estimator put American companies or their local affils down for 25% of all sponsored coin being spent south of the border. Largest American agencies operating with Latino branches are McCann-Erickson and J. Walter Thompson. Elsewhere in the world, sponsor participation by U.S. companies or their affils is far less, with England considered the closest rival in percentage sponsorship figures to the Latino market.

General Mills Tandem:

'Bullwinkle' & 'Rocky'

General Mills, which will bankroll the new animated web entry from Jay Ward Productions, "The Bullwinkle Show," slated for Sept. 24 NBC-TV preem, is now sponsoring the same shop's "Rocky and His Friends" in 60 top markets.

The 15-minute daily "Rocky" is currently in New York, Los Angeles, Chicago, Boston and Detroit, and is moving into San Francisco, Cleveland, Pittsburgh, Washington, Baltimore, St. Paul, St. Louis, Cincinnati, Minneapolis, Dallas, Ft. Worth, Indianapolis, Charlotte, Milwaukee, Kansas City, Seattle, Buffalo, Birmingham, Louisville, Albany, Denver, Toledo and other markets.

70G Per Seg For SG 'Biz Briefing'

Highest budget ever allocated for a Sunday afternoon pubaffairs network series is claimed by "American Business Briefing," slated on ABC-TV this fall. The business news show, characterized as a "March of Time" of business, has a budget allocation of \$70,000 per weekly hour outing. It's Sunday time slot falls at 12:30 p.m.

Projected series, currently being pitched by Screen Gems to potential industrial accounts throughout the country, will get on the air if a certain amount of sponsor biz is signed before the fall. Cost to sponsor is \$15,000 per commercial minute, which may seem high considering the time slot.

Sales ammunition, though, puts the cost per thousand at \$5 per household, based on a business household circulation of 3,000,000, or 20% viewing in primary business households in a 65-market spread. That \$5 cpt is claimed to be one-third of either Life or Satevepost, less than one-half of Time and Newsweek, and less than 3.5 cpt of a group of nine leading business news magazines.

Show, packaged by Selective Communications Corp., will have Hendrik Booraem Jr., as producer. Booraem is partnered in the packaging firm with Adrian Samish and Sydney W. Dean. Fendall Yerxa will serve as exec editor of the show, with three prominent economists serving on the editorial board.

SG'S N. Y. POWWOW LIKE UN ASSEMBLY

What's claimed as the first international sales convention to be held by a tv film distributor was called to order in N.Y. this week by Screen Gems. Lloyd Burns, v.p. in charge of international operations, will chair the week-long series of meetings. Company's international operation, claimed as the largest, covers more than 50 countries.

Attending the meetings are Steve Krantz, Canada; Joe Joel, Australia; Harold Winston, Mexico; George Blaug, Europe; Al Zecha, Far East; Helios Alvarez, Brazil; and Bruce Ledger, Canada.

International sales conventions traditionally have been part of the motion picture business, but in television, according to SG, it has never been done by any distributor on the scale mapped for the current SG meets. Foreign tv gross, for years now, has been on the upbeat.

Charlotte—Ty Boyd has joined the WBT staff and is host for a morning program of music, news, weather and features each Monday-Saturday from 6:30 to 9 a.m.

TV-Radio Production Centres

IN NEW YORK CITY

Oscar Katz, CBS-TV's program v.p., back after a three-weeks Virgin Islands vacation... Richard Hayes and Sam Levinson will sub for vacationing Godfrey on CBS Radio Network's "Arthur Godfrey Time." Hayes, featured vocalist on the show, will take over Friday (5) and helm the outing until Aug. 28. Humorist Levinson will preside from Aug. 29 through Sept. 4. Godfrey will visit Hawaii, Ireland, and other places... Charles Steinberg, CBS-TV's v.p. of information services, back in town after a month's business-vacation trip to the Coast... Larry Spiegel of CBS-TV's "Accent" series to wed Carol Littenberg in N.Y. Aug. 26... Alan King and Denise Lor in town to plug their upcoming CBS-TV pilot, "The Alan King Show" which airs as a one-shot Sept. 18... Laurette Banks, manager of CBS ticket division for many years, in St. Luke's Hospital... Larry White, CBS-TV daytime program v.p., back in town after a week on the Coast... Bud Collyer, "To Tell the Truth" emcee, to serve as honorary vice-chairman for the 21st annual observance of National Bible Week, Oct. 16-22... Vocalist Johnny Tillotson plugs his disk on Dick Clark's "American Bandstand" today (2) over ABC-TV... Marshall Flaum, associate producer of CBS-TV's "Twentieth Century," and director Henwar Rodakiewicz, left for Puerto Rico yesterday (Tues.) to prepare for filming of "Boom in Puerto Rico"... Carmel Quinn, who was to appear on Monday's (31) Jack Paar telecast, will do her 15th appearance on the show Wednesday (9) instead... Jim Lucas subbing for vacationing Jan Murray as host of "Charge Account" this week; Bill Wendel doing the NBC-TV daytime chore next week and a third Murray sub has yet to be picked for the week after... Richard Petrow, feature editor for the CBS-TV publicity department, has joined pubaffairs department of CBS News. He will produce and write three of CBS Radio's features: "Sidelights," with Charles Collingwood; "Headliner," with Douglas Edwards, and "Follow Up," with Richard C. Hottelet... James H. Knox, formerly exec assistant to NTA's board chairman, named director of program sales for Greenwich Productions, New York. Before NTA, Knox was business manager of ABC-TV's central division. Same time, Gilbert Meyer has joined the production firm's film division sales dept.

Harry Carlson, deejay on WOR's "Sunrise Serenade" spread (5 to 5:30 a.m.) celebrated his 25th broadcast anniv Aug. 2... Vincent Lopez guests on WOR with the Fitzgeralds Aug. 2, and same station's Martha Deane interviews Jose Iturbi Aug. 3... Robert Lindley, ABC's Latin American correspondent, heads the web's news team at the conference of the Organization of American States slated for Aug. 5 at Punta del Este, Uruguay... WNEW-AM-TV will carry New York's first mayoral debate Aug. 16 if Mayor Robert Wagner accepts offer of air time already taken up by state comptroller Arthur Levitt, who'll oppose the incumbent in fall elections... Sandy Lesberg, exec producer for GHV Productions, has brought director Greg Garrison in from the Coast for huddles on guests and script for forthcoming Connie Francis special.

Sherril Taylor and Jory Nodland, bosses of Taynod Productions, arriving in L.A. tomorrow (Thurs.) to begin product on "Kukla & Ollie"... NBC News correspondent Merrill Mueller to Paris for July 5 NATO meeting... Barney Martin, ex-cop turned comedian, landed job as pitchman in a series of Buick blurbs being filmed in Detroit... Vince Lindner is the new director of news-pubaffairs for WNTA Radio... Ed Benedict, of Triangle Publications, named chairman of the admissions committee for the Radio & Television Executives Society... Bill Wilson, President Kennedy's video producer during last year's campaigning, has joined NBC-News as producer of two one-hour special... Connie Ryan Meehan has ankled as Lennen & Newell tv subrelations head.

Dick Paek, WBC veepee, to Mexico for three-week vacation.

IN HOLLYWOOD

Dave Gerber moving out of Famous Artists to join Don Sharpe at General Artists Corp., where they'll package tv shows... Cecil Barker took off for Hawaii after completing Wayne and Schuster's 13 summer fills for Jack Benny... Christy Walsh working on two tv properties at Filmaster that have fired the interest of ABC... It will be a month that Don and Tido Feddersen won't soon forget. After opening their new Palladium, they middle-aided it for son, Mike, and follow this with the marriage of their daughter, Monya... ABC-TV's Tom Moore believes that Los Angeles is the best test market in the country because of its diverse populace at all levels. He picks as next season's sleeper, "The Hathaways," because monkeys are funnier than people... ABC Films signed Arlene Dahl for a series of 65 quarter hour beauty and fashion shows... Fred Briskin checked out of Screen Gems to do a little indie packaging of his own... KRCA's Tom McCray hustled east for meeting at management level of NBC-TV's o.o.'s. While he's away, Jimmy Parks is in command.

IN CHICAGO

Ned Williams, out of the hospital after a mild blood pressure siege, will retire to Council Bluffs, Iowa, in October instead of the year's end. Bill Perry, of the radio-tv staff of National Safety Council, will succeed Williams as exec secretary of both Chicago Unlimited and Chi chapter of Academy of Tv Arts and Sciences. He'll also write the weekly CU newsletter, which resumes again in the fall... William Wyatt of A. C. Nielsen elected prexy of the Chi Broadcast Ad Club... Sinclair Oil bought four nights of Floyd Kalber's 10 p.m. newscast on WNBQ, making the stanza SRO again... Irene McCoy leaving WBKB's publicity staff to have a baby. Lynn McAuley replaces her... Richard K. Hance, news photo and special events manager of KSTP-TV, Minneapolis, for 13 years, joined WGN Inc.'s news shop as newsreel supervisor... WBBM-TV aired first part of Carter Davidson's "Special Report: Berlin" last night (Tues.) with the second seg ticketed for next Tuesday (8)... WCFL deejay Dan Sorkin (with spouse Janet Kaup, the pressagent) leaves this Sunday (6) for a tour of Greece... WGN Radio launched fourth annual "Opera Auditions of the Air" in conjunction with Illinois Opera Guild... WBBM-TV will telecast Chicago Bears' pre-season football games for the second year this fall.

IN LONDON

The Independent Television Authority arranged a selection of religious programs to be screened over all commercial webs, so clergy who advise on religious programming had a fair picture of what was going on regionally before a large huddle on future of same... Associated-Rediffusion's private eye skein "No Hiding Place" has chalked up an alltime record with an average following of 23,120,000... Granada sent producer Tim Hewat, Jack Martin and Graham Evans to Cuba to film life in that community... Film Partnership has canned a documentary for BBC-TV called "Eyes Of A Child" which is about a blind school... New BBC-TV program, "Story Board," is something of an experiment. A skein of six short stories, it uses a minimum of scenery and concentrates solely on theshps involved and they will be few... ABC-TV's main Manchester studio has closed for repairs and extensive alterations... Gramplan-TV, which opens in late September, decided to set aside \$28,000 annually for "ideas in television." Original thinking in programming... in creative production and in technical matters will benefit from this fund.

Sir Miles Thomas and David Wyamar Vaughan quit the board of Wales-TV, Britain's last commercial tv company under the present (Continued on page 54)

'62-'63 KEY: GOTTA DIVERSIFY

That Mad Avenue

Usually where there's smoke there's fire on Madison Ave. as regards popular conception of ad agency execs' attitudes. However, departure from the norm is noted as regards "The Detectives" vidpix series now sponsored by Viceroy. Levy-Gardner-Laven production combine, well aware that running character Tige Andrews habitually was seen smoking a stogie in series last year when it was sponsored by P&G, asked Ted Bates, agency on Viceroy account, could he continue with cheroot or would he have to switch to cigars—conspicuously Viceroy cigars. Bates checked sponsor and this week returned the answer: Andrews can continue smoking cigars on grounds it is character identification.

Ward & Scott's 'Operation Loudmouth' Designed to Explode TV Pomposity

Hollywood, Aug. 1. "There are no extremes in television, it's just one big hunk of blandness," Jay Ward, animated series producer whose "Bullwinkle Show" will premiere on ABC-TV this fall, decried the obstacles which beset a producer "with a fresh approach, a new concept or entirely new idea. The first mistake the producer makes," he says, "is to go through channels at an advertising agency. By the time the top men hear and see the show it's stale to everybody else because of the innumerable conferences and screenings. The best thing is to set a climate for inquiries about the show and stall until you show it only to the ad agency exec and a potential sponsor or network."

It is just this climate which Jay Ward and co-producer Bill Scott have set for their "Bullwinkle Show." Most people, according to Ward, "think of animation series as juvenile shows. Our show, and others too, are meant for an adult audience; they're usually sophisticated satirizations on well-known subjects or people."

Ward says "so many people see a cartoon show as a kid show that our primary purpose before the show hits the air is to convince everyone that the program is basically an adult show which youngsters also will enjoy."

Based on the idea that most people love to see pomposity exploded, and that it is basically funny, Ward and Scott have originated "Operation Loudmouth." Via the use of mailers and flyers, semi-serious advertising and with a Hollywood windup of an enormous "Bullwinkle" statue unveiling, newspaper editors, particularly tv critics, have been deluged with various ideas by the pair, all to achieve one thing: "That is to get them, first of all, to accept a new idea, and, once accepted, to make it an image. These important people of the press, who pass on shows, are not made fully aware of new ideas and new concepts before they hit the air. Actually," says Ward, "shows will cost more

(Continued on page 80)

Hot Canada Sales On M-G Post-'48s

Metro TV, currently out with its first package of post-'48s, is making deeper thrusts into the Canadian market with its pre-'48 library. To date, the Loew's tv subsid has racked up about \$60,000,000 on its pre-'48 library, and about \$2,000,000 on its post-'48 package.

Latest Canadian deal lined up the 12-station French-language tv network of CBC for 15 pre-'48 Metro pix. Other recent Canadian deals include: CKCO-TV, Kitchener, Ont., which licensed the entire library of nearly 700 pre-'48s, plus Metro's short subjects library made available to tv; CFTO-TV, Toronto, bought 125 pre-'48s and the short subjects library; CFCY-TV, Charlottetown, Prince Edward Island, licensed 48 vaults.

New contracts come on the heels of the recent appointment of William L. Robinson as Canadian sales manager. Robinson, who headquarters in Toronto, was in N.Y. last week for confabs.

'Whiplash' to WNBC-TV

WNBC-TV, N.Y., became the third NBC-TV o&o to buy Independent Television Corp.'s "Whiplash" series for fall telecasting. Skell, made in Australia, starring Peter Graves, now has been sold in 62 markets.

Among stations slated to carry the series are KRCA, Los Angeles; WRC, Washington; KXLY, Louisville; WGAN, Portland, Me.; WLBT, Jackson, Miss.; WLOS, Asheville, N.C.; and WJXT, Jacksonville, Fla.

20th-TV's Modest Syndication Bow With Shupert In

Television subsid of 20th-Fox, currently stretching its legs with network entries for next season, has entered the syndication side of the biz. In terms of properties and personnel, the syndication entry is modest, but the thrust has wide potentials.

Entrance of 20th-Fox into syndication comes at a time when George Shupert joins the company. The two moves may be more than coincidental. Shupert, who will run the tv department, a job left vacant since the elevation of Pete Leythas to studio chief, is a syndication veteran. He had been proxy of ABC Films before his moveover to Metro TV. Prior to that he had sold features to tv.

Charles Gott, national sales exec, in the meantime, has moved to put 20th-Fox in the syndie biz. He has sold off-network reruns "Hong Kong" and "Five Fingers" to the five ABC-TV o&o's. Other sales, all made via phone, were tabulated for Dallas, Atlanta, Cincinnati, Indianapolis, Washington and Minneapolis.

Video subsid at this stage is releasing no other properties for syndication. It does plan to do telefeatures for networks and for syndication, using the footage of the Fox Movietone library.

Film company, on vidfilm properties, in the past has made coproduction ties with National Television Associates for syndie half-hour series. Fox also has a coproduction agreement with Independent Television Corp., but a series has yet to be announced by ITC.

To date, 20th-Fox has elected to sell-off its feature product to other tv distributors, namely NTA and Seven Arts Associated. It also has a deal for the upcoming season with NBC-TV for a Saturday night showcasing of its theatricals.

NBC Films' Golf Segs

NBC Film picked up 26 half-hour "Celebrity Golf" films for syndication. "Golf," marks the third off-network series that the NBC syndie subsid has taken on in the last two months, others being "Groucho Marx" and "Deputy" reruns.

James Saphier produced the golf stanzas, which last season were on the NBC-TV Sunday afternoon sched.

THE ALERT IS OUT AT VIDFILMERIES

Looking towards the '62-'63 season, many vidfilmers are altering their sights to embrace a diversity of product. The product diversification yen now embraces Ziv-UA, Metro TV, Screen Gems, 20th-Fox and others.

Facets of the product moves at this stage resembles a game of blind-mans-bluff. No one's sure of what will sell, what will fill the vacuum, in what's heralded to be the time of some marked changes in the nighttime schedule of the three webs. Outside program suppliers, though, declining to be caught with a catalog of actioners in the post-Minow season, are reaching out in new directions.

The diversity cue at Ziv-UA has followed this path: The UA subsid first, aquired the tv rights to humorist S. J. Perelman's "Acres and Pains," following that with the acquisition of tv rights to the Vera Caspary novel, "Laura." Latter served as the basis for the 20th-Fox pic by the same title in 1944. Ziv-UA then moved on separate fronts in deals with Jack Douglas and Dave Wolper. Producer-narrator Douglas will do a series on offbeat individuals and organizations around the world, titled "Keyhole." Contract calls for Ziv-UA exclusivity on other Douglas projects as well. Wolper's deal calls for the production of 38 half-hour films in the format of the producer's hour special "Biography of a Rookie."

As an indication of how far afield diversification can get, Screen Gems now is out selling "American Business Briefing," an hour pubaffairs show slated for the ABC-TV web next season Sunday afternoons. Unlike Ziv-UA, SG has a roster of entertainment shows slated for airing on the webs next season. Nevertheless, SG is mapping vidtaped drama projects and is engaged in the game show field with a Dan Enright tie.

Metro TV, gaining stature as a network program supplier, for the '62-'63 season has mapped a number of properties (see separate story). In Metro's bid to corral talent, studio has made deal with the outside packaging firm of Blake Edwards, Freddie Fields and David Begelman, and is on the lookout for similar deals with entertainment pros.

In the midst of these product diversity moves, 20th-Fox is gearing itself to move in new biz directions, namely syndication. Four Star Films still is on the fence of whether to go into syndication itself or selloff its product to an established syndication house.

Unheralded, but present, as a stimulant to further diversification in programming is the foreign market. In many areas of the world, the murder and mayhem series are either unsaleable in toto or in part. Further, the more sensational bad applies create an unfavorable climate for the sale of other American product. The foreign market in '61 is expected to be in the \$40,000,000 area and that's a figure which commands respect in the inner sanctum of any vidfilmery.

As to how the growing foreign market can save an otherwise dubious commercial American entry has been proven out by CBS Films' "Robert Herridge Theatre." Foreign circulation of the property is expected to absorb the red ink flowing from the limited American distribution.

100 Cities for WB Pix

WSAZ-TV, Huntington, W. Va., clinched the 100th market for Seven Arts Associated in its distribution of the initial group of Warner Bros. post-'50's.

Stations buying the second group of post-'50 Warner's include: WHP-TV, Harrisburg, Pa.; WJAC-TV, Johnstown, Pa. These recent deals put the second group in 34 markets.

Flock of New Entries on Weitman '61-'62 Agenda as MGM-TV Moves

ALOHA TIME FOR 'ED ALLEN TIME'

Chicago, Aug. 1. "Ed Allen Time," video taped exercise strip syndicated by Fred Niles Productions, has plucked KGMB, Honolulu, Hawaii, giving the show a 10-market spread.

Others are WWJ, Detroit, where the show originated; WGN-TV, Chicago; WSPD-TV, Toledo; WJW, Cleveland; WITL, Milwaukee; WNEM-TV, Bay City, Mich.; WOOD-TV, Grand Rapids, Mich.; WAS-TV, Albany, N.Y.; and KSTV, Denver.

Levine, Ransohoff 'Hercules,' 'Capri' As '62-'63 Entries

Per a VARIETY-forecast, Joe Levine and Martin Ransohoff (Filmways, vidlibrary) are extending their teamup into television by projecting a pair of hour-long action series for the '62-'63 video semester. This in sequence from their theatrical alliance via "Boys Night Out," rolling in October for global Metro release next year.

The tv projects are a "Hercules" skein and an adventure series titled "Capri," latter starring Rory Calhoun whose Calve indie banner will coproduce. Offbeat angle is the intention to double the pilots as 80-minute theatrical pix (in color) primarily for European play-off—which should amortize the pilot costs and then some. Negative budgets on each is pencilled at \$750,000.

As for the prior "Hercules" and "Hercules Unchained" theatrical runs, Levine sees them as a stimulant rather than taking the edge off the tele version — and ditto theatre dates.

Network dickers for the two series are in progress. Aneat theatrical exhibition, no deal yet for either.

Both skeins will shoot largely in Italy, but both execs emphasize that Anglo-orientation will prevail. The "Capri" series, for instance, will topine an all-Yank cast, and both projects will be shot in English. Though the initiators will be done in color, tint will be optional for the ensuing series, probably contingent on the network buys. If NBC-TV, for example, decision would likely be for color.

"Capri" will roll in mid-September and "Hercules" probably late October, contingent on how soon title role is filled. Incidentally, beefcake champ Steve Reeves (theatrical "Hercules") is out of consideration because of film commitments in Italy.

John Calley, Filmways v.p., will produce both projects. Bernice Giler is scripting "Capri" and Herb Meadows is dittoing "Hercules."

There's no intent at this time to syndicate either or both shows if a web sale falls. In that case, theatrical playoffs are expected to at least recoup investments.

Scots Yen Golf Segs

Glasgow, Aug. 1. Golfing interests so catch the imagination of Scots that U.S. programs with the golfing flavor attain top ratings here.

"World Championship Golf," which has just ended a run, was watched by a record number of viewers. Now Scot commercial tv is featuring "Celebrity Golf," in which Sam Snead plays against show biz celebrities.

Interest in the golfing game has been hyped as a result of the series. Clubs report record number of members.

Hollywood, Aug. 1. "Good shows create their own trends." On this realistic note, Robert Weitman, veepee in charge of production at MGM-TV, is planning ahead to the 1962-'63 season with a diversification of subjects that will rely not on what storms the rating heights next season but his fortuity in getting the people he wants to implement the properties he had acquired.

The fact that Paul Monash's "Cain's 100" may duplicate the success of his high rater, the Emmy-winning "Untouchables," would not necessarily mean that Weitman will follow it up with another of the same stripe. "Only if its standard of quality is high and its acceptance at the home sets conducive to a high Nielsen standing will the stencil be stamped," said Weitman.

"It's easy enough to duplicate a success as judged by the size of audience but even such trends are not fool-proof and have a way of wearing thin," reasoned Weitman. "Given good properties and the talent to carry them along, the end result is inevitable. He proved this with the sale of two MGM-TV properties ("Dr. Kildare" and "Father of the Bride") which failed to create sponsor interest until Weitman brought in new people and ordered fresh treatments.

On Weitman's schedule for the season after next are stories that can't be called a copy of what will be networked next fall. Joseph Pasternak will make his debut as a tv producer with "Fairest Lady of All" (Status of Liberty), a series on immigrants who became famous, being scripted by E. Jack Neuman; "Roanba Harbor," half-hour situation comedy for Russell Nyre being scripted by Jameson Brewer; one-hour dramatic series, "333 Montgomery"; "Woman of the Year" from the MGM picture of the same name; one-hour "Washington Correspondent"; Agatha Christie's "Hercule Poirot," and "Sabina's Beauty Salon," being prepared by Joe Stein.

Whichever trend may be developing after the first few months of next season, as with last season's "Flintstones," won't have an effect on Weitman's selection of properties. He has already mapped his schedule, which at any other studio would be called a full load, and he doesn't intend to change it even if the bandwagon is rolling the other way.

Big Latino Spread For NBC Int'l Div.

The Latin American star of NBC International is on the rise. NBC International, which sells U.S.-made telefilm series abroad, has been dealing in South and Central America for about three years and until now with seemingly little success, but now, in Mexico alone, it has sales worth at least \$300,000 to the company.

NBC now has more films placed in Mexico, which is Latin America's biggest tv market than any of its U.S. sales rivals. NBC now has nine half-hour programs on the three Mexican tv channels, accounting for 14.7% of the U.S. programming for the market. This is opposed to the 3.9% share it had just last November.

Besides being top syndie house in Mexico, NBC International has sold all 15 of its available series in Argentina, Peru and Venezuela. Matching NBC's nine series in Mexico is Screen Gems with nine. Ziv and ITC each have six sold there and are thus tied for second position. TV Interamericana and William Morris, in third, each have three half-hour apiece. MCA and Magnam each have a half hour apiece. United States programming plays a relatively minor role in overall Mexican tv programming, for a total of 14% of all Mexico's transmissions.



Tracy Sugarman

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A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
Motion Pictures—"Gigot", starring Jackie Gleason, now shooting in Paris...
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Literary Properties—"Romancero" by Jacques Deval...
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NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
BEVERLY HILLS: 232 So. Reeves Drive GRanite 6-1564

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

DO-IT-YOURSELF REPPERIES

TAM's Top 20 in Britain (Week Ending July 23)

	Homes Viewing (000's)
Harpers West One—ATV	6143
No Hiding Place—AB	6034
Coronation Street (Mon)—GRANADA	5485
Three Live Wives—AR	5397
Delfont's Sunday Show—ATV	5266
Emergency—Ward 10 (Tues)—ATV	5159
Boyd QC—AR	5049
Coronation Street (Wed)—GRANADA	4871
Emergency—Ward 10 (Fri)—ATV	4837
The Younger Generation—GRANADA	4837
Drama '61—ATV	4498
Professional Boxing—AR	4429
Summersong—AR	4278
The Avengers—ABC	4218
Abracadabra—AR	4131
Wagon Train—AR	4063
Twenty Questions—AR	4059
Family Solicitor—GRANADA	4040
Calling Dickie Valentine—ATV	3949
Play of the Week—ATV	3620

Revlon's Got Other Ideas, Calls It Quits on Belafonte TV Specials

Revlon and Harry Belafonte dusted each other off this week, as both parties agreed to cut short their three-year contract for television specials after one year and one show.

Revlon said that it wanted to discontinue special programs in favor of regular tv-network sponsorships. (Sponsor has alternate-week arrangements at CBS-TV for two programs, Ed Sullivan and "Checkmate"). Belafonte himself is known to have been unhappy in some small measure with his deal, which called for three new hours and three repeats over the three-year tenure of the contract.

Belafonte was signed to the agreement after doing one special for Revlon in 1959. Under the arrangement, he produced "N.Y., 19" in November of 1960. He was to do his second contract stanza on CBS-TV last April, but the singer and Charles Revson, head of Revlon, couldn't agree on a format and hence decided to delay the second telecast until this coming fall, but the aborted contract also ended disputed plans for the second performance.

In getting Belafonte to let him out of the remainder of the contract (two first runs and three repeats), Revlon is understood to have paid the performer a handsome settlement. First runs of the Belafonte shows were supposed to come in at about \$100,000, and there were considerations, naturally, to be made for repeats.

About eight months ago, Revlon came to CBS and asked the network to buy up the Belafonte contract, because the sponsor wanted to alter its advertising schedule and didn't want further tv specials, but the network did not accept the proposition. Had it not been for Belafonte's later change of heart, there probably still would have been a continuation of the Revlon pact.

McLendon's WGES \$2,000,000 Buy

Chicago, Aug. 1. Gordon McLendon is purchasing WGES, top Negro station in this market, for \$2,000,000 from John A. Dyer, who has operated the 5-kilowatt for 36 years. McLendon will put up WAKY, Louisville, for sale in order to make room for WGES under group ownership quota.

It's assumed McLendon, if granted FCC approval, will continue to operate it as a Negro-appeal station, since it's been billing around \$1,000,000 annually on that basis. Chi metropolitan has a Negro population of nearly 1,000,000, which makes the race segment alone about as large as the Milwaukee market. At least five other stations here have been programming for the Negro, and WGES spokesman said that WLS, with its new rock 'n' roll format, has also begun to make inroads.

WOR-TV's Expanded Sked

RKO General New York indie WOR-TV will expand its program schedule by 12 hours a week in the fall.

Effective Sept. 18, station will sign on at 8:48 a.m. instead of the current 10:45, and on Saturdays the broadcast day will begin at 9:18 a.m., Sundays at 9 a.m.

With program plans yet to be announced, a WOR spokesman says the increase will provide for several new discussion and educational shows.

Mex TV Moves To Diversify Shows

Mexico City. As American television networks initiate self-censorship, cleaning up shows dedicated to gunplay and brutality, Mexico is also moving for a gradual replacement of oaters, crime series, etc., with more diversified programming.

Emilio Azcarraga Jr., in announcing a broad program revision policy for Telesistema Mexicano, said that more European and foreign product will be seen by home-screens in the near future. Recent trips to Japan and European points have been successful in lining up material suitable for Mexican audiences.

But the long range goal is to give widest preferences to made-in-Mexico series, on national themes and using local talent. Azcarraga admitted that cost factor is a major problem, but that Telesistema is disposed to make any "justified" investments to improve programming.

There will not be a total overthrow of American-made shows, with these having a place in the Mexican tv programming picture, Azcarraga indicated. However the days when American series, documentaries and other material dominated the Mexican tv scene appear to be fading.

Mexican-made product by independent producers cannot compare professionally and technically with American episodic. Juan Duran y Casahonda, Telesistema public relations chief, who scored the poor quality of Mexican made episodic recently, also added charge that tv soap operas, Mexican style, are not very good family fare either stressing as they do amorous deceptions, adultery, etc. He said that these do more damage to morals of youth than an entire slew of oaters, gangster and crime episodics coming from the U.S.

STATION GROUPS GO IT ON OWN

By BILL GREELEY

The recent big swing of station groups to self representation has been the major event of the rep year, and, primarily for the giant repperies, it has been a tough economic rap.

Feeling among reps is that there's more to come, with indications that RKO General, Metropolitan, and in radio, the Don Lee Network, will some time in the future be setting up their own national sales wings.

While some industryites feel that it's a movement that will end when the major-market station groups have defected from their independent rep affiliations, there's really no substantial evidence that a secondary-market group—or, for that matter, a group of secondary market groups—couldn't successfully make the split.

Westinghouse started it all with the setting up of Television Advertising Representatives to handle its big city chain. Major indie Peters, Griffin, Woodward was handling the WBC stations for a reported six to 6½% commission, but the loss of the group cost them probably more than \$10,000,000 in commissionable billings.

And TVAR has now moved in a direction that means an even greater gouge out of the indie coffers, especially if it develops into a trend, with other group repperies. The WBC subsid pitched and won three of the stations formerly handled by CBS Spot Sales, but cut loose by government edict that network spot sales branches could handle only oaters. Stations signed with TVAR outside Westinghouse are WTOP-TV, Washington, WBTV Charlotte and WIXT, Jacksonville.

Word is that Storer, which this spring opened its own rep offices, is likely to follow the TVAR line in outside solicitation. The Storer move hit the giant Katz repperly hard, with a multi-million commissionable billings loss, again figuring the rep firm's take at under 10% of the gross.

Katz, however, has managed to fill in the gap, grabbing off three of the web-repped stations that were pitched by virtually all major reps: WAVE, Louisville; KSD, St. Louis; and WRGD, Schenectady. Katz also recently picked up two median New England stations.

Katz was hit again, via loss of one station, by the most recent group move, the setting up of ABC-TV National Station Sales to handle the network's o&o's. Katz lost KABC-TV, Los Angeles, in the switch, but another giant, Blair, took the brunt, having handled WABC-TV, New York; WBKB, Chicago; WKYZ, Detroit; and KGO-TV, San Francisco. The loss, of course, again means multi-millions in commissions, and at the same time knocks a top rep firm out of four very important markets.

Corinthian's modus operandi was to put its five tv outlets with a single firm, H-R Representatives, but H-R was reportedly required to trim its list in order to take on the group. H-R stands to lose heavily when and if RKO General (which has already expressed interest in its own rep shop) makes a move. Repperly now handles WOR-TV, New York; WNAC-TV, Boston; KJH-TV, Los Angeles; and WBBQ-TV, Memphis. Only other RKO tv station, CKLW-TV, Detroit-Windsor, is handled by Adam Young Television.

The chain moves have given all independent reps, something to think about in the present or future handling of groups. A break-down shows that Petry, Katz and Blair have the lion's share of various groups in the shop, running to about a half a dozen each. But, for the record, here are the important elements in the rep-chain picture: Triangle is handled exclusively by Blair; Transcontinent by Petry, all (Continued on page 80)

Craven Takes Dim View of Global TV; Puts Cost at 12G Per Minute

Washington, July 1.

Commissioner T. A. M. Craven of the Federal Communications Commission believes instantaneous global television may "never" be economically practical.

4 Timex Specials

U.S. Time Corp., via Warwick & Legler, will bankroll four hour variety specials on ABC-TV with the first show slated for Wednesday, Oct. 25, 10 to 11 p.m.

Quartet of specials will be in addition to the company's participation in the "Steve Allen Show," and half bankrolling of two Bing Crosby outings. October preem will be followed by specials on Nov. 30, April 6, and May 6, all from 10 to 11 p.m. Program details will be announced later.

This dim view highlighted the week-long hearings by the House Commerce Committee on the feasibility of a space satellites communications system.

"It will be possible technically as early as next year," Craven told the committee, "but its outrageous cost will make it useless economically indefinitely."

He said costs of such telecasts would run to \$12,000 a minute, and "hardly any story" would merit such costs, "unless it was something like the death of a Pope."

Craven said the technical problems would be licked as soon as enough satellites are orbited. "But a difference in time zones would make it cheaper to put film or tape recordings on super-fast jets we will have soon," he said.

And after Craven's testimony the Federal space agency announced it will launch two, and perhaps four, communications satellites next year for American Telephone and Telegraph Co.

AT&T will build the satellites at its own expense and will reimburse the NASA space agency for launching and tracking costs.

AT&T's agreement with the space agency requires the company to make available all information developed by the experiments.

The agreement also gives the space agency the right to all inventions made by the company on a royalty-free basis and the right to issue royalty-free licenses for their use by others.

AT&T also figured prominently in the hearings. Antitrust Chief Lee Loevinger said "a serious antitrust question" was evident because AT&T owns "almost 85%" of the communications facilities.

And AT&T is one of nine international communications carriers charged by FCC to formulate a commercially operable satellite system.

The carriers on the committee are: American Cable and Radio Corp.; AT&T; Hawaiian Telephone Co.; Press Wireless Inc.; Radio Corporation of Puerto Rico, RCA Communications Inc.; South Porto Rico Sugar Co.; Tropical Radio Telegraph Co.; United States-Liberia Radio Corp.; and the Western Union Telegraph Co.

The Commission gave the committee until Oct. 13 to report its plans to speed the space communication efforts.

Loevinger, Justice Dept. as, ant attorney general, said this (Continued on page 80)

Mull a Regional British TV Web

London, Aug. 1.

Four regional commercial tv stations here—Anglia-TV, Southern-TV, TWW and Scottish-TV—have decided to have another shot at establishing a regional network through interchange of programs. This time the plan is for each member-station to produce three, 30-minute dramas which will be screened by the others. Previously, the stations tried swapping programs which they had produced specifically for their own—often highly-individual—audiences but this didn't work out so well.

Current plan is a much more serious and logical approach to the idea of an inter-regional web whereby high production costs can be quartered (pro rata) and programming be suitable for all regions. Decision to go ahead was taken at the "Chairmen's Lunch," a regular, though unpublished, function which is patronized by regional station toppers.

Anglia-TV, which, it is understood, is the prime mover of the scheme, estimates it will spend at least \$6,000 on each drama. And, as with the other member-stations, it is looking for material for this experiment which, it is hoped, will get prime time slotting. First of the 12 dramas is expected to be on the air by September. It will run weekly on a rotation basis.

RENEWAL ON WILD RESTRICTED TO YEAR

Washington, Aug. 1.

Federal Communications Commission has rapped knuckles of Noble Broadcasting Corp. with a license renewal limited to one year for station WILD in Boston.

FCC withheld the normal three-year renewal, citing three main reasons: outstanding Federal tax liens for nonpayment of employer withholding taxes, a questioned financial condition, and past payola allegations.

The commission at the same time denied a petition by Boston Local 9 of the American Federation of Musicians, AFL-CIO, which wanted the WILD license renewal to be designated for a hearing. The musicians had complained the station failed to originate and broadcast live music.

WOR's Army Grid

WOR Radio will carry the home and away Army football games for the fourth straight year this fall with the opener against Richmond 'C' at West Point scheduled for Sept. 23.

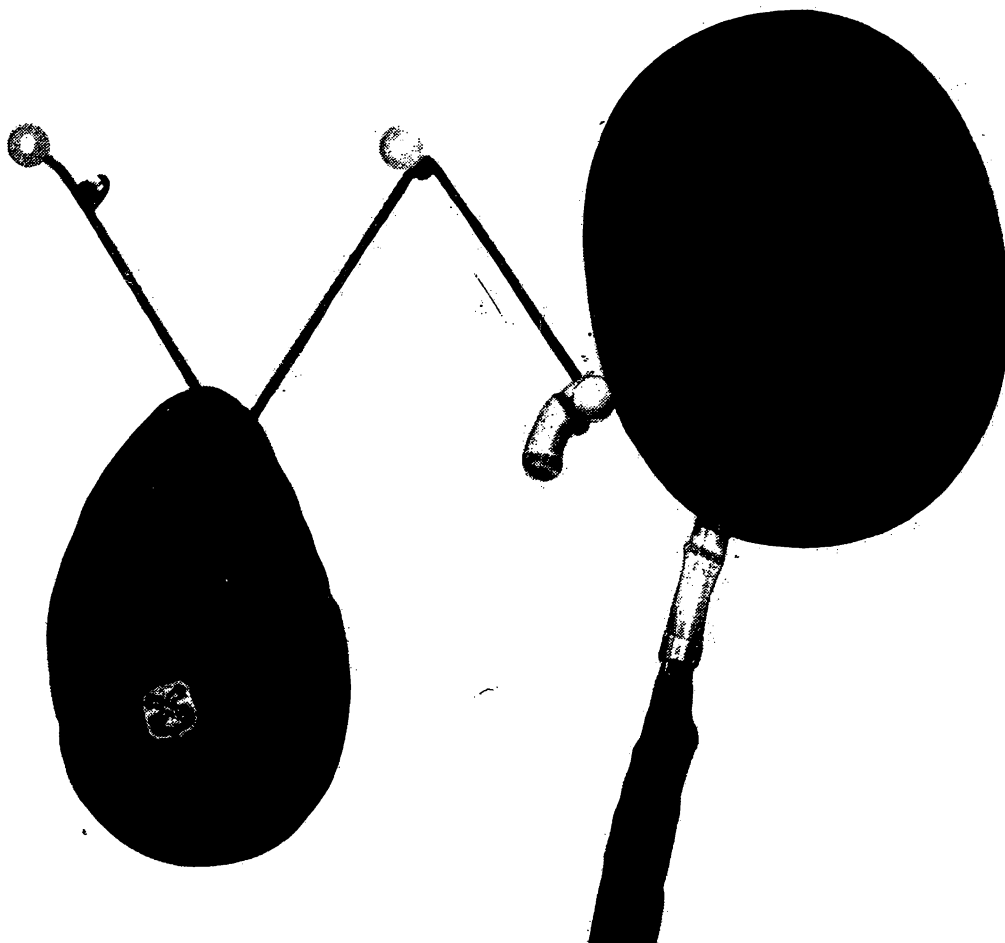
Play-by-play will be handled again by Stan Lomax and Les Smith. Via cooperation of West Point officials, microphones will be set up all around the playing field to take advantage of the Cadet cheering section and 120-piece Army band.

Cooperstein Gets Full Severance

Arbitration award of \$1,300 in full severance pay was won by Ed Cooperstein, former producer-director at WNIA-TV, Newark-N.J. Cooperstein had been discharged suddenly by the station last March after he had attended a meeting called by New Jersey Governor Moore aimed at retaining Channel 13 as a Jersey outlet.

Arbitration decision was rendered by professor Emanuel Stein of New York City. Prof. Stein told the arbitrator of duplicity and conflict of interest are not valid station excuses used to non-contrast clause regarding liability in arbitration and the severance award as ground for the decision. Arbitration ruling though, held that the company National Television Associates has offered no proof of its assertion, depending on allegations.

Cooperstein had been employed 10 years by the station at the time of his dismissal. Directors Guild of America was the other party in the dispute.



HATS OFF Dad's back. The kids are back. Homework's done. Mum's got her feet up (at last). It's telly time—family time. Time for London to sit back and relax. Time when 9,000,000 Londoners are looking in at Associated-Rediffusion. We're a real friend to 2,831,000 London families: part of home life in the most important-market-of-all in Britain. This is the friendly atmosphere your sales doctor orders. Hats off again; to the advertisers who prove television advertising a success!



ASSOCIATED-REDIFFUSION

TELEVISION HOUSE KINGSWAY · LONDON WC2

London's Television

Monday to Friday

Foreign TV Reviews

ERNEST HEMINGWAY
With Robert Shaw, Cyril Connolly, Borman Gary, Noni Jahavu, Alberto Moravia, Julian Moynihan, Anthony Powell, Raja Rao, Simon Raven, Stephen Spender, Archibald McLish.
30 Mins., Sun. 10.20 p.m.
BBC-TV, from London.

Despite a shortage of filmed material, this tribute to Hemingway made an effective and moving survey of the man's literary and personal stature. Actor-author Robert Shaw as the link-man and preserver just the right balance of respect for the truth, as well as for the reputation. He gave the half-hour a memorable close with a reading of Hemingway's credo from "Death in the Afternoon."

A bunch of literary bigwigs built up the portrait, after Hemingway's voice was heard over the soundtrack of the Spanish Civil War documentary, "The Spanish Earth." It was generally agreed with Italian novelist Alberto Moravia that his most lasting work was to be found in the short stories and in the novel "A Farewell to Arms." Some claimed that "The Old Man and the Sea" was a phony, though Archibald McLish seemed to dispute it. Cyril Connolly spoke of Hemingway's dedication to action, and poet Stephen Spender referred to his reluctance to indulge in literary talk, as somehow unmanly. African writer Noni Jahavu said that he had the old idea of a native as a kind of glorious savage, and many indicated that he had little gift for portraying women.

As indicated, Hemingway's faults weren't glossed over. But they threw into relief his real genius, for flexing the American language into a muscular means of expression, for voicing the unbidden dreams of the laconic man. And the childish side of his bull-fighting fan-worship was hinted by an Oxford undergraduate.

The program was ably compiled by Stephen Hearst, and was a fitting memorial to a man who loved truth. *Otta.*

ESTHER
With Clifford Evans, William Devlin, Margaret Whiting, David Spenser, Brinley Jenkins, Walter Brown, Molly Kenny
Producers: Emyr Humphreys, Christian Simpson
Writer: Saunders Lewis
75 Mins., Mon., 9:10 p.m.
BBC-TV, from Cardiff

This was a first-rate dramatic outing in the unlikely territory of the Old Testament. Saunders Lewis, a Welsh scribe who writes in his own language, has already proved his imaginative resources in a couple of tv dramas. His strength is to take a historic, or mythical, situation and invest it with up-to-the-minute significance. The story of the Jewish Esther, married to the Persian King Assuerus, who saved her people from extermination, has obvious modern undertones, and Lewis detailed it in vigorous language and a structure that gradually grew tighter as the climax approached.

Esther (Margaret Whiting) was conceived with considerable subtlety. When the Chief Minister, Haman (William Devlin) persuaded Assuerus to proclaim death for all Jews in his kingdom, Esther was persuaded by Mordecai, a Jew (William Devlin) to intercede for her people. At first, she rebelled, for Assuerus didn't know she was Jewish and she was doubtful of her power over him; he had stayed away from her bed for a month. A question of dignity and integrity was involved. Should she humble herself in weak abasement to achieve, her end? Haman's hatred for the Jews was partly personal—his forebears had been killed by them. Esther managed to prove that it was also against Assuerus' interests, for his life had previously been saved by Mordecai, who had warned him of a murderous attempt.

When Assuerus learned of this, he honored Mordecai. Haman, realizing that he was on the losing side, pleaded with Esther for his own life. But she wouldn't save him from her husband's anger. Lewis added an intriguing twist. Esther had to confer her own Jewishness and associate herself with her own people, even though this might put her life in peril

unnecessarily. For her object was achieved without it.

The acting measured up to the passion of the script. William Devlin was superbly wily as the politico with an axe to grind, and Clifford Evans imposing as the proud, unbending Mordecai. Margaret Whiting moved as Esther, although she missed out on the full power of her set speeches. Walter Brown was fine as Assuerus, and Alan Taylor's sets were formidable and striking. Producers Emyr Humphreys and Christian Simpson achieved a mounting tension which gripped throughout. The camera work was superb, and they achieved a classic simplicity by concentrating the eye on the central characters.

The terse and sinewy prose of Saunders Lewis was well translated from the Welsh by Elwyn Jones, and the whole thing made one of the most haunting and important dramas to be seen on local tv screens this season. *Otta.*

SOME OF THOSE DAYS
With Bill Bellman, Lorraine McAllister, Barney Potts, Thora Anders, Pat Morgan, Lance Harrison orch, others
Producer: Neil Sutherland
30 Mins., Sun. (23), 7:30 p.m.
CBC, from Vancouver

"It Ain't Gonna Rain No More" is title of this seg—covering 1922-'25—of CBC's lively hot-weather nostalgia-fest. It's a lulu and, with scarcely anything specifically Canadian outside production and cast, could go anywhere people like to lie back and relive the dear dead days.

Show has a good pair of clowns—Barney Potts and Donald Brown—who, among other things, do remarkable recap of the dogcatcher bit from Moran & Mack's Columbia disk smash series "Two Black Crooks." (Not, of course, in black-face, proving that the old material is intrinsically good.) Also four warbling dolls—three blondes and a brunet—not identified except in credits. One of them, platinum Lorraine McAllister, w.k. on network tv, does "How Come You Do Me" and "Gotta See Mama Every Night" up blue.

Other oldies include "Last Night on the Back Porch," "Don't Bring Lulu," "Barney Google," "June Night," and "Sleepy Time Gal" (with "8 o'clock" changed to "9 o'clock"—Presumably DST). That one was given a standout performance by tall, handsome Pat Morgan in a Harry Richman getup and with all kinds of dash and charm. He's a nightclub vet in Canada and western U. S. Other gal singers, all dripping zip and s.k., are Thora Anders, Betty Halker and Pat Walker.

Interspersing the songs and dances are stills of showbiz and world events covering the tune years—exceedingly well selected and covered aptly by Bill Bellman's easy gab. They range from a Polish cartoon of Germany's Stresemann pitching for world peace to an \$8,500 for chassis only) Isotta-Fraschini to young sideburned Ramon Navarro of the old "Ben Hur."

Lance Harrison's orch gives lively backing (and appears in a neat impersonation of the old Paul Whiteman band) and Neil Sutherland's direction is full of bounce. Half-hour passed like 10 minutes to an oldster. *Gord.*

DIE PERSER
(The Persians)
With Elisabeth Flickenschildt, Friedrich Domin, Thomas Holtzmann, Wolfgang Buettner, Rolf Boysen, Holger Kuepich, others.
Producer: SFB
Director: Hans Lietzau
100 Mins., Thurs., 8:20 p.m.
W-German TV, from Berlin (film)

Another artistically outstanding presentation of SFB (Station Free Berlin). After "Medea" and "Women of Troy," it's the third piece of the Greek antiquity that Matthias Braun, a clever man in this particular field, has adapted for video. Aischylos' "Persians" was a memorable stage success of Berlin's past theatre seasons—this tv offering emerged as a similar success, chiefly thanks to the outstanding direction of Hans Lietzau. He was helped by a competent cast that included such excellent and always dependable German

(Continued on page 58)

SECOND CUP
With Terry Flettrich, Bob Nelson, Ed Planer and Dr. Joyce Brothers
Producer-writer: Al Shea
Director: Johnny Domec
30 Mins., Mon.-thru-Fri., 9 a.m.
WDSU-TV, New Orleans.

Smoothly cohosed and reined by attractive Terry Flettrich and genial Bob Nelson, "Second Cup" got underway to a good start Friday (28). Half-hour stanza, built around format that integrates celebrity and other guest interviews, news, advice by a psychologist and filmed tours of high points of interest around town, was marked by an easy, informal atmosphere.

Setting of the five-a-week stanza is the rooftop of the elegant new Royal Orleans hotel. Looking out over the city, "Second Cup" provides a panoramic backdrop unique in tv—the Mississippi River, rooftops of the historic French Quarter and the city's skyline.

The camera moved easily from sundry participants to bring about a friendly bond between viewers and those on the screen.

Producer has come up with a neat idea which, besides selling products of various sponsors, should also promote patronage for plush hostelry and attract tourist trade for the city.

Mrs. Flettrich and Nelson form a talented team and contribute much to the fast-moving, free-wheeling 30-minute of entertainment and information.

One of the most outstanding features is "Consult Dr. Brothers," featuring Joyce Brothers, psychologist and educator, who offers exceedingly frank advice on a wide range of adult problems.

Newsman Ed Planer presents a lively capsule summary of the headlines at a crisp pace, and the various commercial plugs are invested with believable sincerity.

Shows title refers to that part of morning when homemakers pause to relax with a second cup of coffee.

Johnny Domec's deft direction runs the informal affair without a hitch. Camera work is top-rate. *Luz.*

THE INVISIBLE CITY
With Eddie Albert, narrator; others
Producer: Warren Wallace
Associate Producer: Gordon Hyatt
Writer: Wallace
60 Mins., Thurs. (27), 9 p.m.
F. M. SHAEFER BREWING
WCBS-TV, N.Y.

A happy show, about happy people with happy problems was the WCBS-TV documentary on New York City. The hour vid-valentine, telecast Thursday 27; night at 9 p.m., didn't prove out to be the most happy show, though.

For one, the teleumentary was bogged down with purple prose. Abounding were such phrases as a park must contain the substance of discovery, or life is a song of balloons that reach glittering to the sky. For another, it took too long before the viewer was really hooked.

There was a good idea behind the show and there were moments of rich humor and of life rendered with insight. The concept was that New York, like most any other city, really represents the individual lives of its citizens. For that reason, it's an "invisible city," for who can extract the composite picture of all the city's inhabitants.

Working with that premise, it's a pity that producer-reporter-writer Warren Wallace didn't follow through to a greater extent. Some of the tontypes of New York people he captured on the screens were gems. They proved far more poetic than the pretty prose. Additional portraits, covering a wider slice of the city, would have lent more color and dimensions to the show. It also might have allowed for less labored pacing.

Idea, too, of having a happiness hour on the city of New York also was of merit. New York, of late, has rendered an image of corruption, violence and trouble. That the city has other facets to its personality has all been forgotten by many inside and outside the metropolis.

Eddie Albert narrated competently and weaved in and out of the film with an affectionate smile. Producer Wallace, who also did the interviewing, has a laconic style reminiscent of "Dragnet" staccato dialog. The background musical score, composed by Ezra Laderman, and rendered by the CBS Chamber Orchestra, was a lilting assist. *Horo.*

Tele Follow-Up Comment

Camera Three
Swing, pop and progressive jazz and the bump-and-grind chicks have come and gone on 52nd St. while the traditional New Orleans music of Wilbur de Paris has gone on and on in an interminable nightly stand at Ryan's. It was highly fitting that this authentic staple should make the first half-hour of a three-part summer musical series for WCBS-TV and the N.Y. State Education Department's "Camera Three" Sunday (30) on the CBS network.

De Paris has been playing Dixie for 54 years; he started in carnie bands in 1907; and he directs his group of six sidemen with dedication to the genuine. Following a brief introduction by show host James MacAndrew, de Paris took over encee chores, handling them with a guileless modesty that was remarkable for the medium.

The band was the show's feature, but de Paris brought in four dancers and the Townsman Quartet to demonstrate jazz in lyric and dance. The dancers performed a very early jazz dance, "Walkin' the Dog," and "Charleston." The male quartet did a blues chant, "Blues In Gee," and a jazz arrangement of the hymn, "Closer Walk With Thee," with a few bars as written. Straight instrumentals included "Bouquets" and "Mardi Gras Rag," which speak for themselves in an indication of the tradition in the de Paris book.

John Desmond's direction didn't stray for special effects, letting the show stand on its rhythmic and melodic projection, which was as it should have been.

After a classical outing next week, "Camera Three" will wind the three-part series with jazz pianist-vocalist Nina Simone. *Bill.*

U.S. Steel Hour
That truth and honesty are principles well worth defending

was spelled out emphatically Wed. (26) on CBS-TV's United States Steel Hour. But the theme of "Double-Edged Sword," admirable as it may be, failed to translate itself into stirring drama.

Adapted by Sidney Carroll from a play by John Manship White, the hour-long production was a creaky vehicle that was oiled only by fine performances from Leo G. Carroll and Cathleen Nesbitt. Carroll portrayed a retired British army officer faced with the problem of swearing to a falsehood in order to receive a generous bequest from his brother's will.

Miss Nesbitt had the role of Carroll's sister-in-law. She, too, would have benefitted handsomely from the will had her brother signed a necessary document. But her tradition and breeding prevailed over greed when a question of truth and honesty became involved. Less loyal to principle were attorney Lloyd Bochner who was handling the will details and Sarah Marshall the army officer's niece.

Before virtue triumphed at the finale, Bochner was suitably exposed as a cad while Miss Marshall was received as somewhat weak of character when money and a possible husband loomed as important prospects. Bochner's performance appeared a bit too pat and mechanical. Miss Marshall was adequate. Competent support was provided by Anthony Kemble Cooper and Walton Butterfield among others.

Tom Donovan's direction drew few sharp dramatic values out of "Sword." However, the physical values of this George Kondolf production for The Theatre Guild helped give authentic touches which evaded the script.

Plugs for U.S. Steel again stressed the convenience of soft-drinks in steel cans. Chemicals from coal proved an interesting "message" from the sponsor via its use of cartoons. *Gibb.*

THE NEWBURGH DILEMMA
With Robert Schakne, others
Producer: Gordon Hyatt
Director: Robert Calabria
30 Mins., Thurs. (27), 10.30 p.m.
WCBS-TV, N.Y. (film)

There probably hasn't been a more vivid, incisive account anywhere of the situation in Newburgh, N.Y., than this one. It Thursday 27 by WCBS-TV, the CBS flag in N.Y. City, their public affairs program, a series of reasonably good film footage (one editing and post-production) and the here, responsible for the industrial park of the city, was Robert Schakne.

Schakne seemed to have never-performed in reality. He had that married somewhat his part as the program's narrator, and the narration itself. He had it evidently was a local resident. As the program's reporter he was a wonderland. In fact, as strength and importance in the industrial leg work he did in a past, but the facts to study what someone has called "Newburgh's dilemma" to him. "Amateur" reporters seem by comparison, but following the 13 controversial points developed by that city to better its welfare lead.

Schakne, who has not been used too much by WCBS-TV, was asked to make every question count that he asked of the corporation and opponents of the Newburgh welfare plan. The equal of some of the business world's best, as awful. So that he would be accused of bias it almost seems that Schakne went out of his way to find a verbal bumbler to be the other side of the coin. Still and all, the points for both sides, such as they were, were made clearly and so that there was no question as to what each participant in the program meant.

"The Newburgh Dilemma," marked Gordon Hyatt's maiden voyage as a producer of public affairs for WCBS-TV. He has been an associate producer only, but one would never have guessed from this strong program that Hyatt had anything less than years of experience in making "actuality" films. *Art.*

SUPERIOR SEX
With George M.urray, Alan Lund, Royce Frith, Larry Mann, Susan Fletcher, Corinne Conley, Zoe Caldwell, Blanche Lund; moderator, Elwy Yost
Producer: Drew Crossan
Writer: Paul Wayne, Richard Estilée

30 Mins., Wed., 10 p.m.
CANADIAN INDUSTRIES LTD.; STERLING DRUGS
CBC-TV, from Toronto (tape)

With its weekly 30 mins. potentialities a bore plus the intricacy of its scoring system and rules only exceeded by the joint uncertainty of tv viewers and panel members, "The Superior Sex" is a dud. Coupled with this is the presence of eight panelists—four men listed above and four women below—who must manipulate electric gadget, which entitles them to answer first, a state of awe which suffices the panel as well as such tv viewers who don't turn that dial.

Added to this, the moderator of the act is Elwy Yost a Toronto high school teacher, whose classroom tactics do no help to the program in their excitable wastefulness, plus the time-consuming introductions of the eight panelists at whom the questions are subsequently addressed. "The Superior Sex" series is a 12 weeks' summer replacement going to 39 trans-Canada tv stations of the Canadian Broadcasting Corp and is the only summer quiz show carried by the CBC network.

With the gals' team named as the winners by 10 points in the overstaffed — or — staffed — panel, pro and con answers were finally and patently arrived at in the trademarked numbers made famous as "Some of These Days." (Sophie Tucker's "Your Time is My Time, Baby, Vallerie; "When My Baby Smiles at Me"; Ted Lewis, "When the Moon Comes Over the Mountain, Kate Smith; "My Man" Fanny Brice).

Ricky Hyslop's "Cliché of eight men bridged the musical gap in a sprightly manner but were never seen on-camera; the panel showing woeful lack of knowledge of show biz, together with inexperience of knowing the pun's line in the literary category. *McSney.*

Boys and Girls
 READ THE LISTING AND REMEMBER THE RULES

FOR YOUR PROTECTION, REMEMBER TO:

- Never meet girls from strangers
- Never meet boys from strangers
- Never ride alone by carpool
- Never get into cars alone
- Never get into homes alone
- Never get into basements

In cooperation with the Federal Bureau of Investigation.

WNEW RADIO

**HAVE THE RUSSIANS
 MADE MONKEYS OF US IN
 THE RACE FOR SPACE?**

WNEW

Eichmann is innocent,

WNEW

**This Memorial Day,
 100 people
 will kill themselves
 honoring the dead.**

WNEW RADIO

"Safety is my middle name"

Harry S. Truman

WNEW RADIO

"Somebody's been eating our schools"
 says Reid Collins of WNEW radio

WNEW RADIO

I thought all you heard on radio was music?

Better start listening, and think again. You hear terrific things on WNEW. (After all, ratings don't make a station #1; programs do.) In the past three months, WNEW (which happens to be #1 in ratings) broadcast the following exclusively in its listening area. 1. In cooperation with the FBI, warnings to children about strangers. 2. Martin Caidin, prize-winning aerospace journalist, began broadcasting the first regular radio coverage of our space effort. 3. From Israel, coverage of the Eichmann trial by Telford Taylor, the Nürnberg trial chief prosecutor. 4. Safe driving promotion, for which we received the Alfred P. Sloan Award. 5. Safe walking promotion, advice from Harry S. Truman. 6. Our own Reid Collins, probing comment on our schools.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study of the top ten syndicated shows in the same particular market. This week six different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting complete programming in the particular slot, etc., is furnished. Reason for detailing an exact nature of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U. S.

(*ARB's April-May 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

LOS ANGELES

STATIONS: KNXT, KRCA, KTLA, KABC, KHJ, KTTV, KCOP. *SURVEY DATES: APRIL 19 - MAY 16, 1961

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION				
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Gunsmoke (Sat. 10:00-10:30)	KNXT	37	1.	Lock-Up (Sat. 7:00)	KNXT	Ziv-UA	18	36	Fight	KABC	15
2.	Untouchables (Thurs. 9:30-10:30)	KABC	36	2.	Yogi Bear (Thurs. 7:00)	KTTV	Screen Gems	16	30	Death Valley Days	KRCA	13
3.	My Three Sons (Thurs. 9:00-9:30)	KABC	33	3.	Death Valley Days (Thurs. 7:00)	KRCA	U.S. Borax	13	25	Yogi Bear	KTTV	16
4.	Perry Mason (Sat. 7:30-8:30)	KNXT	31	3.	Huckleberry Hound (Tues. 7:00)	KTTV	Screen Gems	13	28	Sea Hunt	KNXT	13
4.	77 Sunset Strip (Fri. 9:00-10:00)	KABC	31	3.	Sea Hunt (Tues. 7:00)	KNXT	Ziv-UA	13	28	Huckleberry Hound	KTTV	13
4.	Wagon Train (Wed. 7:30-8:30)	KRCA	31	3.	Quick Draw McGraw (Mon. 7:00)	KTTV	Screen Gems	13	28	Dangerous Robin	KNXT	9
5.	Flintstones (Fri. 8:30-9:00)	KABC	28	4.	Mr. Ed (Fri. 7:00)	KRCA	MCA	12	29	Manhunt	KRCA	9
5.	Real McCoys (Thurs. 8:30-9:00)	KABC	28	5.	Blue Angels (Thurs. 7:30)	KTTV	CNP	11	20	Tombstone Territory	KABC	8
6.	Bonanza (Sat. 7:30-8:30)	KRCA	27	5.	Rescue 8 (Tues. 7:30)	KTTV	Screen Gems	11	20	Outlaws	KRCA	13
6.	Jack Benny (Sun. 9:30-10:00)	KNXT	27	6.	Heckle & Jeckle (Wed. 7:00)	KTTV	CBS	10	24	Laramie	KRCA	13
6.	Have Gun, Will Travel (Sat. 9:30-10)	KNXT	27							Interpol	KRCA	7

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. *SURVEY DATES: APRIL 19 - MAY 16, 1961

1.	Gunsmoke (Sat. 9:00-9:30)	WBBM	36	1.	Trackdown (Sat. 9:30)	WBBM	CBS	25	47	Fight; Spare	WBKB	12
2.	Untouchables (Thurs. 8:30-9:30)	WBKB	34	2.	Lock-Up (Thurs. 9:30)	WNBQ	Ziv-UA	18	32	Kovaks; Silents; Closeup	WBKB	17
3.	Candid Camera (Sun. 9:00-9:30)	WBBM	32	3.	Mr. Ed (Wed. 9:30)	WNBQ	MCA	16	25	Naked City	WBKB	23
3.	Garry Moore (Tues. 9:00-10:00)	WBBM	32	4.	Huckleberry Hound (Wed. 7:30)	WGN	Screen Gems	15	37	Nelson Family	WBKB	17
4.	Red Skelton (Tues. 8:30-9:00)	WBBM	30	5.	Mr. Magoo (Wed. 8:00)	WGN	TV Pers	13	22	Hawaiian Eye	WBKB	21
5.	Andy Griffith (Mon. 8:30-9:00)	WBBM	29	5.	Sea Hunt (Thurs. 9:30)	WGN	Ziv-UA	13	23	Lock-Up	WNBQ	18
5.	Hennessey (Mon. 9:00-9:30)	WBBM	29	6.	Death Valley Days (Wed. 9:00)	WGN	U.S. Borax	12	19	Naked City	WBKB	23
6.	Danny Thomas (Mon. 8:00-8:30)	WBBM	28	7.	Mike Hammer (Wed. 8:30)	WGN	MCA	11	17	Hawaiian Eye	WBKB	22
7.	Flintstones (Fri. 7:30-8:00)	WBKB	27	7.	Yogi Bear (Tues. 6:00)	WGN	Screen Gems	11	30	6 O'Clock Report	WBBM	14
8.	What's My Line (Sun. 9:30-10:00)	WBBM	25	8.	Dangerous Robin (Mon. 9:30)	WNBQ	Ziv-UA	10	16	News-D. Edwards	WBBM	14
										Peter Gunn	WBKB	23

BOSTON

STATIONS: WBZ, WHDH, WNAC. *SURVEY DATES: APRIL 19 - MAY 16, 1961

1.	Gunsmoke (Sat. 10:00-10:30)	WHDH	35	1.	Sea Hunt (Tues. 7:30)	WHDH	Ziv-UA	20	40	Laramie	WBZ	15
2.	Price Is Right (Wed. 8:30-9:00)	WBZ	34	2.	Lock-Up (Sat. 10:30)	WHDH	Ziv-UA	18	47	Fight; Spare; Castro	WNAC	12
2.	Ed Sullivan (Sun. 8:00-9:00)	WHDH	34	2.	Rescue 8 (Tues. 7:00)	WNAC	Screen Gems	18	44	Shogun Slade	WBZ	13
3.	Alfred Hitchcock (Tues. 8:30-9:00)	WBZ	33	3.	Mr. Ed (Sat. 7:00)	WBZ	MCA	17	45	Mike Hammer	WNAC	12
3.	Lawrence Welk (Sat. 9:00-10:00)	WNAC	33	4.	KUMF (Wed. 7:00)	WBZ	CNP	16	38	Honeymooners	WNAC	18
4.	Perry Mason (Sat. 7:30-8:30)	WHDH	31	5.	Brave Stalban (Mon. 7:00)	WBZ	ITC	15	42	Texas Rangers	WNAC	11
4.	Wagon Train (Wed. 7:30-8:30)	WBZ	31	5.	State Trooper (Thurs. 7:00)	WNAC	MCA	15	45	Jim Backus	WBZ	10
5.	Flintstones (Fri. 8:30-9:00)	WNAC	30	5.	Brothers Brannigan (Thurs. 10:30)	WNAC	CBS	15	39	Interpol	WBZ	11
6.	Candid Camera (Sun. 10:00-10:30)	WHDH	29	5.	Yogi Bear (Fri. 8:30)	WNAC	Screen Gems	15	36	News; Weather	WBZ	19
6.	Danny Thomas (Mon. 9:00-9:30)	WHDH	29							Huntley-Brinkley	WBZ	23
6.	Thriller (Tues. 9:00-10:00)	WBZ	29	5.	Death Valley Days (Fri. 7:00)	WBZ	U.S. Borax	15	38	Whirlybirds	WNAC	14
6.	Checkmate (Sat. 8:30-9:30)	WHDH	29									

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. *SURVEY DATES: APRIL 19 - MAY 16, 1961

1.	Untouchables (Thurs. 9:30-10:30)	WFIL	47	1.	Mike Hammer (Sat. 10:30)	WCAU	MCA	21	52	Fight; MLBB	WFIL	14
2.	My Three Sons (Thurs. 9:00-9:30)	WFIL	38	2.	Sea Hunt (Sat. 7:00)	WCAU	Ziv-UA	21	46	Expedition; Wm. Tell	WFIL	12
2.	Real McCoys (Thurs. 8:30-9:00)	WFIL	38	3.	Shogun Slade (Thurs. 10:30)	WRCV	MCA	19	43	Ernc; Closeup; RCE Silnt	WFIL	21
3.	Flintstones (Fri. 8:30-9:00)	WFIL	36	4.	Yogi Bear (Fri. 7:00)	WRCV	Screen Gems	18	46	Newsreel; Weather	WFIL	12
3.	Gunsmoke (Sat. 10:00-10:30)	WCAU	36	5.	Popeye (Mon.-Fri. 6:00)	WRCV	UAA-King	16	44	News-D. Edwards	WCAU	11
4.	Hawaiian Eye (Wed. 9:00-10:00)	WFIL	35							Early Show	WCAU	9
4.	77 Sunset Strip (Fri. 9:00-10:00)	WFIL	35	6.	Lock-Up (Tues. 7:00)	WRCV	Ziv-UA	15	42	News; Weather	WRCV	12
5.	Surfside 6 (Mon. 8:30-9:30)	WFIL	32	7.	Death Valley Days (Mon. 7:00)	WRCV	U.S. Borax	14	38	Huntley-Brinkley	WRCV	17
6.	Adv. In Paradise (Mon. 9:30-10:30)	WFIL	31							News-D. Edwards	WCAU	12
6.	Naked City (Wed. 10:00-11:00)	WFIL	31	7.	Brothers Brannigan (Wed. 7:00)	WRCV	CBS	14	34	News; Wea; Comment	WCAU	12
6.	Price Is Right (Wed. 8:30-9:00)	WRCV	31	7.	Jim Backus; Man (Thurs. 7:00)	WRCV	CNP	14	34	News-D. Edwards	WCAU	12
6.	Wagon Train (Wed. 7:30-8:30)	WRCV	31	8.	Mr. Ed (Sun. 7:00)	WFIL	MCA	12	36	Newsreel; Weather	WFIL	13
										Evening Report	WFIL	17
										Evening Report	WFIL	11
										Lassie	WCAU	13

PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. *SURVEY DATES: APRIL 19 - MAY 16, 1961

1.	Garry Moore (Tues. 10:00-11:00)	KDKA	44	1.	Manhunt (Thurs. 10:30)	WTAE	Screen Gems	26	46	Kovaks; Silents; Closeup	WIIC	16
2.	Candid Camera (Sun. 10:00-10:30)	KDKA	43	2.	Brothers Brannigan (Sat. 10:30)	KDKA	CBS	25	47	Fight; Sports; Almanac	WTAE	19
3.	Gunsmoke (Sat. 10:00-10:30)	KDKA	42	3.	Sea Hunt (Sat. 7:00)	KDKA	Ziv-UA	19	51	Wrestling	WIIC	12
4.	Circle Th; Steel Hour (Wed. 10-11)	KDKA	41	4.	Yogi Bear (Fri. 7:00)	KDKA	Screen Gems	19	44	News; Sports	WIIC	12
5.	Ed Sullivan (Sun. 8:00-9:00)	KDKA	39	5.	Huckleberry Hound (Mon. 6:30)	KDKA	Screen Gems	18	50	Huntley-Brinkley	WIIC	15
5.	Red Skelton (Tues. 9:30-10:00)	KDKA	39							News; Polit	WIIC	12
5.	What's My Line (Sun. 10:30-11:00)	KDKA	39	6.	Dangerous Robin (Tues. 7:30)	KDKA	Ziv-UA	17	31	Huntley-Brinkley	WTAE	20
6.	Andy Griffith (Mon. 9:30-10:00)	KDKA	34	7.	Quick Draw McGraw (Tues. 6:30)	KDKA	Screen Gems	15	39	Bugs Bunny	WTAE	20
7.	Checkmate (Sat. 8:30-9:30)	KDKA	33	8.	Mr. Ed; Air Control (Thurs. 6:30)	KDKA	MCA	13	35	News; Sports	WIIC	12
7.	Danny Thomas (Mon. 9:00-9:30)	KDKA	33	9.	Death Valley Days (Mon. 7:30)	KDKA	U.S. Borax	13	25	Huntley-Brinkley	WIIC	13
7.	Jack Benny (Sun. 9:30-10:00)	KDKA	33	10.	Jim Backus (Fri. 7:30)	WTAE	CNP	9	19	News; Polit	WIIC	15
7.	Tom Ewell (Tues. 9:00-9:30)	KDKA	33							Huntley-Brinkley	WIIC	15
										News-D. Edwards	WIIC	18
										Rawhide; MLBB	KDKA	28

CLEVELAND

STATIONS: KYW, WEWS, WJW. *SURVEY DATES: APRIL 19 - MAY 16, 1961

1.	Untouchables (Thurs. 9:30-10:30)	WEWS	41	1.	Huckleberry Hound (Mon. 7:00)	KYW	Screen Gems	24	59	City Camera; Sports	WJW	15
2.	77 Sunset Strip (Fri. 9:00-10:00)	WEWS	39	2.	Man Without A Gun (Thurs. 10:30)	WEWS	NTA	21	44	News-D. Edwards	WJW	13
3.	Hawaiian Eye (Wed. 9:00-10:00)	WEWS	37	3.	Yogi Bear (Thurs. 7:00)	KYW	Screen Gems	20	51	CBS; Nation; Reports	WJW	15
4.	Candid Camera (Sun. 10:00-10:30)	WJW	36	4.	Third Man (Fri. 10:30)	WEWS	NTA	17	35	City Camera; Sports	WJW	13
4.	Gunsmoke (Sat. 10:00-10:30)	WJW	36	5.	Seven League Boots (Sun. 10:30)	WEWS	Screen Gems	17	37	News-D. Edwards	WJW	11
4.	Naked City (Wed. 10:00-11:00)	WEWS	36	5.	Walter Winchell (Sat. 10:30)	WEWS	NTA	17	40	News-D. Edwards	WJW	14
5.	Flintstones (Fri. 8:30-9:00)	WEWS	35	5.	Quick Draw McGraw (Fri. 7:00)	KYW	Screen Gems	16	37	City Camera; Sports	WJW	17
6.	Thriller (Tues. 9:00-10:00)	KYW	34	6.	Death Valley Days (Wed. 7:00)	KYW	U.S. Borax	15	42	News-D. Edwards	WJW	17
7.	My Three Sons (Thurs. 9:00-9:30)	WEWS	33	6.	San Francisco Beat (Fri. 7:30)	WEWS	CBS	13	42	City Camera; Sports	WJW	15
7.	Real McCoys (Thurs. 8:30-9:00)	WEWS	33	7.	Jim Backus (Sat. 10:30)	WJW	CNP	14	33	News-D. Edwards	WJW	15
										Rawhide; Fans; Dugout	WJW	15
										Walter Winchell	WEWS	17



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Mexico Pushing Inter-Amer. Web

Mexico City, Aug. 1.

Mexico plans an aggressive drive for its continental television link-up proposal at September's second convention of inter-American telecommunications experts in Bogota.

Idea of an inter-American television network was approved in general by 21 Latin American nations which met in this capital last year.

Now Dept. of Communications experts are working on feasible transmission and tv program exchange, with broad horizon being dissemination on a worldwide basis. Technicians here state that with current research worldwide interchange of tv programs is just around the corner.

Communications officials here are highly optimistic, think that a satellite link-up can be rushed through, thus forging first link in understanding and friendliness in the Latin Americas, and as program expands, with the entire world.

Maryland-D.C. B'casters Set Scholarship Fund

Washington, Aug. 1.

The Maryland-D.C. Broadcasters' Assn. has established a \$500 scholarship at American Univ. here.

The association's Education Committee said Maryland of D.C. residency, scholastic rating, interest in broadcasting, and need are criteria to be used in making the award.

The Speech Arts Department at the university will select the first recipient, to be announced shortly after Labor Day.

Virginia F. Pate, WASA, Havre De Grace, Md., is chairman of the committee.

Members include Andy Ockershausen, WMAI, here, Robert Doyle, WICO, Salisbury, Md., Carroll Larkin, WSID, Baltimore, and S. M. Cannon Jr., WCEM, Cambridge, Md.

Barney Blattner

Continued from page 41

go down on the field and extract the lineups. "I never felt so lost in my life," Blattner sighed.

His broadcasting of the game, Blattner said, was almost exactly as he'd do it back home. "Maybe I did a little less talking because I didn't know much about the individual players," he submitted.

"A lot of preparation and research went into this broadcast," he continued. "We believe that the American viewers would not be particularly interested in whether the Central or Pacific League won, but in comparative information such as the size of the stadium, the lighting facilities, the quality of the balls and uniforms, the salaries of the players, etc."

Regarding tv techniques, Blattner said, "The Japanese move their cameras a little more than us. They get more color shots and a lot of tight shots which are excellent."

Producer Jim Colligan explained that the ABC telecast was to use footage from the five CBC, Nagoya cameras plus intercuts from two cameras controlled by the Americans. The program was to be cut from four hours of tape to two-and-a-half hours.

Revealing that he will produce a series of 17 bowling shows for ABC this winter, to fill the months between the end of the football season to next year's "Wide World of Sports" Saturday slot, Colligan said he's considering doing a bowling episode from Japan. He may also put some sumo footage on tape and possibly do another all-star game.

Sacramento — R. L. (Danny) Cochrane has replaced James R. Osborn as general sales manager of Corinthian's KXTV. Cochrane, ex-KHOU-TV, Houston, has been assistant general sales manager of the station, now in its 10th month of a strike from AFTRA and NABET, for the past eight months. Osborn quit to become Frisco sales manager for ABC-TV National Station Sales.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime six periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

Philadelphia • Stations: WRCV, WFIL, WCAU • Survey Dates: APRIL 19-MAY 16, 1961

WCAU		Average Rating: 9	Average Share: 27
MONDAYS 6:00-7:00			
Program: EARLY SHOW			
April 24	"DIMPLES"	Shirley Temple, Frank Morgan	1936, 20th Fox, NTA, 1st Run
May 1	"DISPUTED PASSAGE"	Dorothy Lamour, John Howard, Akim Tamiroff	1939, Paramount, MCA, Repeat
May 8	"EXPERIMENT PERILOUS"	Hedy Lamarr, Paul Lukas, George Brent	1945, RKO, C&C, Repeat
May 15	"MONTANA"	Errol Flynn, Alexis Smith	1950, Warner Bros., Seven Arts, 1st Run

WCAU		Average Rating: 10	Average Share: 31
TUESDAYS 6:00-7:00			
Program: EARLY SHOW			
April 23	"THE AMERICANO"	Glenn Ford, Cesar Romero, Frank Lovejoy	1955, RKO Show Corp., Repeat
May 2	"THE AFFAIRS OF SUSAN"	Joan Fontaine, George Brent, Dennis O'Keefe	Paramount, MCA, Repeat
May 9	"IN THE NAVY"	Dick Powell, Andrew Sisters	1941, Universal, Screen Gems, 1st Run
May 16	"TARZAN & THE LEOPARD WOMAN"	Johnny Weissmuller, Brenda Joyce	1946, RKO, Banner, 1st Run

WCAU		Average Rating: 9	Average Share: 24
WEDNESDAYS 6:00-7:00			
Program: EARLY SHOW			
April 19	"PACIFIC BLACKOUT"	Robert Preston, Martha O'Driscoll	1942, Paramount, MCA, Repeat
April 26	"STATE SECRET"	Douglas Fairbanks Jr., Jack Hawkins	1951, Columbia, Screen Gems, Repeat
May 3	"HONDO"	John Wayne, James Arness, Geraldine Page	1954, Warner Bros., Seven Arts, Repeat
May 10	"RACHEL & THE STRANGER"	Loretta Young, William Holden, Robert Mitchum	1948, RKO, C&C, Repeat

WCAU		Average Rating: 10	Average Share: 26
THURSDAYS 6:00-7:00			
Program: EARLY SHOW			
April 20	"TONIGHT'S THE NIGHT"	David Niven, Yvonne DeCarlo, Barry Fitzgerald	1955, Assoc., Arts, M&A Alex, Repeat
April 27	"ROAD TO UTOPIA"	Bing Crosby, Bob Hope, Dorothy Lamour	1946, Paramount, MCA, Repeat
May 4	"HER JUNGLE LOVE"	Dorothy Lamour, Ray Milland, Lynne Overman	1938, Paramount, MCA, 1st Run
May 11	"ISLAND IN THE SKY"	John Wayne, Walter Abel, James Arness	1953, Warner Bros., Seven Arts, Repeat

WCAU		Average Rating: 9	Average Share: 36
FRIDAYS 11:15-12:45			
Program: LATE SHOW			
April 21	"TILL WE MEET AGAIN"	Ray Milland, Barbara Britton, Walter Slezak	1944, Paramount, MCA, 1st Run
April 28	"ROXIE HART"	Ginger Rogers, Phil Silvers, Adolphe Menjou	1941, 20th Fox, 1st Run
May 5	"SHERLOCK HOLMES"	Basil Rathbone, Nigel Bruce, Ida Lupino	1939, 20th Fox, NTA, Repeat
May 12	"TOWN ON TRAIL"	John Mills, Charles Coburn, Barbara Bates	1957, Columbia, Screen Gems, 1st Run

WCAU		Average Rating: 12	Average Share: 43
SATURDAYS 11:15-12:45			
Program: LATE SHOW			
April 22	"REMEMBER THE NIGHT"	Fred MacMurray, Barbara Stanwyck	1940, Paramount, MCA, 1st Run
April 29	"THE SEARCHERS"	John Wayne, Vera Miles, Jeffrey Hunter	1956, Warner Bros., Screen Arts, 1st Run
May 6	"MAJOR & THE MINOR"	Ginger Rogers, Ray Milland	1942, Paramount, MCA, 1st Run
May 13	"MAN IN THE SADDLE"	Randolph Scott, Joan Leslie, Ellen Drew	1951, Universal, Screen Gems, 1st Run

COMPETITION		STATION & AVG. RATING
PROGRAM		
Popeye	6:00-7:00	WFIL 14
Huntley, Brinkley	6:45-7:00	WRCV 16
News, Weather	6:00-6:30	WRCV 12
5 p.m. show, FBI, Spts.	6:00-6:30	WRCV 5

COMPETITION		STATION & AVG. RATING
PROGRAM		
Popeye	6:00-7:00	WFIL 15
Huntley, Brinkley	6:45-7:00	WRCV 12
News, Weather	6:30-6:45	WRCV 9
5 p.m. show, FBI, Spts.	6:00-6:30	WRCV 4

COMPETITION		STATION & AVG. RATING
PROGRAM		
Popeye	6:00-7:00	WFIL 16
Huntley, Brinkley	6:45-7:00	WRCV 20
News, Weather	6:30-6:45	WRCV 8
5 p.m. show, FBI, Spts.	6:00-6:30	WRCV 7

COMPETITION		STATION & AVG. RATING
PROGRAM		
Popeye	6:00-7:00	WFIL 18
Huntley, Brinkley	6:45-7:00	WRCV 18
News, Weather	6:30-6:45	WRCV 12
5 p.m. show, FBI, Spts.	6:00-6:30	WRCV 7

COMPETITION		STATION & AVG. RATING
PROGRAM		
Jack Paar	11:15-12:45	WRCV 8
Worlds Best Movies	11:15-12:45	WFIL 8

COMPETITION		STATION & AVG. RATING
PROGRAM		
Movie 3 Play week	11:15-12:45	WRCV 8
Worlds Best Movies	11:15-12:45	WFIL 9

'TV Is Mediocre'

Continued from page 44

ents rated "CBS Reports," "Chet Huntley Reporting," and "Twentieth Century" as the top web pub-affairs shows. Asked which shows they watched regularly, 68.6% selected "CBS Reports"; 62.9% "Chet Huntley"; and 54.3% "Twentieth Century."

Other pubservice shows with more than 30% of the respondents watching regularly are "Eyewitness to History," "Meet the Press," "Face the Nation," and "Winston Churchill—The Valiant Years."

In rating the burbs, respondents felt that beer and wine commercials had slipped in presentation from two years ago. The other 10 categories came out the same in both questions. Scores ranged from a low of 43% for deodorants and women's undergarments to a high of 68% for car commercials. Others landing in the 60% range were foods and gasoline and oil. In the fifties were shampoos and hair preparations, cosmetics, and household soaps. Detergents and cleansers and drug products scored below 50%.

NAB figures the survey reflects several things. Decline in drama is emphasized by twice as many respondents rating it poor today against two years ago; strong public concern over violence is not borne out, with mystery-detective-adventure scoring more than 17% excellent against only 6.2% excellent two years ago; however, same category scored second highest in the poor ratings, being topped only by westerns.

A Frank Footnote

Continued from page 22

but I don't think you were unfair. I ran the kine with him after your review came out and tried to point out to him what could have been done differently; the explosive adjectives that could have been replaced with strong, calmly stated facts, the exhortation that should have been re-done as commentary. Actually, what he said was excellent. I thought, and a great deal of it was an astonishingly accurate preview of the Kennedy speech Tuesday night. For a man making the second live television appearance of his life, he did reasonably well.

I am particularly proud of Anderson because he got his assignment to Germany after three years working in my unit, and because he was the first to go to the foreign reporting staff from one of the tv production groups in the Department. (Before that he was San Francisco Chronicle and Collier's.) He is the first to admit that he still has a good deal to learn, and with your review as text in my hand, I may have taught him something useful Wednesday morning.

I may have been able to teach him that you can't say everything every time you're on the air, and that no matter how urgent you feel the situation is, you can't grab people by the lapels and make them listen. It only repels the intelligent people whom you must reach or else you're wasting your time in this business.

Best personal regards,
Reuven Frank
(NBC News-Public Affairs)

Foreign TV Reviews

Continued from page 53

stage players as Elisabeth Flickenschmidt (Atossa), Thomas Holtzmann (King Xerxes), Friedrich Domin (Dareios), and Rolf Boysen (messenger). Lietzau masterfully used light and shadow for his dramatic intentions. The gloominess on the small tv screen symbolized the fall of the Persian empire.

Piece, incidentally, was telecast here on July 20, the 17th anniversary of the German anti-Filmer movement's attempt to overthrow the mad Nazi chieftain. There's a striking parallel in this historical piece: The presumption of a power-mad man, Xerxes, who thinks Providence has chosen him to subjugate the world. The text spoken in this had remarkably topical accents. Hans Lennewell's settings greatly contributed to the mood in which this one occurs. Presentation contributed much to prestige for SFB. A culturally top-flight achievement. Hans.

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TV Network Schedules ('61-'62) & Sponsors

(Continued from page 40)

NATIONAL BROADCASTING CO.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6:30	1, 2, 3-GO (11 mins. available)						
7:30	BULLWINKLE (27 mins. available) General Mills (w)						
7:50	WALT DISNEY'S WONDERFUL WORLD OF COLOR SRO	(Station Time)	LARAMIE (18 mins. available)	WAGON TRAIN (SRO)	OUTLAWS (20 mins. available)	INTERNATIONAL SHOW TIME (36 mins. available)	WELLS FARGO (38 mins. available)
8:40	Kulik (w) RCA (w)	NATIONAL VELVET (11 mins. available) General Mills (12 hr. aw) Bulova (p)	Participating	Ford (hr. aw) Nabisco (1/2 hr. aw) R. J. Reynolds (1/2 hr. aw)	Participating	Participating	American Tobacco (1/2 w) Rest is Participating
8:50	CAR 54, WHERE ARE YOU? (SRO)	PRICE IS RIGHT (SRO)	ALFRED HITCHCOCK (SRO) Lincoln-Mercury (w)	JOEY BISHOP SHOW (SRO) American Tobacco (aw) Procter & Gamble (w)	DR. KILDARE (SRO) Singer Sewing (1/2 hr. aw) Sterling Drug (1/2 hr. aw) Rest is Participating	CAPTAIN OF DETECTIVES (SRO)	TALL MAN (20 mins. available) R. J. Reynolds (1/2)
9:30	BONANZA (SRO)	87TH PRECINCT (26 mins. available)	DICK POWELL SHOW (2 mins. available) Reynolds Metals Rest is Participating	PERRY COMO MUSIC HALL (SRO)		Participating	SATURDAY NIGHT AT 9 (Movies (49 mins. available)
9:50	Chevrolet (w)	Participating		Kraft (w)	HAZEL (SRO) Ford (w)	DINAH SHORE (SRO) American Dairy Assn. (1/2, aw)	BELL TELE- PHONE HOUR (SRO)
10:00	DU PONT SHOW OF THE WEEK (SRO)	THRILLER (17 mins. available)	CAIN'S HUNDRED (47 mins. available)	BOB NEWHART SHOW (9 mins. available) Sealtast (w)	SING ALONG WITH MITCH (SRO)	S&H Green Stamps (1/2, aw)	Bell Telephone (aw)
10:30	DuPont (w)	Participating	Participating	DAVID BRINKLEY'S JOURNAL (SRO) Douglas Fir Plywood (aw) Pittsburgh Plate Glass (aw)	Ballantine (hr. aw) Buick (1/2 hr. aw) R. J. Reynolds (1/2 hr. aw)	FRANK MCGEE (SRO) Gulf (w)	Participating
11:00							

News Programming— That's Show Biz, Too

By ROBERT F. HURLEIGH
(Pres., Mutual Broadcasting System)

There's a new kind of show business. It is in radio. It is the preparation and presentation of news.

Next part of it is our "company" of star players and those in supporting roles runs into the main thing—and that, like traditional show business, there are pitfalls and hurdles to overcome, problems that provide unusually varied outlets for growing talents, such as frequent prima donna tantrums, good scripting, proper staging and, most importantly, proper financing of a world-wide vista or a limited cyclorama of community horizons. There's another basic hurdle, too: It is planning.

Some not all news productions can be planned in advance—infinitely so, in timing, audience type, program listening, etc. Always there is that big percentage of "breakdown" activity—news, as the British Capt. Gus Grissom into space and back to a Caribbean soaking— which must be considered and taken into account in any news blueprint we prepare. Ironically, we welcome this huge percentage. Because this is the last-breaking action that provides the climactic scenes, the major excitement we are seeking for each and every news broadcast that give radio the edge over any other medium of communications.

But these very factors have brought about a sharp turnabout in the way news is made in the radio business. For one thing, it has proved to be a very practical disturbance of a community's authority—news, as the British Capt. Grissom into space and back to a Caribbean soaking— which must be considered and taken into account in any news blueprint we prepare. Ironically, we welcome this huge percentage. Because this is the last-breaking action that provides the climactic scenes, the major excitement we are seeking for each and every news broadcast that give radio the edge over any other medium of communications.

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tions, punctuations and intonations. Someone else wrote his copy. Someone else directed his delivery. And someone else kept the clock for him. Today's news broadcaster does all this himself. There's no "buck" to pass.

This is as it should be. If a man is to be a byliner in the strictest sense of the word, then he must be able to assume all responsibilities that go with that byline. That is why the "signed" article became the tradition in print. It is the trademark of authority, authenticity, integrity and professional skill. It is the "stars" billboard on the newspaper marquee.

It was adapted for broadcasting originally with the "star" angle alone considered the primary motivation. Now, of necessity, all pertinent factors dominate its usage.

That is why today's broadcast byliner can be as proud, as forceful and vibrant a personality in community life as his newsprint confrere. Both, today, stand for the same traditions, the same principles of solid, thorough and honest reporting.

Both weave word-pictures as telling a moving drama. Both do the job well. But in radio they're part of a new kind of show-business—where the world's the stage and the "stars" number in the thousands.

When one considers the amount of time, preparation and rehearsal required for stage or filmed spectacles, the economy of the drama unfolded every minute of each day by radio newsmen stands out firmly in sharp contrast. Accent this with necessary flexibilities in planning plus last-minute script changes, and I think you'll join with me in recognizing news on the air as a new kind of show business—and one that must be analyzed and developed via newer, intriguingly creative blueprints.

Noel Stevenson's Slot
Glasgow, Aug. 1.

Noel Stevenson, program administration officer with the British Independent Television Authority, is named as new Managing Director of Scot commercial tv. He succeeds James Coltart, who is upped to Deputy Chairman of the company.

Soldier, author and broadcaster, Stevenson was formerly a lecturer in anthropology at Glasgow Univ.

Italo TV

Continued from page 28

the top berths of the new "2d Program."

Not known as yet what sort of division of video fare will result from the new outlet. It's expected, however, that type of programs will be staggered to enable the viewer to vary his choice at any given time, from news to variety fare, from sports to chamber music; opera to drama, etc.

Race for Adapters

Meanwhile, on the home front, the race for "adapters" is already under way. Sets on sale for the past year have featured incorporated switch-over facilities to allow reception of both the current and future waves, both on the VHF band. For older sets, some \$25 to \$50 will be needed to cover costs of adapter and new antenna needed to receive both programs.

Perhaps in view of increased concentration on the upcoming new operation (and a shortage of rehearsal and stage space has already been felt), RAI-TV fare hasn't been up to past standards this season, according to popular and printed opinion here. With few notable exceptions ("Winter Garden" variety stanza which picked up a second prize at the recent Montreux TV Festival) shows have been lackluster, improvised, and generally disappointing. Expectedly, there has also been a heavy increase in taped shows and in tv-film imports.

Latest of these have been MCA's "Suspicion" series and Ziv's "Challenge," but other tv-film fare seen here recently has included such items as "Wagonmaster" (MCA), "Alfred Hitchcock Presents" (MCA), "Playhouse 90" (Screen Gems), "Lassie" (ITC), "20th Century" (CBS), "Brave Eagle" (CBS), "Danger To My Profession" (NBC).

The outlook for next season, with the exception of the advent of the second program, is for few basic changes in program pattern

and content. That means school-tv in early afternoon hours, followed by children's programs, music or women's fare, alternating with newscasts. At nine p.m., after the commercials, comes the key show or—sometimes—shows.

Typical TV Week

Key features of a typical Italian video week consist of one feature film (usually Monday night); two quiz shows (Thursday and Saturday); one play (Friday); one or two variety stanzas; tv-films, etc.

One of few shows definitely slated for a fall debut is a musical variety-hour to star soprano Anna Moffin. It will be taped this summer for fall use, presumably on the new channel, and will feature Miss Moffin in a selection of light and operatic fare. Show was written and will be directed by her husband, Mario Lanfranchi.

Also rumored that RAI's news programs will be split between "National" and "Second" programs, with one net giving the news the highbrow treatment with an accent on commentaries, etc., while the other would handle it in more straightforward manner, as heretofore.

LELAND HAYWARD BUYS AM STATION
Albany, Aug. 1.

Leland Hayward, the legit producer, has purchased Radio Station WSTS in Massena, a bustling community in the heart of the St. Lawrence Seaway. Harry L. Goldman, veteran Albany broadcasting official and also an outdoor advertising company executive, confirmed the buy.

Goldman, who held a majority stockholder interest in the 1,000 k.c. property since Oct. 17, 1958, and who plans to put a new station, WEEE, on the air in the Albany area within a month or two, gave the sale price as \$65,500, "plus receivables."

It is believed to mark Hayward's first venture into radio operation.



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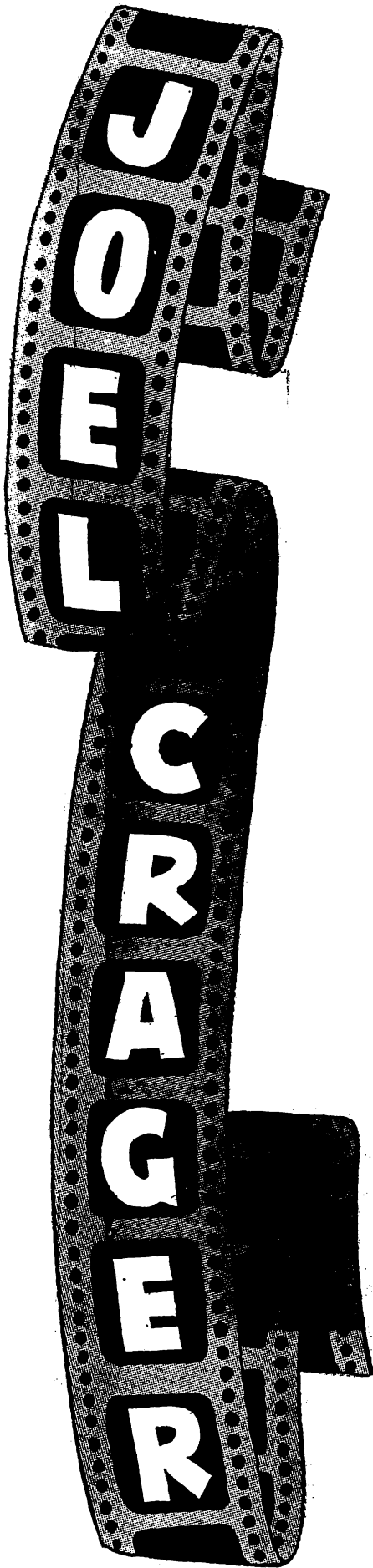


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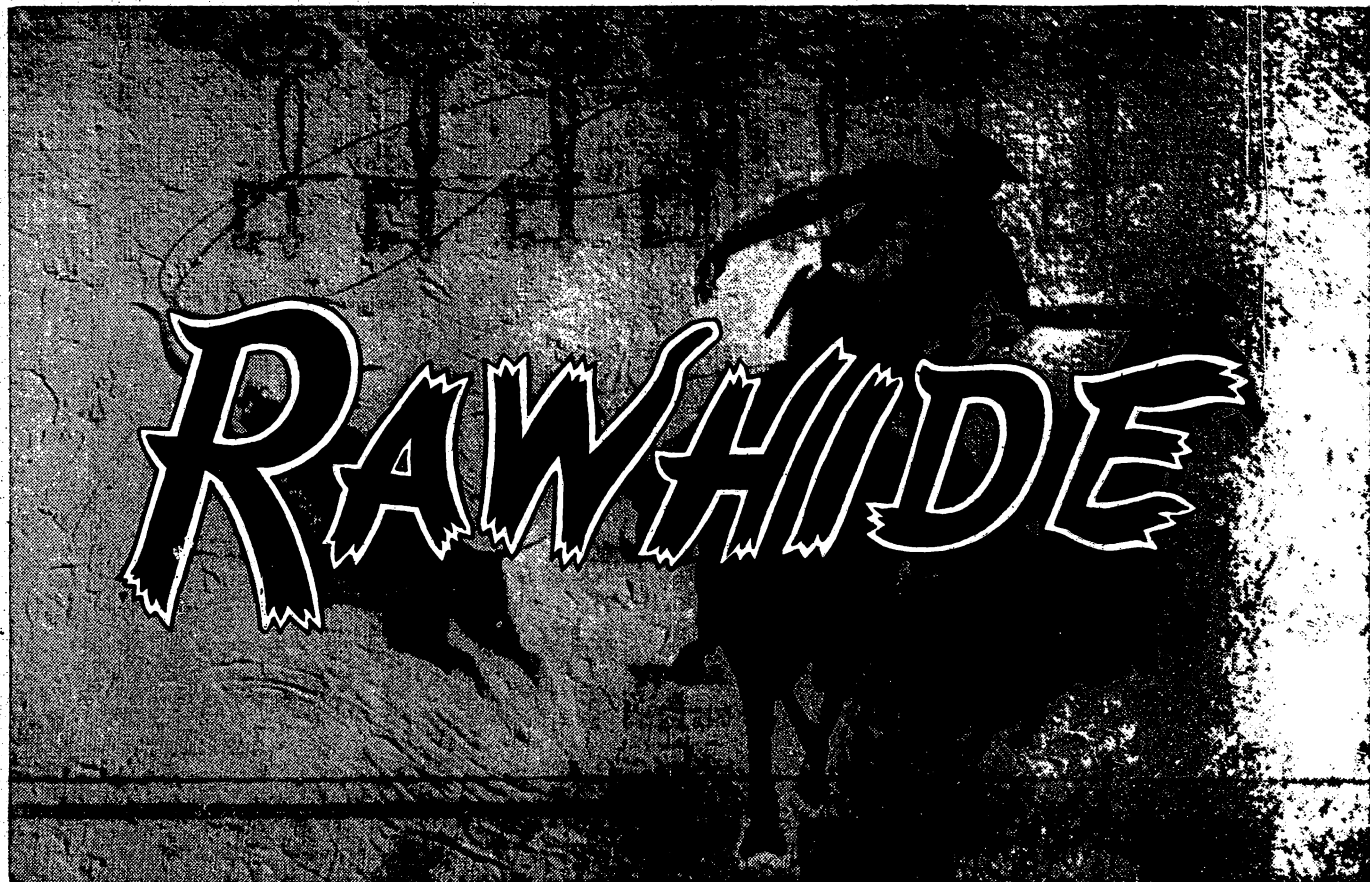
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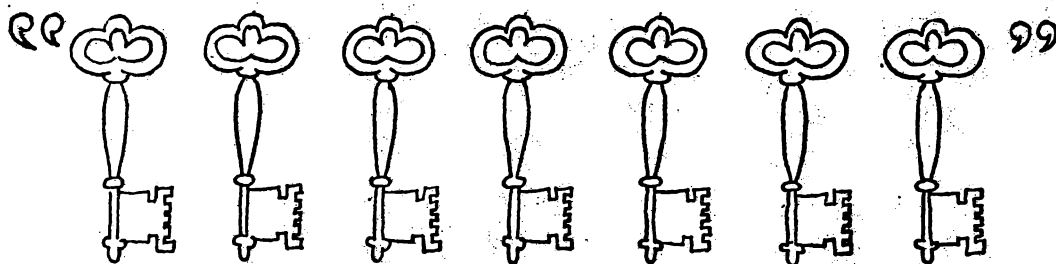
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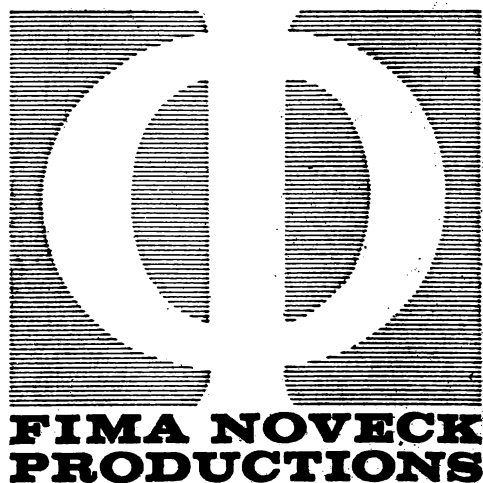


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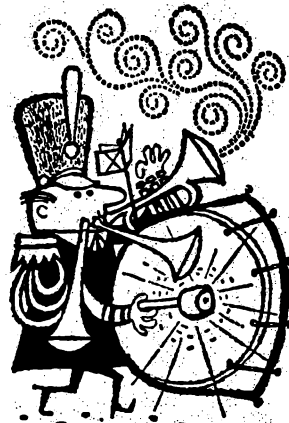
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An Editorial by

PAUL ACKERMAN, *Music Editor*

Billboard Music Week

January 30, 1961

"Music—both as an art and an industry—is dynamic and ever-changing. To maintain a state of health it must be ever-seeking; it must always reach out and embrace new ideas and forms. It must avoid the status quo, for when an art and an industry lapses deeply into a rut, it can only decline and lose importance as a facet of the nation's culture.

"In our generation, the most profound change to come upon the music scene undoubtedly was the formation of Broadcast Music, Inc. The creation of BMI set up a chain reaction of developments which brought to American music a richer repertoire and a broader base. In a phrase: Tin Pan Alley is now the United States of America.

DEPTH OF CHANGE

"The drama of this statement needs no undue emphasis. The simple statement of fact indicates clearly the depth of change that has come upon the music industry—upon its songwriters, publishers, artists and recording executives. And, of course, upon the people—the last and most important link to be effected.

"BMI brought to the music business not only dramatic change, but a large measure of romance. New sounds and new writers from faraway cities emerged to leave fresh impressions upon a musical scene.

"As is true of all major departures from the norm, the changing patterns dislocated writers and publishers

of the old school. All who were solidly entrenched viewed the new era with irritation—if not loathing. The day of sleek comfort was dissipated by the onset of sharp competition.

A RICHER ART

"Yet, in our view, this competition has resulted in a richer musical art and a more progressive music business. This we feel is true not only in the fields of concert and jazz music, but also in the pop category where BMI has been most strongly attacked by adherents of the older music business. We feel that when serious composers begin the task of capturing the essence of musical America in major works, they will find that their basic material is all the richer because of the folk-oriented repertoire which BMI brought to the mainstream of pop music. When the tumult dies, it will be realized that this repertoire, neglected through the years, represents much of the musical heartland of the continent.

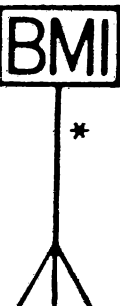
"Competition has made this musical growth possible. It is worth remarking that this competition was created by the broadcasting industry. It was not imposed by a governmental agency; rather, it is one of the notable examples of an industry facing a problem—the need for competition—and solving that problem from within."

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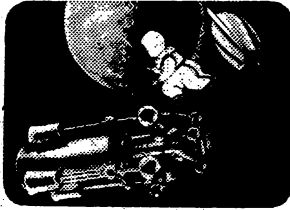
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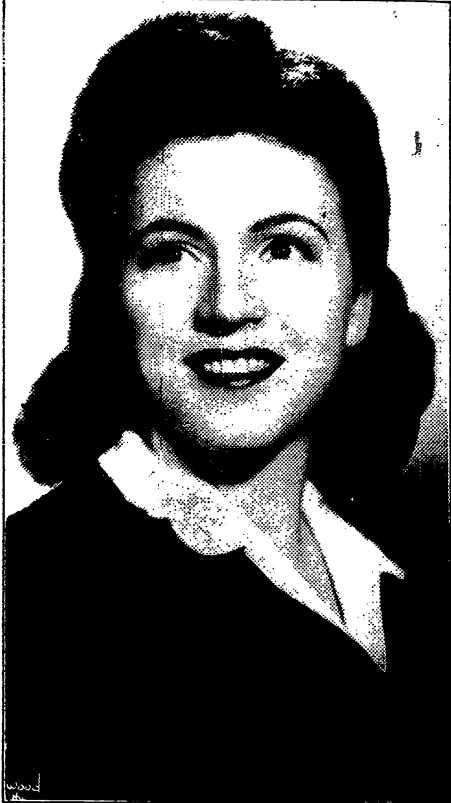
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'Tello-Test Quiz'

Continued from page 48

est, and then to WMAQ. Now it's on WBBM under National Food Stores sponsorship, where it's being aired eight times daily in a 15-minute format.

Over 12 years ago, Schwimmer sold the Don Lee network for all its stations, and although that was been disbanded "Tello-Test" is still being "networked" via AP facilities to 45 stations in the area. Mel Venter has been hosting the show on that hookup from its inception.

Schwimmer got into his supplementary business, the prize company, because he found it easier to sell the show if he could provide the prizes with the package. In its early days in syndication, the show required the stations (or sponsors) to put up the jackpot (cash themselves. Most of them offered from between \$37 to \$100, but the Don Lee made it more elaborate with a \$200 starting pot plus an extra \$10 per call. The prize end of it has been Schwimmer's greatest headache, but the monetary return on the show help him to take it with some humor.

It's Cards You Want!

He likes to relate how, at one time, he found himself with a warehouse full of greeting cards, which proved to be the most unwanted articles in the prize packpots. They occasioned many a beef, but

at last Schwimmer received a complaint from a winner who liked the cards well enough but didn't feel that 500 of them constituted the advertised "year's supply." Schwimmer obliged by shipping her the remaining contents of the warehouse—100,000 cards in all.

He believes that the real secret to the show's success lies in the choice of questions, which are designed to be provocative, familiar instead of esoteric, and answerable generally in one word. A typical question, and one that turned out to be among the toughest, was "Who Wrote 'Casey At The Bat'?" Most people answered Longfellow. In the 25 years, Schwimmer's Radio Features staff has cooked up a total of 10,133 questions, about half that number for special tailor-made variations of the show. The former Don Lee outlets, for instance, get a special sheaf of questions, and so did WIP, Philadelphia, which had used a baseball version of "Tello-Test."

The quest for answers caused the Brooklyn library system, in 1946, to issue an edict to all its branches and personnel not to answer phone queries on the "Tello-Test" stumbers. The complaint was "that it caused normal library work to suffer, and resulted in impairment of staff morale." As a compromise, the libraries posted the "Tello-Test" answers on their bulletin boards, which had the positive

effect of bringing new people into the reading rooms.

The Post Office Dept. once begged WWDC, Washington, D.C., to withdraw one of the "Tello-Test" questions because it was tying up the P.O. switchboard. The question was: "What is the exact weight limit on first class mail?"

Schwimmer sued the FCC in 1949, when the Commission tried to ban telephone giveaways as lotteries on the basis that people "invested" money to tune in (electricity costs) and on car fare to learn answers. He was awarded an injunction in Chi Federal District Court, and by the time the Commission's appeal reached the Supreme Court the networks were in the act and took the legal battle over. Schwimmer sat on the sidelines and applauded. The giveaways got their way in 1954 by a unanimous Supreme Court decision, and the FCC had to rewrite its lottery section.

P.S. Schwimmer says he got something like 50 new customers for "Tello" from the publicity.

Ward & Scott

Continued from page 49

this fall because of the lessening from six to three commercials and one minute instead of three minutes of credits. But," he adds, "there is no wasted footage in animation. The buyer gets everything he's paying for."

One of the principal fields of television viewers which Ward believes is overlooked is that of the colleges. "These millions of students exert a tremendous influence on a show's ratings," he declared. "They know what they want in tv entertainment and it's pretty national in terms of taste; students in Washington are much the same as those at Cornell. We know because we received letters from every major college and university across the country. They all said our humor was 'adult.' It is cross-section which is representative of millions of Americans, and we'll try to keep our fingers on their collective pulse."

In this vein the pair have sent various mailers to many of the fraternities and sororities across the nation, asking their opinions of sample shows and ideas. "Operation Loudmouth is the result," Ward stated, "and it's obvious that humor in tv is needed."

Repperies

Continued from page 51

the way (but the reppery has a financial interest in the chain and an exec status on the board of directors); Wometco Enterprises exclusively by PGW; Taft by Katz mainly, with Adam Young handling one outlet; Time, Inc., by Katz; Capitol Cities, two by Blair and one by Petry; Cowles is split among Katz, Blair and PGW; Crown Stations, two by Blair and one by Petry; Hearst Corp., two Petry and one Katz; Meredith, three Katz and one Blair; Metropolitan, three Blair and one each by Petry and PGW; Naft Corp., two Petry and one Blair.

Other effects of the group reppery have been an increase in competition and a premium on top sales talent.

Craven

Continued from page 51

basis of participation in the committee "should be broader."

He said all communications common carriers should be allowed to participate in the venture and have "equitable and non-discriminatory access to the system."

Minow said he is "closing the doors to no one" by allowing other companies to consult with the committee.

He admitted, however, that five of the nine companies on the committee have little expert knowledge of the subject.

They are Hawaiian Telephone Company, Press Wireless, Inc., South Porto Rico Sugar Co. Tropical Radio Telegraph Co. and United States-Liberia Radio Corp.

Rep. John E. Moss (D-Calif.) named each firm, asking Minow if it had any "expertise" in the field.

"None," Minow replied. "They are the only licensed international carriers at this time, and we just wanted to see what they could come up with."

New York—Dean Corse, who joined the station a year ago as program director, has been named station manager of WRNW-FM, Mt. Kisco. Before joining the "concert sound" outlet, Corse had been night manager of the North African Network, Casablanca, and worked as an actor in German, Italian and French tv and films.

CHI'S RED MADIGAN PACTED BY WBBM-TV

Chicago, Aug. 1.

WBBM-TV has hired away John (Red) Madigan from the Chicago American, where he had been asst. managing editor and city editor. Madigan, with 24 years of print news experience under his belt, will join the news department of the CBS o&o here as an additional news commentator and analyst. Station is already staffed with Fahey Flynn as a straight newscaster and Hugh Hill as an on-the-spot reporter and news spieler.

Madigan, who joins the station on Aug. 14, was once a regular panelist on CBS-TV's "Face the Nation" in the days when he was a Newsweek staffer in Washington.

FCC Posts a 'Notice'

Washington, Aug. 1.

The Federal Communications Commission made these changes in its "local notice" requirements for filings and designations for hearing:

—If the application involves the only operating station of its kind in the community, notice can be accomplished solely by broadcasting it at least once daily for four days, with no publication necessary.

—Otherwise, publication is required once a week for three weeks. It can be made in a weekly if there is no local daily.

—If broadcast, the notices must be aired between 7 p.m. and 10 p.m. on television stations and between 7 a.m. and 10 a.m. on AM or FM stations.

—In a new twist, stations must inform listeners that those desiring to do so can write the Commission individual views about the public interest considerations of any application.

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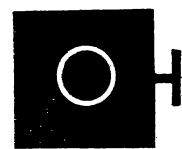
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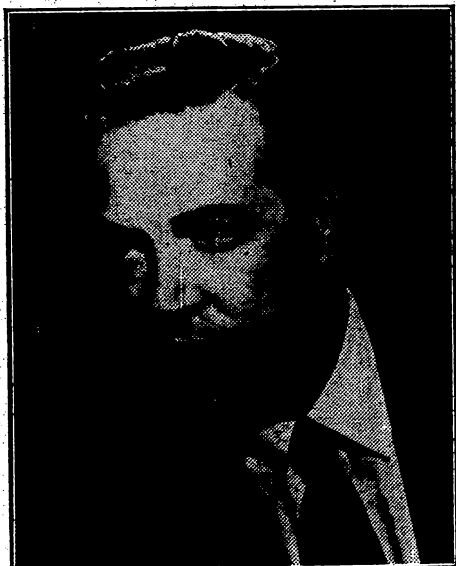
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HEADLINE RECORDS

Jocks, Jukes and Disks

By MIKE GROSS

Roy Orbison (Monument): "CRY-ING" Asst-Rose pours out a big dramatic mood with a vocal push that will give a message to the spins. "CANDY MAN" (Juni) has some tricky rhythmic licks to give it an okay juke tan.

Bobby Vee (Liberty): "TAKE GOOD CARE OF MY BABY" (Aston) has a fine rhythmic line and a lyric angle that the jukes will understand and help promote. "BASHFUL BOB" (Carnil; Simon Jackson) fits easily in the current tastes but it lacks a pullout punch.

Zabette Wade (Capitol): "OH WHAT A FEELING" (E. B. Marks) presents an excellent

bangs out a highly rhythmic mood for okay juke action.

Bill Reeder (Hi): "TILL I WALTZ AGAIN WITH YOU" Hill & Range) peeps up the click of several years ago with an attractive bounce. "THERE WAS A TIME" (Paragould) plays around with a slow rocking mood that may attract the deejays.

Jorgen Ingmann (Atco): "MILORD" (Alamo) gets a strong instrumental approach that can crack into bigtime juke play. "OCEANS OF LOVE" (Mayfair) is spread out with lilting musical phrases and it should rack up a good spinning score.

Bill Carter (MGM): "STRANGER SHAKE HANDS WITH A FOOL"



LAWRENCE WELK

Proudly Presents His Fourth-In-A-Row Hit Record "YELLOW BIRD" B/W "Cruising Down The River"

UP AND ICE CREAM SODA" (Lowery) is a rocking plug for the soft drink with a musical fizz that the kids are likely to take to.

"HANDFUL OF TEARS" (Lowery) is a so-so ballad with a big vocal approach that may win a handful of spins.

The Fleas (Challenge): "SCRATCHIN'" (4-Star Sales) plucks out a novelty line pegged for the teen crowd with a rocking beat that they'll go for. "TEARS" (Jatt) flows along routine rocking grooves and an ordinary vocal group treatment.

Leroy Van Dyke (Mercury): "WALK ON BY" (Lowery) has a rhythmic country flair that could catch on in some pop areas. "MY WORLD IS CAVING IN" (Buna) is an alfalfa ballad and it should move around the hillbilly turntables.

Larry Hall (Strand): "THE ONE I LEFT BEHIND" (Wemart) has a lighthearted feel and a pleasant glow to start some spinning action. "LADDER OF LOVE" (Arch) steps up an okay lilt with a breezy style.

Tommy Walters (Limelight): "THAT'S LOVE" (Bardell) will get to the juve bunch because of the way this youngster punches across an uptempo ballad. "LITTLE ANGEL" (Bardell) is one of those teenage prayers in which the juves find some meaning especially if there's a beat attached.

Beverly Taylor (Ajax): "HEART-ACHES" (Leeds) gets the teen treatment in beat and patter-break and it could give the younger set a spinning hit. "IT'S OLD HISTORY" (Amshell) rocks up some historical facts for no specific results.

Ruth Price (Contemporary): "THEY SAY IT'S SPRING" (Jatop) is a neat little ballad with a pleasing jazz flair and an attractive vocal. "SHADRACH" (Carl Fischer) puts this vintage swinger into a hot jazz groove and it works. She gets a solid rhythmic lilt on both sides from Shelly Manne's drums.

*ASCAP. †BMI.

Best Bets

JACKIE WILSON (Brunswick) **YEARS FROM NOW**
(You Don't Know What It Means)

Jackie Wilson's "Years From Now" (Merrinact) is tailor-made for the current market with an exciting vocal to stir up payoff play. "You Don't Know What It Means" (Pearl) is a blues shout that will whip up plenty of spinning enthusiasm.

PAT BOONE (Dot) **BIG COLD WIND**
(That's My Desire)

Pat Boone's "Big Cold Wind" (Gilt) will help him to blow up another spinning storm to follow his "Moody River" click because of the strong rhythmic line and vocal punch that attracts top attention today. "That's My Desire" (Mills) is treated with a nice word touch but the chorus flourishes make it seem over-produced.

NINO & THE EBB TIDES (Madison) **JUKE BOX SATURDAY NIGHT**
(Someday) I'll Fall In Love

Nino & the Ebb Tides' "Juke Box Saturday Night" (Mutual) is a trash and lively approach to an oldie that can't miss winning over current market for a big payoff because of the swift rocking tempo and the clever excerpting of two teen faves, "Book of Love" and "Get a Job" "Someday" I'll Fall In Love" (Monument) rocks up a ballad in pounding terms that usually gets teen attention.

MARTY HILL (Columbia) **GIVE**
(Red Lips)

Marty Hill's "Give" (Raynet) packs a vocal punch in a dramatic setting that works up the kind of spinning excitement that adds up to a commercial click on all levels. "Red Lips" (Ripley) plays around with a strong rhythm and vocal attack that guarantees juke action.

FARON YOUNG (Capitol) **LOVE HAS FINALLY COME MY WAY**
(Moonlight Mountain)

Faron Young's "Love Has Finally Come My Way" (Witmark) has a vigorous rocking ballad drive that's surefire for big spinning returns in all areas. "Moonlight Mountain" (Vicker) brightens a strong ballad mood with a sentimental vocal approach that's okay for the programmers.

THE CLEFTONES (Ge) **'DEED I DO**
(For Sentimental Reasons)

The Cleftones' "Deed I Do" (Laurel) is another example of an oldie that will hit in current market because of the energetic rocking treatment in arrangement and vocal group treatment. "For Sentimental Reasons" (Duchess) swings with a slow rocking style that will work into an effective spinning item, too.

KENNY CHANDLER (United Artists) **DRUMS**
(The Magic Ring)

Kenny Chandler's "Drums" (Triot) beats out a solid ballad with a dramatic musical flair and a vocal treatment that makes it a spinning winner. "The Magic Ring" (Triot) circles around an okay ballad with some interesting musical and vocal embellishments.

RAY MARTIN ORCH (RCA Victor) **THE MIME'S THEME**
(Boulevard of Broken Dreams)

Ray Martin Orch's "The Mime's Theme" (Jaymond) has touches of the "Bilbao Song" and "Third Man" themes but it's got enough of its own sharp flavor to move out. It'll also be the theme of Victor's fall advertising program which assures the tune performances, anyway. "The Boulevard of Broken Dreams" (Remick) gets a flavorsome instrumental reading that may be able to cut into some programming time.

showcasing for this vigorous vocal stylist and a lot of spins are due to come her way. "SUMMER SUNDAY" (Mansion) is another good ballad showcasing that the deejays will find useful to give a lift to their programming schedules.

Joyce Davis (United Artists): "WHEN BOY MEETS GIRL" (Jayde) is fashioned out of a gospel style but it's built in a way that the pop spinners can appreciate. "STOP GIVING YOUR MAN AWAY" (Jayde) is done with a ballad shout that's quite effective and will bring spinners its way.

Jackie Lee (Sure): "ISLE OF CAPRI BOOGIE" (Chappell) runs with a solid instrumental drive that gives this oldie a strong spinning potential. "BONGO SHUFFLE" BOOGIE" (Aqua)

(Glad) follows the country ballad line for okay effect but only in alfalfa areas. "SHOT FOUR TIMES AND DYING" (Glad) repeats a familiar hillbilly idea for only moderate results.

Johnny & Jack (Decca): "LET MY HEART BE BROKEN" (Pamper) catches a country ballad mood for okay results in its own element. "UNCLE JOHN'S BOOGIE" (Ashma) beats out a hot rhythm that the juke crowd in alfalfa areas will spin.

Jerry Norell (Amy): "IT'SY BITSY CHA CHA" (Republic) is a Latino takeoff of last year's "Itsy Bitsy Bikini" but it doesn't come off. "YO YO" (Republic) spin with a zingy pace and lyric angle that the kids will understand.

Dona Carroll (Cadence): "SEVEN-

Album Reviews

Harry Belafonte: "Jump Up Calypso" (RCA Victor). Six years ago Harry Belafonte kicked off a calypso craze with an exciting LP. This LP roundup of West Indian calypsos isn't likely to start another pop music trend but it does have a lot of the same excitement and it is sure to be an important plus for Victor's "Best Buy" program. Belafonte has collected a dozen examples of the West Indian folk idiom and has enhanced them with an orch and chorus directed by Frank Hunter and a Trinidad Steel Band. "Kingston Market" and the like have seldom sounded better.

Brenda Lee: "All The Way" (Decca). Brenda Lee is a pop phenom. She's a teenager who's been able to score in both the singles and the album field. It's not surprising, though, because she can handle an adult ballad like "All The Way" and a strictly rock 'n' roll item like "Dum Dum" with equal enthusiasm. The set is pegged along such dissimilar lines as the Romberg-Hammerstein "Lover Come Back To Me" and the Lieber-Stoller "Kansas City" but it all works out well.

Chico Hamilton: "Chico Hamilton Special" (Columbia). This is the first album to showcase Chico Hamilton's latest group, and a solid and swinging combo it is. The seven tune selection they dish up is a buff-pleasing collection of some of the drummer-leader's more popular club numbers. The dynamism which is the combo's particular feature is effectively displayed on "Special," with the tune selection geared to give each member of the group a chance to show his stuff. Result is a generous and exemplary sampling of the combo's versatile overall abilities. Tunes range through Hamilton originals and a workover of the standard "Autumn Leaves."

"Great Motion Picture Themes" (United Artists). This is one of those "more" albums because its similarly styled predecessor made a big sales score. The set is loaded with soundtrack and hit themes from pix, 15 in all, and the marquee lure will draw the sales. With sides like Melina Mercouri's "Never On Sunday," Al Caiola's "Bonanza" and Ferrante & Teicher's "Gone With The Wind," the package has plenty going for it.

Bobby Darin: "Love Swings" (Atco). Bobby Darin is a swinger and he's at his best when his arranger in his groove. In this rhythmic trip through standard material, the arranger (also conductor) is Torrie Zito and he's set up a beat that gives Darin plenty of room in which to move around. Darin takes some liberties, as in "How About You" with "I like Mrs. Darin's looks," but for the most part he sticks to the original and it's very good.

Bing Crosby & His Friends: "Join Bing In A Gang Song Sing Along" (Warner Bros.). Bing Crosby is slowly moving into Mitch Miller's territory. Crosby's first sing along package did quite well in the market and this compilation of 50 faves has a good chance to do even better. The formula is light and simple and

with Crosby leading the way the songalog is easy to follow.

Dick Hyman & Orch: "Provocative Piano—Vol. 2" (Command). Once again Dick Hyman's piano is put into a setting that's a natural for the sound buffs. Producer Enoch Light keeps his engineers on their toes and they really build up a sound sensation. Hyman carries the ball importantly as he keyboards his way through the likes of "Kitten On The Keys," "Liebestraum," "Mack The Knife," and others that are just as varied.

Ray Charles: "The Genius After Hours" (Atlantic). Ray Charles is virtually leading a double disk life by being released almost simultaneously on Atlantic and ABC-Paramount. His newer stuff is on the latter label but it seems that Atlantic had a lot of solid stuff in the can before Charles took his walking papers and moved to ABC-Par. In this package Atlantic has put together some of the best that he left. There's some exciting material by Charles himself as "Charlottesville" and "Dawn Ray" and there are also some delights as the Gershwins' "The Man I Love" and Fats Waller's "Ain't Misbehavin'."

Eddie Calvert: "Latin Carnival" (ABC-Paramount). Eddie Calvert has set his trumpet in a south-of-the-border atmosphere and it emerges as a fiesta frolic. He's put together some familiar like "Si-boney," "Besame Mucho," "You Belong To My Heart" and "Aurora" and several newies to make the overall effect completely enchanting.

Oscar Brand: "An Oscar Brand Songbag Of Folk Song Favorites" (Riverside). This is standard folk stuff but in Oscar Brand's hands the tunes become delightful once again. He's got a balladeer's flair which makes "The Rock Candy Mountain," "I Gave My Love A Cherry," "Oh, Dem Golden Slippers" and "This Old Man" delightful to hear again. He's assisted occasionally by Jean Ritchie and Erik Darling and they're pretty good folkniks, too. Gros.

Freedom Plane' Would Bally Integration Disk; Tour to Start in South

Candid Records, jazz arm of Cadence, is in for a promotion boost for its "We Insist" album. A 20-city tour by the artists who recorded the disk is planned to begin in September in a southern city. The group will do a new jazz piece with music by Max Roach and lyrics by Oscar Brown Jr. called "The Freedom Now Suite," which is featured on the record. The composition is themed to the Negro freedom movement in the south. The National Assn. for the Advancement of Colored People is sponsoring the tour.

Group consists of the Max Roach Septet, Abbe Lincoln, Olatunji and Brock Peters as narrator. In addition, Helena Walker and another dancer yet to be selected, will travel with the others to provide terping. Under consideration is a plan to have the artists travel from city to city in a specially chartered plane to be called the "Freedom Plane."

The tour is a result of Roach's performing the suite at the July 14 meeting of the National Assn. for the Advancement of Colored People in Philadelphia, at the request of Herb Wright, youth director for the organization. The gathering was reportedly impressed considerably by the piece and "adopted" it as a composition emphasizing the group's convictions.

The album itself has created much controversy, particularly in the south, according to Bob Altshuler of Candid. Not only is the content of the platter a plea for freedom now for the Negro, but the album's jacket shows a reproduction of sit-in. Roach's score is modern jazz with spiritual and African overtones.

The album has been out since January and was never performed before being recorded. The September tour is the first of several being considered for the group. A more extensive junket is being weighed for January.

Longplay Shorts

Epic's fall merchandising plan includes an additional 15% discount on all new releases for August and September. Plan will be in effect until Sept. 16. Kirby Stone Four cut an LP at Chicago's Playboy Club for September release by Columbia. Soprano Nellie Melba and pianist Artur Schnabel have been added to Angel's "Great Recordings of the Century" catalog. Nevins & Kirschner will produce Tony Orlando's first album for Epic.

Johnny Janis will have his debut LP on Columbia in October. Pickwick Sales Corp. has switched to King Record Distributors in five markets; Detroit, Pittsburgh, Dallas, Houston and Cincinnati. The Everest label has six new LPs on tap for its August-September release—four pop and two classical. Synthetic Plastics Record Corp. is already out with its Christmas line. Sandy Baron, now appearing at "The Premise" in Westport, Conn., has an LP on Shell titled "Out Of The Mouths of Babies."

The sound of monastery choirs of San Damiano and Porziuncola, taped on location, will be released in three new albums during the fall, winter and spring of '61-'62 by 20th-Fox Records. Tony Mottola's "On Top of Old Smokey" backed with "Careless Love," from his Command album, "Folk Songs," has been released as a single.

Ten new albums have been released by Warner Bros. Records which comprise the Aug.-Sept. portion of its fall sales program. In addition to the releases, special promotional material in the form of "Minitone" radio LPs with album timings ranging from 30-80 seconds, sales kit, newsletters, catalogs and sales display pieces were issued. Riverside has listed two new releases in its contemporary jazz series, two in its pop series and a special sampler in its July program.

GIG SHORTAGE MUTING JAZZ

Cap 'Protection' Plan Offers Dealers 100% Exchange Program to Cut Risk

Capital Records Distributing Corp. is launching a program designed to protect the dealer. The plan offers dealers a continuing, controlled 100% exchange program on all Capitol and Angel LPs and tapes bought on or after July 1.

The program, according to Stan Grotikov, CRDC veeep, the limited 100% exchange basis will minimize dealer risk and enable dealers to adapt Capitol product to customer tastes. The dealers will have the right to exchange a specified number of any Capitol or Angel titles they choose. If the dealer is in doubt about the sale potential of any given title, particularly a new release, it can be tested now with hardly any risk.

The new protection plan calls for maximum exchangeable limits over selection per retail outlet. Commenting on the operational aspects of the program, CRDC veepee and national sales and operations manager Bill Tallant said, "We all want albums showing historical movement to remain in dealer stores, available to the consumer."

"We don't want any album in stores which shows that it does not sell in sufficient quantities to be profitable for the dealer. Two of the most troublesome areas of daily consideration facing record dealers today are maintaining sufficient stocks to meet customer demands and disposing of surplus inventories. Our new protection plan will, we believe, go a long way toward eliminating these problems."

Tallant also stated that CRDC execs are working on an inventory and merchandising plan for rack-jobbers which will be announced in the near future. In a message to CRDC sales reps, he stressed the necessity for exercising careful judgement in tailoring the size of the catalog spread and the basic stock quantities for each individual retail outlet. He also underlined the necessity for quickly initiating exchanges when an album has stopped moving in order to insure maximum "turn" of dealer stocks.

Mexican Disk Industry's '60 Exports Hit \$1,600,000 Bank's Report Discloses

Mexico City, Aug. 1. A report by the National Bank of Foreign Commerce revealed that "the sentimental richness of Mexican music" made it possible for the republic to export disks last year for a total value of \$1,600,000. The bank estimates that platter production is about to hit 90 tons annually, with this representing \$4,000,000 in revenues.

Venezuela is chief market for Mexican disks, and recently a Mexican capitalized firm set up a plant for production of records there, the report said. The United States is second, followed by El Salvador, Guatemala and Panama. No breakdown on dollar volume was given by the report.

A slow but steady rise in sales to European markets was noted by the bank, with these areas now the subject of intensified activity by Mexican diskeries and their distributors. The report did not treat of recent restrictive Mexican measures aimed at platter imports. But it pointed out that world disk commerce is a two-way road.

Buildup in Mexican record exports has boomed in the past five years. Whereas in 1955 exports hit but \$640,000 in round figures, the new peak was made last year. Prospects for this year indicate an estimated 15% boost, perhaps even slightly better, the bank stated.

CAP UPS PAUL RUSSELL

Paul Russell has moved into Capitol Records Distributing Corp.'s merchandising department to fill a newly created post consolidating creative copywriting functions.

Champion's Tenn. Branch

Champion Music has opened an office in Nashville, Tenn. This makes three locations for the publishing house which has a main office in New York and a Coast branch in University City, Cal.

The new office will be supervised by Gerald Nelson, who will also function as a contract writer for Champion. Also under contract to the firm are Ronnie Self and Benny Joy, both of whom have had recently active platters.

Champion, a BMI outfit, and its ASCAP affiliate, Northern Music, are headed by Bill Downer.

20th-Fox Invades Singles Market

20th-Fox Records is embarking on an all-out effort to grab a slice of the singles market. Until now, the company has been concentrating on the production of albums.

The nucleus of the campaign will consist of several master tapes that have been purchased by 20th over the past two weeks from various independent producers. A new department is being organized within the firm to handle all responsibilities for production, scheduling, recording and promotion.

Plans call for the signing of several new young artists for the push. According to Henry Onorati, 20th Records prez, "we're out to attract youngsters to our product and we're not going to copy what others are doing—we're going to create something new—new voices, new sounds, new ideas."

Eddie Heller has been named by Henry Onorati, 20th-Fox Records topper, to head a new department at the diskery as it makes its move into the singles field.

He will be in charge of singles artist and repertoire, artist development and release scheduling and will also oversee the company's promotional activities on all record product, including albums. He'll team with other departments headed by v.p. Lou De Guercio and Irv Stimler, national sales manager.

Heller, whose most recent stint was with MGM Records in a&r, will also screen new publisher material and audition new talent, as well as bringing to 20th his own independent productions.

Percussive Instruments' Big Bang at Moscow Fair

London, Aug. 1. British musical instruments make the Russians flip according to Fred Dellaporta, Premier Drum Company sales rep. Premier was the only musical outfit exhibiting at the recent British Trade Fair in Moscow and, says Dellaporta, they were doing hit business. The Bolshoi Ballet bought drums, xylophones and tubular bells. Moscow State Circus and the Kierov Ballet were also customers.

It may take some time to get details ironed out with the Russian buying org, but Premier feels confident that more business is coming their way from the USSR.

Probe Ink Spots Clash; Refused Service In Bar

Alameda, Cal., Aug. 1. An investigation by local police has been started as a result of a clash in a local bar after members of The Original Ink Spots were refused service. Two men were injured, Charlie F. Woods, president of the local NAACP, and an unidentified opay.

The NAACP official suffered a gash on his face that required 12 stitches to close, while the latter had a head gash that needed four stitches.

SOS SITUATION SEZ HAMILTON

By EDDIE KALISH

It's a "panic scene." That's how Chico Hamilton, drummer, composer, arranger and jazz personality, characterizes the situation of jazzmen in the U.S. today. It hasn't taken long, maybe just the last couple of years he estimates, but the survival of the jazz musician here is perilously nearing impossibility.

The problem is largely economic. There's no shortage of musicians, says Hamilton, there's just no place to play. Across the country the number of clubs is shrinking, particularly those that book live jazz entertainment. The result, as he sees it, is two-fold. On the one hand, musicians are discouraged from forming groups because the prospect of making a substantial living is pretty dismal and, on the other hand, established groups are breaking up one after the other in favor of arranging and studio work for "security."

There aren't many money-making combos around, he asserts, and big bands as well as the smaller groups are feeling the pinch. The problem is further complicated by the fact that a unit like Hamilton's has to charge a club a considerable fee for a gig just in order to "make the payroll and meet expenses." Clubs in turn ask big coin from the public in the form of hefty cover charges and minimums, which brings up another problem as Hamilton sees it.

A 'Luxury Business'
"Let's face it, we're a luxury business," he says. "Enough money for this luxury just isn't around to support the jazz clubs at their present asking prices." The groups in turn can't lower their fees, he figures, because they need what they get to make ends meet and realize some profit. So the people aren't coming out in sufficient numbers to support the clubs, they in turn are folding and the musicians, with no place to play, are rapidly exiting into other, more lucrative endeavors. The most successful jazz joints, he feels, are run by musicians who aren't just business men looking only for the buck, but who also have some empathy for the artist.

Another facet of the problem as seen by Hamilton has to do with the record business. A person can buy a disk for \$3.98 or so and sit at home without the "hassle" of club going, not to mention the lout saving, and hear the same group. Couple to this FM exposure and other similar at home possibilities and Hamilton figures there's an additional impediment. Musicians, on the other hand, don't make much from recording. They record as much as they do to "say something for posterity" (Continued on page 86)

Shaw's Masters Groove Chirp Into Cap Contract

On the basis of a group of masters produced by Arnold Shaw, professional manager of Edward B. Marks Music, Zabeth Wilde, femme vocalist who will appear in the forthcoming Broadway musical, "Kicks & Co.," has been signed to a Capitol recording contract. Shaw, sold four records by the singer to Cap, the first two of which are being released this week. The tunes, "Oh, What a Feeling" backed with "Summer Sunday," were arranged and conducted by Bert Keyes. Joe Csida and Manny Kellen made the purchase for Capitol. Miss Wilde is managed by Bette Whyte but her record activity will continue to be handled and supervised by Shaw.

Mike Moccio to Col

Michael Moccio has joined Columbia Records' artists & repertoire department as an associated producer. He'll review and screen demonstration or master recordings which have been submitted to the company for possible purchase.

RCA Victor Pegging Its 13th Annual 'Best Buy' Drive on 'Entertainment'

EMI Launching Encore

London, Aug. 1. EMI (Electric and Musical Industries) advanced the date of its new labels birth to Friday (4) Called Encore, its initial disks will feature reissues currently deleted from EMI catalogs and will be confined to LPs. They will retail at \$3.25.

First release will be 12 disks including albums of Frank Sinatra, Nat King Cole and Dean Martin.

19 Pops in Decca's Fall 'Blue Chips'

A hefty array of product, under the merchandising handle, "Blue Chips—Each a Business in Itself," was unveiled last Wednesday (26) at Decca Records' annual fall showing in New York. The collection featured 19 pop, six Gold Label classical, two country and western, a Hawaiian and a polka album from Decca and three pop disks from Coral.

Each new platter highlights an already established catalog by the artist, representing proven sales strength for in-depth stocking which the diskery feels will assure dealers the maximum benefit from store traffic. In addition, the fall release includes the "On Location" series, which is a promotion piece in itself.

The number of releases has been cut this year as compared to last. Emphasis will be placed on promotional angles around artists and product, stressing quality and not quantity.

A 10% discount and 2¢ cash consideration on any orders of a minimum of \$100 have been in effect since July 19 and will continue through Sept. 15. Dating has been arranged on a one-third Nov. 10, one-third Dec. 11 and one-third Dec. 26 basis. This program applies to all Decca, Coral and Brunswick LPs, EPs and kiddie disks, but does not hold for those the companies import.

Tied in with the "Blue Chip" peg, the usual varieties which will be used in promotion of the various platters were also on display in addition to the line of Decca record players which had been introduced last June.

Personal Mgr. John Levy Turns Indie Disk Prod.

John Levy is branching out of his personal management chores into the recording field as an independent producer. His first venture in the disk area are two soon-to-be released singles on the Riverside label featuring jazz tenor saxophonist Yusuf Lateef and Coast violinist Ernie Andrews.

According to Levy, future recording plans call for sessions with his newest client, pianist-singer Shirley Horn. In Levy's managerial stable are such attractions as George Shearing, Julian Cannonball Adderley, vocalist Nancy Wilson, Ramsey Lewis and Billy Taylor.

Heat Cuts Duke's Cleve. Jazz Take to \$4,200

Cleveland, Aug. 1. Dukes of Dixieland turned on the steam Sunday (23) for opener of Musicarnival Tent Theatre's summer jazz concert series but ran into a heat wave that chopped attendance in half.

Septet pulled about \$4,200 at \$3.75 top in the 2,500-seat auditorium under blue canvas. Musicarnival's jazz series for Sunday afternoons also includes Dave Brubeck quartet for Aug. 6, Louis Armstrong orch for Aug. 27 and George Shearing crew Sept. 17.

"Entertainment" will be the key to RCA Victor's annual "Best Buy" program which will cover 35 new albums for August and September release. The peg for the program will be "The New and the Great Entertain on RCA Victor."

"We are in the entertainment business," says George R. Marek, veepee-general manager of the label, "and we have concentrated on selling entertainment in the 1961 'Best Buy.'" He added, "In recent years, the emphasis has been on sound, but what manufacturers have forgotten is that sound without entertainment is noise. Entertainment and the artist are still the only 'ingredients' which determine a record's success."

The "Best Buy" program is divided into two sections this year. The August release will concentrate on the "Great" with 11 pop and 12 Red Seal albums while the September schedule will push the "New" with pop and for gala Soira Series packages.

'Mime' Marking Program
To underline the "entertainment" peg, Victor has selected a "mime" for its identifying mark. "The mime," says William I. Alexander, ad-promotion manager, "is the age-old symbol of entertainment throughout the world which will act as spokesman for the program." Shai K. Ophir, Israeli pantomimist, has been selected to portray the mime in the advertising, as well as in national color-tv commercials and in all dealer point-of-sale materials.

Victor also has added a new wrinkle to this year's "Best Buy" push. Diskery is introducing a new melody, "The Mime's Theme," written by Lester Powell and recorded by Ray Martin's such as a single record prior to the release of the August-September merchandise. The melody later will be used as the background for all RCA Victor tv and radio commercials.

For national tv exposure of "The New and the Great" theme, Victor has created three 60-second full-color commercials to appear on Walt Disney's new NBC series, "Wonderful World of Color." The (Continued on page 86)

Selling Point Should Be Built on Quality Product: Command's Enoch Light

The feeling that quality product should be the selling point and not what deals can be offered was echoed in a statement last week by Enoch Light, Command Grand Award topper.

He declared that "the objective of the record industry is to produce better and more exciting albums (and) not pile up troubles for dealers and distributors. Regardless of the price offered, these albums don't move and the dealers are just plain stuck." He figured that part of the current marketing problem lies in "overloading" the distributors and dealers.

"We at Command" Light said, "feel that the most important thing is to produce an album which stands on its own artistic merit. Command has released only 23 albums in the two years it has been in operation. Each Command album has gone over 100,000 copies, with some selling over 500,000 copies." Command Grand Award is currently offering a one-for-six album deal.

Command is planning to release a new Command Classics line in the fall which will feature the use of 35m film tape which is supposed to give superior sound reproduction to the present tape used in the marketing of these and other selections. Light intends selling the quality of his product and not a special deal program. He feels that by paying the dealer a "superior" product to sell a "healthy attitude for selling" will be created which could supplant the deal system.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL	This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL	This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	2	8	TOSSING AND TURNING Bobby Lewis	Beltone	34	85	8	SACRED Castells	Era	67	66	4	WATER BOY Don Shirley Trio	Cadence
2	1	11	QUARTER TO THREE U.S. Bonds	Legrande	35	40	2	HILLBILLY HEAVEN Tex Ritter	Capitol	68	45	12	EVERY BEAT OF MY HEART Pipps	Vee Jay
3	3	7	DUM DUM Renda Lee	Decca	36	61	2	DON'T KNOW WHAT YOU'VE GOT Ral Donner	Gone	69	82	4	ASTRONAUT Jose Jimenez	Kapp
4	5	7	HATS OFF TO LARRY Del Shannon	Big Top	37	36	3	A TEAR Gene McDaniels	Liberty	70	46	5	TELL ME WHY Belmonts	Sabrina
5	4	6	TOGETHER Connie Francis	MGM	38	20	8	CUPID Sam Cooke	Victor	71	65	9	OLE BUTTERMILK SKY Bill Black Combo	Hi
6	15	7	LAST NIGHT Markeys	Satellite	39	39	6	PLEASE STAY Drifters	Atlantic	72	68	2	IT'LL BE EASY Sultans	Dalton
7	7	7	LET'S TWIST AGAIN Chubby Checker	Parkway	40	52	5	TOO MANY RULES Connie Francis	MGM	73	54	5	HAVE A DRINK ON ME Buddy Thomas	Todd
8	6	10	I LIKE IT LIKE THAT Cris Kenner	Instant	41	24	15	HELLO MARY LOU Rickle Nelson	Imperial	74	97	3	I STAND BY YOUR WINDOW Jim Reeves	Victor
9	12	18	I FALL TO PIECES Patsy Cline	Decca	42	37	10	TEMPTATION Everly Bros.	WB	75	—	1	BLUE MUU MUU Annette	Vista
10	18	4	MICHAEL Highwaymen	UA	43	34	3	TEARS ON MY PILLOW McGuire Sisters	Coral	76	53	7	EVENTUALLY Brenda Lee	Decca
11	14	5	NEVER ON SUNDAY Chordettes	Cadence	44	56	5	MISSING YOU Ray Peterson	Dunes	77	—	2	NO SUBSTITUTE FOR LOVE Roy Hamilton	Epic
12	8	10	YELLOW BIRD Arthur Lyman	Hi Fi	45	29	9	WRITING ON THE WALL Adam Wade	Co-Ed	78	—	1	BLACKLAND FARMER Wink Martindale	Dot
13	17	11	KNOCK ON YOUR DOOR Eddie Hodges	Cadence	46	32	10	TONIGHT Velvets	Monument	79	63	3	DRIVING HOME Duane Eddy	Jamie
14	23	5	WOODEN HEART Joe Dowell	Smash	47	83	3	A THING OF THE PAST Shirelles	Sceptor	80	73	3	LOVELY DEE Untouchables	Liberty
15	9	11	BOLL WEEVIL SONG Brook Benton	Mercury	48	77	2	MOUNTAINS HIGH Dick & Dale	Lama	81	—	1	MOVE TO OUTSKIRTS OF TOWN Ray Charles	Impulse
16	34	2	SCHOOL'S OUT U. S. Bonds	Legrande	49	44	12	RIGHT OR WRONG Wanda Jackson	Capitol	82	94	4	THE CHARLESTON Ernie Fields	Rendezvous
17	16	7	HEART AND SOUL Jan & Dean	Challenge	50	58	4	THAT'S WHAT GIRLS ARE FOR Spinners	Trifi	83	—	1	STRANGE DESIRE Jack Scott	Capitol
18	25	4	PRETTY LITTLE ANGEL EYES Curt Lee	Dunes	51	67	3	WHAT A SWEET THING Shirelles	Sceptor	84	—	1	SUGAR TIME Johnny Cash	Col
19	10	13	MOODY RIVER Pat Boone	Dot	52	—	1	WHAT WOULD YOU DO Jim Reeves	Victor	85	49	5	I'M COMING BACK TO YOU Jackie Wilson	Brunswick
20	13	8	SAN ANTONIO ROSE Floyd Cramer	Victor	53	57	3	LOVER'S ISLAND Blue Jays	Milestone	86	—	1	A LITTLE BIT OF SOAP Jarmels	Laurie
21	11	12	RAINDROPS Dee Clark	Vee Jay	54	72	3	PEANUTS Rick & Kings	Smash	87	—	1	MY CLAIRE DE LUNE Steve Lawrence	UA
22	22	7	YOU CAN'T SIT DOWN Phil Upchurch Combo	Boyd	55	42	2	ANSWER TO ME Patti Paige	Mercury	88	59	8	NATURE BOY Bobby Darin	Atco
23	21	12	RAINING IN MY HEART Slim Harpo	Excello	56	64	5	TAKE A FOOL'S ADVICE Nat King Cole	Capitol	89	—	1	WHO PUT THE BOMB Barry Mann	ABC-Par
24	35	3	HURT Timi Yuro	Liberty	57	—	1	FOOT STOMPING Flares	Felsted	90	89	2	MAGIC MOON Raves	XYZ
25	27	7	SEA OF HEARTBREAK Don Gibson	Victor	58	51	11	BARBARA ANN Regents	Gee	91	74	14	LITTLE EGYPT Coasters	Atco
26	26	8	YELLOW BIRD Lawrence Welk	Dot	59	50	3	ONE SUMMER NIGHT Diamonds	Mercury	92	—	1	SO CLOSE TO HEAVEN Ral Donner	Gone
27	19	15	TRAVELIN' MAN Rickie Nelson	Imperial	60	—	1	AS IF I DIDN'T KNOW Adam Wade	Coed	93	—	1	VOYAGE TO THE BOTTOM OF SEA Frankie Avalon	Chancellor
28	28	4	THE FISH Bobby Rydell	Cameo	61	30	12	STAND BY ME Ben E. King	Atco	94	—	1	TRANSISTOR SISTER Freddie Cannon	Swan
29	55	3	DON'T BET MONEY Linda Scott	C-A	62	43	9	DANCE ON LITTLE GIRL Paul Anka	ABC Par	95	—	2	SOMEBODY NOBODY WANTS Dion	Laurie
30	33	4	STARLIGHT STARBRIGHT Linda Scott	C-A	63	60	2	BIG BOSS MAN Jimmy Reed	Vee Jay	96	80	2	TEEN PRAYER Velveteens	Sfark
31	48	2	LET FOUR WINDS BLOW Eddie Hodges	Imperial	64	93	6	DAYDREAMS Johnny Crawford	Del-Fi	97	95	2	TAKE A MINUTE Stringalongs	Warwick
32	47	5	WOODEN HEART Gus Backus	Fono Graf	65	76	8	MY KIND OF GIRL Matt Monroe	Warwick	98	98	2	RUNAROUND Regents	Gee
33	38	5	I JUST DON'T UNDERSTAND Ann Margaret	Victor	66	75	12	I FEEL SO BAD Elvis Presley	Victor	99	96	11	OLD BLACK MAGIC Bobby Rydell	Cameo
										100	81	4	BLUE TOMORROW Billy Vaughn	Dot

Inside Stuff—Music

South America's first American Jazz Festival recently opened a two-week concert tour at the Ritz Theatre, Sao Paulo, Brazil. Although American jazz artists aren't new to the country, it is reported to be the first time that so many players have played there at one time. The program included performances by Coleman Hawkins, Roy Eldridge, Chris Connor, Herbie Mann, Zoot Sims, Al Cohn, Curtis Fuller, Kenny Dorham, the Jo Jones Trio with Tommy Flanagan, Ahmed Abdul Malik, and the Ronnie Ball Trio with Dave Bailey. Willis Conover of the Voice of America and CBS emceed.

Festival was co-produced by Monte Kay and Alex Valdes. It also made appearances at the Municipal Theatre, Rio de Janeiro; Porto Alegre, Buenos Aires, Montevideo and Santiago. The project is the third international jazz event Kay has arranged this year. The first two, for Art Blakey and the Jazz Messengers in January and the Modern Jazz Quartet in May, were set in Japan.

Henry Mancini has developed into one of the big guns at RCA Victor. His initial LP, "Peter Gunn," has been in the best-selling brackets for 101 weeks and his "Mr. Lucky" is still piling up sales after a 60-week run even though the tv series from which the package emanated is no longer on the air. Mancini also has a hot selling package in "Mr. Lucky Goes Latin" and Victor has his new LP, "Breakfast at Tiffany's" for release in its "Best Buy" program in September. Mancini, incidentally, wrote the score for the "Tiffany" pic which Paramount is releasing.

Orchestra leader Spike Jones figures there's no room left for his specialty, burlesquing popular songs. In a telephone interview with Minneapolis Star radio-tv editor Forrest Powers, Jones asked: "What more could I do to make the 'Top 40' rock 'n' roll tunes funnier? I could burp a gold record, and no one would laugh." Jones also told Powers that in his new CBS-TV summer series he'd do no more take-offs of Leonard Bernstein, lecturing on music deprecation. "We've done enough for Bernstein," Jones said. "Look how famous he's become."

U.S. Attorney-General Robert F. Kennedy has appointed Edwyn Silberling, recently special assistant to the Attorney General of New York, to head a new unit in the Justice Dept. Criminal Division known as the organized crime and racketeering section. He's son of Lou Silberling, general manager of Paramount and Famous Music Corp.

Kapp Records has added two distributing outfits to its list of area servicers. The All South Distributing Company, New Orleans, headed by Henry Hildebrand, will handle the Houston area and Eastern Record Distributing Co., East Hartford, Conn. headed by Dick Godlevski, will service the Albany vicinity.

"50 Fabulous Favorites," a compilation of the words and music of 50 songs which have been major hits in the past 30 or so years will be published this fall by Cromwell Music. The 104-page book will include at least 40 tunes that have sold over a million disks. Book will list for \$3.

Josh White Switches to Mercury; Decca Nabs Peter Duchin; Other Deals

Josh White, folk singer, and Little Richard, rock 'n' roll and gospel warbler, have signed with Mercury. White, who's recovering from a heart attack, is set to cut an album and a single within the next few weeks. White has been with Elektra, and Little Richard had been out of the business for two years as a preacher and gospel.

Decca: Peter Duchin. Peter Duchin, pianist-son of the late Eddy Duchin, has inked to an exclusive recording contract with Decca. His recording activities will be under supervision of a&r producer Harry Myerson and his management will be MCA.

Bella: Tommy Genova. Bella Records, newly formed Scranton, (Pa.) label has signed Tommy Genova. His first side is "The Lover." Cosnat will handle the distribution.

Smash: Danny Jordan. Danny Jordan has joined the Smash label, a subsid of Mercury. His first disk for the company is "Jeannie" backed with "Boom Diddy Boom," a single to be released this week. He was with Van-Peck.

Kapp: Robertino. Robertino, 14-year-old Italian singer, has been packed by Kapp Records. His "O Sole Mio" will soon be released by the label.

20th-Fox: Jim Mitchum. Jim Mitchum, son of actor Robert Mitchum, has been packed to an exclusive recording contract to 20th-Fox Records as a singer. His first disk, "Lonely Birthday" backed with "Oh, What a Wonderful Feeling," has just been released and is the peg for a 30-city personal appearance tour currently underway to introduce him.

Carlton: Selma Diamond. Selma Diamond, a gag writer for the Perry Como show and frequent guest on the Jack Paar program, has been packed to record for Carlton Records. Her first album is titled "Selma Diamond Talks."

SYNTHETIC PLASTICS IN NEW DISTRIB-PATTERN

Martin Kasen, veepee of Synthetic Plastics, Newark firm which manufactures Peter Pan Children's Records, Promenade High Fidelity and Priouette Stereo album, has reshuffled his distribution setup.

He's set Ira L. Moss as exec veepee of a new company, Synthetic Plastics Record Co., which will be based in N.Y., to distribute the labels. The Synthetic Plastics Sales Co., headed by Henry La Pidus, will cease to distribute these lines on or before Dec. 1.

The new company has already begun operations and plans are being formulated for new releases, a promotional program, nationwide public relations and advertising.

Mercury Sells Midwest Distrib

Chicago, Aug. 1. In its first major organizational change since it was purchased by Phillips of Holland two months ago, Mercury Records last week sold its distributional subsid, Midwest Mercury, to Lenny Garmisa, prexy of Garmisa Distributing Co. and longtime Chi distributor.

The sale leaves Mercury with only one company-owned distributorship, Mercury Records Sales Corp. of New York, compared to six owned distributors a year ago at this time. A Mercury spokesman said that there were no immediate plans for sale of the New York company.

Garmisa, who has been Wisconsin distributor for Mercury for two years, said that there would be no changes in management, sales, promotion or personnel under the new ownership. Henry Freshman will remain as general manager, and Dan Rankin will continue as sales manager.

Midwest will operate separately from the Garmisa firm, which is located directly next door, and it will continue to handle only Mercury and subsidiary labels.

Mexico's Orfeon Diskery Inks Bill Haley to 2-Yr. Pact; Gets \$6,000 Advance

Mexico City, Aug. 1. Bill Hale, rock 'n' roll exponent, has signed a two-year exclusive contract with the Orfeon diskery here. He received a \$6,000 advance, according to Francisco de la Barrera, Orfeon's talent director. American singer will handle r'n'r rhythms in Spanish, to accompany Mexican musicians. Latter will be trained by Haley's pianist, Johnny Grande, also under a two-year contract.

Pact with Haley will make it possible for Orfeon to ship disks made in Mexico to the U.S., according to de la Barrera. He does not see any decline in rock and roll popularity. While many combos here execute the rhythm, these could not be readily pushed in American and European markets because of lack of quality and international names, de la Barrera added.

UA Gears Rack Field Buildup

United Artists Records is building up a program for the rack field. The 1,500 specially designed United Artists Dealer Record Rack Merchandisers, and pre-pack of records to be featured on the rack were shipped this week.

The pre-packs will include 12 records, 10 to be bought on a full guaranteed basis, and the two other at no charge to dealers. The initial album featured is "Great Motion Picture Themes—Vol. 2," a follow-up to the current best-seller. Each rack will hold 12 of the albums, with UA shipping 18,000 albums with the racks, then following with an additional 50,000 albums for distribution through the specially designed polyethylene bags. The latter group of 50,000 LPs were ordered by distributors at the recent UA sales meeting in Florida for distribution through normal channels.

The "Great Motion Picture Themes" follow-up album will include such names as Ferraté & Teicher, Don Costa, Louis Armstrong, Al Caola, Andre Previn, Marilyn Monroe and Elmer Bernstein. The themes covered include "Never On Sunday," "Goodbye Again," "Paris Blues," "Elmer Gantry," "Moulin Rouge" and "One-Eyed Jacks."

British Record Retailers Assn. Hits Price-Cutters

London, Aug. 1. A vast wave of cut-rate disks which covers practically the whole of North England and is spreading southwards has been revealed by the Gramophone Record Retailers Assn. According to Jack Austin, the org's veep, this illicit industry has been growing over the past two years. It has only come to light now because certain northern retailers have been feeling the pinch so badly they've called in GRRA to stamp it out.

Austin travelled to Manchester, centre of the price-cutters' operations, to hold an emergency meeting with leading retailers and to collect proof against "a certain wholesaler" so that decisive action can be taken.

Disk price-cutters, says Austin, thrive only because of a retailer's own apathy. If complaints had been made about them two years ago then today's position would not be half as serious.

Hagen's Book of Poems

ASCAPer Milt formalized to John Milton Hagen's "The Shrewd Nudie" (Barnes; \$2.95) keynote its offbeat rhythm with the subtitle "and other light verse—and dark." By "putting the accent on the wrong syllable," Hagen's versification stresses the rhythms at the beginning instead of at the end.

Borrowing a word from the title, the songsmith-versifier has done a shrewd closeup in short, staccato rhythms on the contemporaneous and the traditional, combining vital into a thoroughly bright and amusing book. Abel.

Victor International to Stress American Tastes on O'Seas Disks

NEW YALE BOWL POPS; ITURBI GUARANTEE, 3G

New Haven, Aug. 1. Revival of pops concerts at Yale Bowl after a five-year lapse brought an approximate 50% house of slightly over 7,000 stub-holders for pianist Jose Iturbi and the New Haven Pops Orchestra under baton of Harry Belman. Latter, incidentally was conducting his 65th pops concert since the series inception some years ago.

Inclement weather had caused two postponements from July 15 and 16 and it was necessary for Iturbi to jet in from concerts in Spain to keep a later date.

Gross, at \$2.50 top on an approximate 15,000 attendance potential, hit close to \$10,500, with Iturbi's guarantee \$3,000.

Venture is a project of New Haven Junior Chamber of Commerce and is underwritten by local interests. Individual organizations sponsor each of the three concerts-booked, Iturbi, Duke Ellington-Sarah Vaughan last Saturday (29) and Rodgers & Hammerstein Night (Aug. 19).

Cap Takes Over Wis. Electronic Co.

Capitol Records has expanded its activities in the electronics field with the purchase of General Communications of Fort Atkinson, Wis. The outfit becomes the General Communications Division of Cap's electronic subsid, Electric & Musical Industries (U.S.), and will incorporate the products and personnel of the former MMI US Broadcast Division.

Among the General Communications products to be integrated into the EMI/US line of tv cameras and associated broadcasting equipment are fully-transistorized tv switching equipment, mechanical and electro-mechanical switching devices, solid-state video and pulse distribution equipment, special effect generators, dial monitor systems, picture monitors, custom studio consoles, solid state power supplies and automation systems.

E. D. Peterson, prexy of General Communications, has accepted a longterm management contract with EMI/US. The company's manufacturing plant in Fort Atkinson will remain in operation for EMI/US systems development and product manufacturing.

General Communications is the third organization to be acquired by EMI/US since its activation last March. Previously, EMI US purchased the assets of Hoffman Electron Tube Corp., Westbury, N.Y., and the Vol-Shan Electronics Division of Vol-Shan Industries, L.A.

EMI/US was launched for the purpose of manufacturing and marketing of a complete line of electronic products in the general communications field, many of which are provided by EMI of England, the principal stockholder of Capitol Records. EMI/US presently comprises four divisions: General Communications (formerly Broadcast-Electron Tube, Magnetic Tape and Consumer Products).

Harlem Jazz Festivals On Promoters' Agenda

Sid Bernstein and John Drew, promoters of the recent Newport (R. I.) Jazz Festival, are blueprinting the first of an annual series of Harlem Jazz Festivals. The duo will hold the fête at the 369th Regiment Armory in that area on Oct. 27-28. Talent is still to be signed.

In addition, Bernstein & Drew will also do the Catskill Music Festival at Hunter, N. Y. in the Hunter Ski Bowl, next summer, and will confer with the Newport City Council in November on the possibility of repeating the bash next year.

They are promoting the Judy Garland concert at Convention Hall, Atlantic City, this Friday (4), and will do another Garland concert within 100 miles of New York in October.

The product to be released here by RCA Victor's recently formed International Division will be geared especially to U.S. tastes. Herman Diaz Jr., director of artists & repertoire for the international department, has alerted RCA global network of a&r producers to bank American when they set up their recording sessions.

Diaz figures that there are hardly any more people of foreign descent in the U.S. anymore who want to hear material from the countries of their origin. Most of the record buyers, says Diaz, "are second and third generation Americans and they go for the foreign made stuff if it has a native flavor but on something with which they can associate."

Diaz pointed out that a hit in a foreign country does not necessarily mean that he will select it for release here or that a flop LP in a foreign country will eliminate its chances for a U.S. release. He mentioned that one of the LPs that he's selected for RCA Victor International's first release was a "bomb" overseas.

He figures, however, that the foreign band's treatment of a repertoire familiar to American audiences will give it a better chance when it goes on U.S. release. In addition to pop material, Diaz is now canvassing his worldwide affiliation for jazz material and is mulling the possibility of launching an International Jazz Festival.

Although the International Division has already released two soundtrack sets, "La Dolce Vita" and "Rocco and His Brothers," the first regularly scheduled release will be issued in November. It will consist of five LPs and the countries represented will be Mexico, France, Belgium, Italy and England. Diaz is planning a schedule of four major release schedules a year with special projects, such as soundtrack sets coming up as the situation warrants.

Diaz also mentioned that the international releases will not carry Victor's familiar "dog in horn" trademark since it belongs to HMV in Europe. Instead, the packages will carry the bullet or circle logo carrying the RCA International legend. The album jacket will also carry the country of origin of the package as well as notes that will be carried through on advertising copy to assure easy identification.

WB Records' New Sales Program Tying in With Fresh Album Product

Warner Bros. Records has instituted a new sales program for the fall in conjunction with its new album product. The central feature of the plan, which will be in effect through Sept. 22, is a 15% merchandise bonus on albums, both new and catalog, for dealers and distributors.

The bonus deal applies to all albums Warner is releasing during August and September as well as the existing catalog of more than 300 platters. Only exception to the program is a new sampler of "Roaring 20's" music, "Flappers, Sprakessie and Bathing Girl," which is specially designated to retail at a suggested list price of \$1.98 with normal trade markups for dealers and distributors.

Dealers will also be entitled to receive 50-60-90 day deferred billing dating from their WB orders, in accordance with the programs of the program.

The 15% bonus merchandise will be shipped at the time of purchase. Dealers will receive free non-album albums for non-album platters purchased and free stereo disks for stereo albums bought. The free album merchandise will be shipped in exactly the same catalog number ordered, so that the purchase of a particular artist's album will entitle the dealer to 15% additional units of the same artist's platters.

Composer Charles Kalman commingled that European weather is "lightly all over," with November in July inclemency. Also alerts that Franz Alben will conduct his "Marjorie Waite" and "Que J'aimé Paris" in Hollywood Bowl and Stonybrook, L. I.

On the Upbeat

New York

Ac. Pa. ... **Clint** ... **Leon McVulff** ... **Howard Lerner** ... **Carl** ... **The Modern Jazz Quartet** ... **The Village** ... **Herbie Mann Afro-Jazz Sextet** ... **The American Jazz** ... **Abdul Malik** ... **Martine Dubois** ... **Johnny King** ... **Paul Taubman** ... **Arthur Fiedler** ... **Johnny Mathis** ... **Gene E. Wallihs** ... **Murray Deutch** ... **Felix Stahl** ... **Howe Lee Music** ... **Bill Meshel** ... **Bernie Wayne** ... **Neil J. Cantor** ... **Richard H. Vaughan**

quartet open at the Steel Pier, Atlantic City, Aug. 11 for one week ... **Dick Carney**, composer-publisher of "Faraway Star," which the **Chordettes** recorded on Cadence, touring the Midwest promoting the pianist ... **Rosetta Averill**, society songstress, winds up her engagement at the Marienbyst Theatre, Elmore, Denmark after the Labor Day weekend, then goes to the Pizalle, London for a two-week stand ... **Israel singer Yaffa Yarkoni** headlines the musical revue through the summer at the Cate Sabhra.

Philadelphia

Dave Brubeck broke all records for a jazz attraction at the Lambertville Music Circus ... **Barry Abrams**, former record promotion man for Cliffs Distributors, now road manager for Chubby Checker ... **The Embers**, in Jersey, switched to entertainment policy by bringing in the Coral recording unit, the **Do-Re-Mi Trio**, which just finished a long stand at the Fremont Hotel in Vegas ... **The Quaker City Boys**, who just left the Dunes Hotel, Las Vegas, are at the Dunes in Longport, N. J.

London

Even **Julian Slade**, composer of the smash "Salad Days," has turned to r'n'r with the title number of his new show "Wildest Dreams" ... **Mel Torme**: Great Yarmouth, Sunday 30; Coventry, Monday, 31, and Bridlington, Aug. 13 and a short tour for **Johnnie Ray**: Liverpool, Aug. 28; Manchester, Sept. 4, and Newcastle, Sept. 11 ... **Fontana Records** signed its first traddies, the **Gerry Brown Jazzmen** ... **Peter Phillips** became manager of Bourne Music in the Keith Browse Music group. He's the son of **Jimmy Phillips**, KPM topper ... **Ernie Pontefice** leaves Chappell's Friday (4) to become professional manager of Peter Maurice Music ... **The Grade Org** reports the **Everly Bros.** and **Bobby Vee** will tour here for four weeks this fall ... **Anne Shelton** plans her Australian bow late this summer ... **Esquire Records** packed with **Bandera Records** of Chicago for some country & western sides.

'Best Buy'

Continued from page 83
first commercial will be seen on the show's premiere, the second and third on subsequent shows. In each commercial, the Mime will display different "Best Buy" albums—to the background music of "The Mime's Theme."
Disk Jockey Coverage
For national radio coverage, Victor has produced a deluxe, two-disk disk jockey highlighter comprising selections from 19 albums in the release. This is a book-type package with full-color illustrations of the albums represented plus several lines of copy for each. Also going to 3,500 jocks will be a music box in the shape of grand piano which plays "The Mime's Theme."
Another innovation created by Victor is a "New Artist Radio Advertising Fund" to which both the

label and its distributors will contribute for maximum advertising of "Best Buy's" new artists on local radio. Such radio promotion will include local radio spots, station break commercials, artists' voice tracks, etc. The actual commercials and artists' tracks to implement this plan will be provided to distributors by RCA Victor. The advertisement campaign also includes co-op advertising. In this regard, Victor will supply distributors with ad mats in varying sizes, covering the program, for placement in local newspapers, magazines, etc. point-of-sale material will also be shipped to distributors for dealer usage.
The program was unveiled to the Victor distributors at a three-day meet at N.Y.'s Barbizon Plaza Hotel last week. On Tuesday (25) Victor held a private concert "showcase" in which such artists as **Chet Atkins**, **Floyd Cramer**, **Dave Gardner**, **Al Hirt** and **Ann-Margret** performed, and not for increased revenue, he believes. "When jazz is presented on tv it draws the biggest audiences."
Accent on Names
Jazz festivals originated for the purpose of exposing new talent and giving musicians a chance to be heard. But they have degenerated, he avers, into strictly-for-the-money operations where little consideration is given the artist. The emphasis is now on names with an eye to the boxoffice. At a recent fest, he relates, he had prepared several new arrangements and "worked up a whole program," only to have the management limit him to three numbers in a short time spot.

Gig Shortage

Continued from page 83

Promotion is still another problem, points out Hamilton who has been heading his own groups for the past six years and has been both a band drummer and artist backer prior to that. The clubs don't promote the artist nearly enough. Newspaper advertising is slim and "name" orientated. Interviews by the press and on radio and tv are becoming fewer and fewer.

"There was a time when I'd come to town and get several calls for interviews on radio and elsewhere before I'd even have a chance to get settled," he recalls. "Today there's practically nothing like that. It's even harder for new men to get this name around because the emphasis is now on personality. I became a personality, not just a musician."

It's a "great waste," he believes. "Something has got to be done, maybe by the Government." If it gets much worse, there isn't going to be any talent around. The situation applies to the jazz singer as well, Hamilton states; in fact he's in the worst shape.

"The clubs started with jazz and they will have to return to it to stay alive," he stresses. On the Coast, which was the capital of modern jazz in the early 1950s, there are practically no jazz joints left and "on my way through Chicago coming here," he recalls, "there wasn't one group playing." "There is a living" to be made in jazz, but the number who are able to buck the problems and make that living is shrinking. There are plenty of men on the scene "with something; to say" but their chance to say it is in an ever-increasingly perilous position.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Last No. wks. wk. wk. on chart

1	1	30	CAMELOT (Columbia) Original Cast (KOL 5620)
2	2	12	CARNIVAL (MGM) Original Cast (E 3946)
3	9	49	NEVER ON SUNDAY (UA) Soundtrack (UAL 4070)
4	3	34	EXODUS (Victor) Soundtrack (LOC 1058)
5	6	8	KINGSTON TRIO (Capitol) Going Places (T 1564)
6	4	28	GREAT MOTION PICTURE THEMES (UA) Various Artists (UAL 3122)
7	14	65	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
8	5	13	MITCH MILLER (Columbia) Tv Sing Along (CL 1628)
9	13	55	LAWRENCE WELK (Dot) Yellow Bird (DLP 3389)
10	7	12	EDDIE HARRIS (Vee Jay) Exodus to Jazz (3016)
11	8	16	FRANK SINATRA (Reprise) Ringing Ding (R 1001)
12	10	20	FRANK SINATRA (Capitol) All the Way (W 1538)
13	17	6	ELVIS PRESLEY (Victor) Something for Everyone (LPM 2370)
14	12	29	LAWRENCE WELK (Dot) Calcutta (DLP 2539)
15	11	11	MANTOVANI (London) Italia Mia (LL 3239)
16	18	29	RUSTY WARREN (Jubilee) Knockers Up (JLP 2029)
17	15	8	RICKEY NELSON (Imperial) Rick is 21 (LP 9152)
18	29	7	STARS FOR A SUMMER NIGHT (Columbia) Various Artists (PM 1)
19	16	15	BILLY VAUGHN (Dot) Orange Blossom Special (DLP 3366)
20	23	19	JOHNNY MATHIS (Columbia) I'll Buy You a Star (CL 1623)
21	36	2	JUDY GARLAND (Capitol) Judy Garland at Carnegie Hall (WBO 1569)
22	20	27	LIMELITERS (Victor) Tonight: In Person (LPM 2272)
23	22	20	RAY CHARLES (Impulse) Genius Plus Soul Equals Jazz (A-2)
24	19	32	MANTOVANI (London) Music from Exodus (LL 3231)
25	25	6	PAT BOONE (Dot) Moody River (DLP 3384)
26	28	25	KINGSTON TRIO (Capitol) Make Way (T 1474)
27	21	8	STAN-FREEBERG (Capitol) Presents the USA (W 1573)
28	24	25	WILDCAT (Victor) Original Cast (LOC 1060)
29	27	15	AL HIRT (Victor) Greatest Horn in the World (LPM 2366)
30	—	1	FRANK SINATRA (Capitol) Come Swing With Me (W 1594)
31	35	16	BRENDA LEE (Decca) Emotions (DL 4104)
32	—	1	CONNIE FRANCIS (MGM) More Greatest Hits (E 3942)
33	30	2	ARTHUR LYMAN (Hi Fi) Yellow Bird (1004)
34	31	18	PAUL ANKA (ABC-Par) Sing His Big 15 (ABC 323)
35	—	1	FRANK SINATRA (Reprise) Swing Along With Me (R 1002)
36	—	31	THE ALAMO (Columbia) Soundtrack (UL 1558)
37	34	7	JONATHAN WINTERS (Verve) Here's Jonathan Winters (V 10525)
38	—	2	CHARLIE MANNA (Decca) Manna Overboard (DL 4159)
39	26	41	ELVIS PRESLEY (Victor) G. I. Blues (LPM 2256)
40	33	13	BOBBY DARIN (Atco) Bobby Darin Story (LP 33130)

The **HIT!** OF THE WEEK

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K 13019

M-G-M Records

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AVAILABLE for TV

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THE BILBAO SONG
PERCY FAITH COLUMBIA 4-41978
LEROY HOLMES M.G.M. 12992
ANDY WILLIAMS CADENCE 1398
TIL DIETERLE UNITED ARTISTS

From the Warner Bros. Picture "PARRISH"
LUCY'S THEME
CLEBANOFF STRINGS MERCURY 71815
GEORGE GREELY WARNER BROS. 5218
THE HOLLYRIDGE STRINGS CAPITOL 4557
LEROY HOLMES M.G.M.
FREDDY MARTIN KAPP K-391X

ALLISON'S THEME
PETE FOUNTAIN CORAL 62266
GEORGE GREELY WARNER BROS. 5218
RUTH WELCOME CAPITOL 4562

PAIGE'S THEME
FREDDY MARTIN KAPP K-391X

MAKE BELIEVE LOVER
CONNIE STEVENS WARNER BROS. 5217

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DOES YOUR CHEWING GUM LOSE ITS FLAVOR
Lonnie Donegan and His Skiffle Group—DOT

LOLITA'S ON THE LOOSE
Buckly and the Strings—STRAND

CARAVAN
(Parts 1 and 2)
Duane Eddy - Gregmark

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CHI'S CABARET-THEATRE CRAZE

Canadian National Exhibition Spurns Yank Acts for Aug. 18-Sept. 4 Show

Toronto, Aug. 1.—With more than 750 people on-stage but without an American headliner, rehearsals got underway last week for the evening grandstand show which producer Jack Arthur will present Aug. 18 to Sept. 4 at the Canadian National Exhibition at \$3.50 top.

Bowing to the dictates of his CNE board of directors, who insisted on an all-Canadian spectacle this year, Arthur has assembled a dance-line of 50 Canadettes, a revived musical ride of 32 of the Royal Canadian Mounted Police, 170 Toronto cops and some 400 local highschool kids.

Arthur is keeping his fingers crossed about h.o. receipts at this two-weeks 24,000-seat grandstand show which, for the first time in a decade, has lacked an American name. He had Phil Silvers and Victor Borje on alternate weeks for the last two seasons.

Arthur's only American imports—all labelled of "British origin"—will be the hard-riding George Hanneford-Family, Victor Julian and his dog act, Wally Dean for comedy, plus The Therons, a troupe of eight French bike riders. His Canadian acts, together with the cops and highschool students, include Joe Hollingsworth, tap dancer, The Lounsbury Sisters, baton twirlers, and Ernestine Russell, the women's sport champ who represented Canada in Moscow.

Promising he "will put on a lavish show," Arthur told Variety that there will be no American headliner in this year's CNE grandstand show because "they had picked themselves out of the entertainment market and you could see them for free on tv."

Arthur this year is staging five production numbers instead of the trio of the past and the CNE, despite the absence of an American name, is spending the same amount on production. Choreography is in charge of Midge Arthur, Alan and Blanche Lund. They have done out "Teen-Artistry" and "Montmartre." Latter is a number in which the 50 line girls do a can-can.

Another production number, tagged "Hey! Mr. Policeman," uses the 170 Toronto cops—with 24 on horses and 24 on motor bikes—and The Canadettes in stylized police costumes. The 400 high-school kids, bolstered by the pros, will do a 30-minute segment of Canadian history. The 80-piece orch in the pit will be directed by Howard Cable.

600 TERPERS SAVED IN 20G PITT HOTEL BLAZE

Pittsburgh, Aug. 1.—A near tragedy was averted by quick action of Pitt firefighters when a blaze broke out in the Hotel Sherway here one floor above the ballroom where decay Clark Race was hosting 600 people for an Over 21 dance.

The fire started at the height of activity around 11 o'clock with the alarm being sounded as soon as the smoke was seen. Race told the terpers to proceed orderly down the stairs.

The reported loss to the hotel was \$20,000, mostly from smoke and water. None of the guests or dancers was injured.

Pat Boone Competes With Self in 2 Hawaiian Dates

Honolulu, Aug. 1.—Pat Boone will be competing with himself Friday night, 14 when he headlines two shows—25 miles apart. He will appear at Schofield Barracks, Conroy Bowl at 6 p.m., where the scale will be \$1 for adults, 50c for children unreserved.

Same show will speed act by act to the Waikiki Shell for an 8 p.m. performance. Tab there, however, will be \$3.50 and \$2.50 reserved. \$1.55 unreserved. Singer Jeanne Black, the Piero Bros., jugglers, and a local 28-piece orch will appear with Boone.

Kingston Trio Cancels Storyville-Cape Cod Date

Boston, Aug. 1.—Skedded date of Kingston Trio at George Wein's Storyville-Cape Cod, Harwich, July 24-Aug. 3, was cancelled and spot shuttered to reopen Friday 4 through Wednesday 9 with Pete Seeger. "The cancellation was necessitated by the failure of internal negotiations within the Kingston Trio and beyond the control of Storyville," Wein said. "We apologize to our customers who looked forward to seeing them for the third successive season at Storyville-Cape Cod, their only New England nightclub appearances."

Wein said that the Kingston Trio will definitely fulfill their Aug. 4-5 dates at Castle Hill, Ipswich, another Wein production this summer, "because of a prior contract."

Wein has two more Storyville-Cape Cod dates following Seeger: Ahmad Jamal, Aug. 10-20, and the Limelitters, Aug. 21-30, wrapping up the Cape Cod jazzier for the summer.

Wein comes back to Hub in the fall with his Storyville in the Bradford Hotel.

Acts Bring Biz Even to Motels: Jersey Shore Op

Talent is bringing an aura of prestige, even to motels, according to Frank Montemurro, who operates the Adventurer Club, Long Branch, N.J. He points out that he's been having 100% occupancy in his bedroom units, aside from making the entertainment room plus the lounge pay for themselves.

The performers, says Montemurro, have created an atmosphere of excitement in his spot. Inasmuch as it's a comparatively long ride back to New York, the majority of the acts have been staying at the motel, jollying around the pool. Thus they become a 24-hour attraction. At the same time, he emphasized, the business in the bar has been up.

Business is so bullish, declares Montemurro, that he's considering retaining the entertainment during weekends in the fall and winter. Last week the Adventurer Club had Rudy Vallee, this week Alvin Waddo is the headliner. Coming up for subsequent falls are Benny and Tommy Leggett, Bob Egan and Four Monte, The Vinnie Bell Trio, back.

Montemurro is buying a lot of talent when available. That's what he did the first of loading the room on weekends and providing a comfortable business during the week. He feels that there are enough permanent residents in the area to fill his room over weekends during the winter. Names on the magazine will have the effect of advertising the motel even at times when there is no entertainment. The acts are not only paying off in the bar, he stated, but in the hotel as well.

Luigi's August Dates

Atlantic City, Aug. 1.—Acts have been booked into Luigi's Gondola Room through the month of August by Pinky Kravitz, who is managing the spot. When the room was opened in mid-June, management held off for a few weeks to see how it took hold before going into August bookings. Kitty Kallen will come in Aug. 4-10; with Aug. 11-17 spot still open; Monique Van Vooren is booked Aug. 18-24; while Enzo Stuardi winds up the season Aug. 25-Sept. 3 playing room for 16 days.

8 TAB REVUES IN EGGHEAD PITCH

By MORRY ROTH

Chicago, Aug. 1.—Cabaret-theatre has developed beyond the trend stage in Chi. It's now a full-blown craze.

At present count there are eight little revues doing business in booze emporia, while several other tab shows are "trying out" in loft theatres and auditoriums sans drinks. There have even been three casualties, since Second City initiated the current cycle of saloon satirical sketchbooks two years ago.

Observers speculate that cafe theatres are catering to an up-trend in the intelligence levels of nitery goers. As one booker put it: "In the '50s the suburbanites talked about the Book of the Month. Now it's the latest adlib witicism from the satirical revue."

However, to nitery operators it's obviously a case of cherchez le buck. The tab revues simply cost less than the standard headliner-and-second-act format, and the overall impression is that of a bigger show—at least quantitatively. Top audiences feel that they may be in on the discovery of another Shelly Berman or Nichols & May—all products of the formative years of the Windy City-saloon-theatre circuit.

At present, in addition to Second City, the following are doing business: Happy Medium, Playwrights, Blind Pig, "Fantasticks," really a tab musical, Top Floor, "Sweet of Trixie" and "Tongue in Chic."

Formed at Chicago, U. Second City grew out of a group that formed 10 years ago at the U. of Chicago. It still maintains the egghead orientation that included one of the current producers, Howard Alk, and the present director, Paul Sills, plus Eugene Toolnick and Severn Darden, who are still in the cast, and a Berman-like pair who specialized in improvisations named Mike Nichols and Elaine May.

The company re-shaped several times, twice a legit repertory group and twice as a revue that paced ongoing night clubs and featured extensive improvisation. It was this latter group, The Complex Players, that produced Shelly Berman.

They dispersed in 1957 and reorganized two years later in what had been a Chinese laundry in Chi ago's Old Town section. The club was quaintly named after a native figure of Chicago by A. J. Liebling in the New Yorker magazine. The spot clocked about 250.

Continued on page 88.

Stripping's Obscene, Ct. Decides in Aussie, Even Without Doffing G-String

Sydney, Aug. 1.—The era of the stripper appears to be over in Australia and the pool queens playing the nearby loop are now dressing and looking for more sedate show tunes. For this week Police Magistrate Letts ruled that striptease shows are obscene. He sentenced a male organizer of a strip production to three months' hard labor. Two female performers each drew a one-month jail sentence which was suspended on \$50 bonds.

Manager Peter Howell, along with stripper Barbara Green and temcee Helen Joy, had pleaded not guilty to a charge of obscenity brought by the local gendarmes. Letts alleged that Miss Green gave two performances for an outfit known as the Katz Club. Magistrate Letts, prior to imposing sentence, ruled that Miss Green's performance on both occasions clearly came within the definition of "obscene." He added that police evidence showed that Miss Green finished her performance on both occasions clearly.

(Continued on page 90)

300G Backing Seattle Fair's Housing Org to Handle 10,000,000 Visitors

Seattle, Aug. 1.



VAUGHN MONROE SHOREHAM HOTEL, Washington, D.C. Found his treatment of songs down more serious road. From Hearst Daily News. "Vaughn Monroe is looking for comes under heading of 'oldies' faces up seriously to do it full on the radio. Mr. Arthur, Evening Star. Mgt: IRV SIDERS 320 E. 54th Street, New York

Expo-Lodging, Seattle, World's Fair housing and reservations organization, is getting an additional \$200,000 from the Century 21 State Commission to carry on its work. The hotel-motel industry of Washington State members of Expo-Lodging already has invested \$100,000 in the housing bureau.

Ralph Lee, executive director of the group, told Variety that a total of 25,000 housing units have been signed up in the Pacific Northwest area including 10,000 in the Seattle area and more than 9,000 in British Columbia.

Basic idea in the operation of Expo-Lodging, which will handle all requests for reservations for the fair, is that member hotels, motels and other lodgings set on rates with the bureau and please not to increase rates during the run of the fair. There is no extra charge for the reservation service.

Lee said more than 4,000 additional reservations had already been handled and that contracts set during the fair, one of which is the National American Hotel Assn. meeting will add up to 100,000 reservations.

John Graham, general manager of Vance Hotels and in charge of Seattle is president of Expo-Lodging. Tom Gildeslove, executive director of the Oregon State secretary-treasurer.

Edward E. Carben, executive of the Century 21 State Commission, and president of Western Hotel, Inc., said 10,000,000 people have been signed to the Seattle fair and that Expo-Lodging will coordinate effectively and properly to take care of them.

He said reservations would include how to make reservations and a policy of no cancellations would be made to make the fair a success and build good public relations for Seattle and the Pacific Northwest. Rates for the hotel, motel and other lodgings are about 10% below the average.

Average Expo-Lodging is to provide the best service possible with the lowest possible rates. It is to be a success in every way.

Phil Tippin heads fair. Phil Tippin, president of the fair, said that the fair is a success in every way. He said that the fair is a success in every way.

Despite Decline In Resort Biz, Acts' Employment Up

Despite a downbeat attendance trend in summer resorts around New York and elsewhere, talent employment has risen. Many operators have been turning to acts and in some instances are taking names in order to lure trade.

The decline is ascribed to verse economic trends. Many industries, such as auto and travel, are off, and there's a sharp drop in employment in some areas.

In the Catskill Mountain Hotel regarded as the heartbeat of the resort biz, there is a combination and mixed future. The hotel, such as Grassino's, Fernside and the Concord Kings, have been going handily. The 200-rooms SRO however, many of the spots have been taken up by the second-hand.

The Concord Kings, for example, had spent \$100,000 on the renovation of the building as well as on the hotel and Judy Garland, the company of Tony Bennett, Gene & Lawrence, and others in the club. Grassino's, it is noted, had had in the use of 1,000-odd people looking from the non-union market and seeking three and a half to five percent salaries.

A banker, such as Charles Papp who sets the bank of the hotel in the mountain area is said to have a high level of self-respect. However, he has not been on some of the jobs. He has put under development and he has many acts that are in the area, and shifts the a few dollars.

Continued on page 12.

Club Cocktails' Names

Chicago, Aug. 1.—Le Bistro, which for several years has been operating as an intimate cocktail lounge with jazz-oriented singles, has opened a name party. The club opened last Tues. 25 for a night to be followed by Pat and Lilian Roth. Club is adding a two-dollar minimum on Saturday 11:30 under the new policy.

FREEDOMLAND BOOKS 3 STOCSES 'N' ANKA

Freedomland Books, 3 Stocses 'n' Anka. Freedomland Books, 3 Stocses 'n' Anka.

Darvas Seeks Partner To Return to Dancing

Darvas seeks partner to return to dancing. Darvas seeks partner to return to dancing. Darvas seeks partner to return to dancing.

Vaude, Cafe Dates

New York

Paula Sydney booked into the Living Room, Oct. 9 . . . Sammy Davis Jr. set for the Latin Casino, Merchantville, N.J. Jan. 19 for two weeks . . . Bob Grossman tops the bill at the Exodus, Aug. 6 . . . Roundtable reopened Monday (31) with Joe Williams and Rusty Warren in the top spots . . . Vincent Lopez arranging a Tribute to India at the Grill Room of the Taft for Aug. 10 . . . Della Reese booked for a South American tour starting at the Copacabana Palace, Rio de Janeiro, Aug. 8 . . . Alice Darr and Mack Murphy started at the Toast Monday (31) . . . Vivian Green a newcomer at the Riverdale Inn, Riverdale, N.Y. . . . Frances Faye booked for Basin St. East March 8 . . . Eagle & Man start at the Roosevelt, New Orleans, tomorrow (Thurs.) . . . Barry Sisters and Myron Cohen booked for the Drake Hotel, Chicago, Oct. 20 and Oct. 29 respectively . . . Paula Watson doubling from the Embassy, London, into the Jack of Clubs, and is doing teevee shots as well . . . Upsetters to remain at the Bay Shore, Somers Pt., N. J., for the remainder of the summer . . . Billy Williams inked for the Latin Quarter,

Aug. 31 and stays until the present show ends its run in October. Carol Sloane set for the Village Vanguard, starting Aug. 15 and will follow with a stand at the Blue Angel . . . Sam Cooke bows at El San Juan, San Juan, Oct. 25. Arthur Lee Simpkins goes in Nov. 8 . . . Al Bernie booked to comedize on the current Eartha Kitt Show at the O'Keefe Center, Toronto . . . Joe E. Lewis packed for the Riviera, Kansas City, Dec. 8 . . . Eddie Hazell Trio new at the Padded Cell, Minneapolis.

Chicago

Julie London and Bobby Troup open at Mister Kelly's, Chi, Aug. 7 for three weeks . . . Geula Gill and the Oranim Zabor set for the Gate of Horn Aug. 29-Sept. 10 . . . Dave Barry and Sandy Stewart skedded for the Palmer House Aug. 17-Sept. 6, followed by Carol Channing and Mattison Trio Sept. 7-Oct. 4 . . . Phyllis Diller at the Holiday House, Milwaukee, till Aug. 19, then to hungry 1, San Francisco, Aug. 21-Sept. 16 . . . Carmen McRae down for the Orbit Room, Houston, Sept. 7-27 . . . Pearl Bailey Revue into the Flamingo, Las Vegas, Aug. 28-Oct. 22 . . . 14.

Dave Brubeck Quartet and Carmen McRae set for Basin St. East, N. Y., Aug. 24-Sept. 9.

Detroit

Jaye P. Morgan at the Metropole . . . Jan August continues at the Roostertail . . . Comic Frank Rapp at the Brass Rail . . . Toni Lee Scott and the Vincent Lawrence Trio at Baker's Keyboard . . . Kay Britten at Cafe Galerie . . . Lenny Bruce completes second week at Club Alamo . . . Earl "Fatha" Hines at the Empire . . . Comedy team of Lewis & Dane heads Elmwood Casino show.

Reno

Kay Starr signed for four frames, opening Aug. 17 at Harrah's, Tahoe . . . King's IV in Aug. 17 for one-weeker at Wagon Wheel, Tahoe . . . Andriani Bros. firmed for a date in Hawaii in September . . . Pianist Mae Miller in local debut at Riverside Hotel lounge . . . Kay Anthony & Bookends held over at Tahoe Harrah's . . . Novellettes slated for August playback at Golden Hotel . . . Tex Williams follows Reno Harrah's date on Aug. 10 with a two-weeker at the Showboat in Vegas . . . Pat Collins in return date at Crystal Bay Club, Tahoe . . . Jackie Barnett's "Playgirls" in for two weeks at Cal-Neval Lodge, Tahoe . . . Louis Prima & Keely Smith inked for three weeks at Tahoe Harrah's, beginning Dec. 14.

Inside Stuff—Vaude

Children's summer parks (ala Disneyland) are vying for patronage in Buffalo. Seasonal battle is on between new Fantasy Island on Grand Island and Christmas Park, an established operation near Albion. Both are using newspaper displays, radio, bumper stickers and other media. Special pitch is being made to attract children party trade such as birthdays and the like.

Chi's Cabaret Theatre Craze

Continued from page 87

mediately and for the past year has been playing its first shows during the week.

Material for its revues has been pertinent and pungent, and, while a few commentators have carped at its lack of polish, the majority view is that it's charming. In recent months Second City sent its original cast on its first road assignment, and it reportedly met a good reception in Los Angeles. Another company was formed for the Chi club and continues to do lively biz. The original group has also been on the Toronto television station.

The Happy Medium

In contrast to the Second City's spontaneity and intellectual bent, the Happy Medium (built by the Marienthal brothers, owners of the London House and Mister Kelly's, for an estimated \$500,000) features a glossy New York-written-pro-

duced-and-acted revue. The material in the current show, "Medium Rare," is more mildly satiric than the Second City, and the staging is that of a first class legitimer. (The Happy Medium retains a legit publicist, Danny Newman. The others have nitery flacks.)

Playwrights is a sister club to Second City, operating under the same management. It's larger, seating about 300 on banquettes overlooking the stage. Current show (which departs soon and will probably be replaced by "The Beggars Opera") is a revue adapted from the cartoons of Jules Feiffer and has been doing solid biz since it opened three months ago. The Blind Pig is a converted neighborhood saloon with a fresh, young cast performing slice-of-life sketches.

"Fantasticks" (the New York production) recently moved to the Boulevard Room of the Conrad Hilton Hotel after a moderate stay in the ballroom of a south side hotel. "Top Floor" is currently at the Shoreland Hotel dining room. "Stewed Prunes," a buildout of "the show that played the Circle in the Square in New York, is playing at the Gate of Horn, a night club that usually specializes in folk music. "Tongue In Chic" recently moved from Gibson's Highway Inn in Chicago Heights to the Sabre Room in Oak Lawn, Ill. Both of these restaurants had previously featured lounge-type acts.

Eyes Cabaret Home

"Take It From the Top" has been playing weekends at the Little Theatre at McCormick Place, and it, like the several others currently breaking in at loft theatres, would be happy with a home in a cabaret.

While bonifaces see the little revues as an answer to mounting cost problems, tyro actors find it a professional nirvana. The pressure on the small and medium-sized clubs to find acts with marquee name value had virtually eliminated these spots as launching pads for new talent.

The staying power of the tab revue craze is a moot point at this juncture. Certainly, the Second City and Happy Medium are settled for the long stay. The shows not produced for a specific club seem unperturbed by the transience of their situation, and, as more clubs cotton to the little revue idea, there will be more showcases for each of them and the increased possibility of steady employment.

Club owners are reportedly asking bookers to scout revues for them and, in several cases, writers have approached nitery owners with a script and part or all of the cast ready to go.

For the immediate future, at least, the tab revue vogue seems to be on solid footing, and it could well be that the offbeat is the tempo of the time.

Resort Biz

Continued from page 87

making a profit on some and taking a small licking on others.

For the past few years, Atlantic City has been getting a price conscious crowd, mainly from Philadelphia. This year, that trend is reported to be more in evidence than in the past. The hotels have been getting comfortable crowds, but the general level of spending is not one to bring joy to the boniface.

There is, however, one bright aspect in the summer spending picture and that is the cruises, which are going out with nearly 100% bookings. Most of the space is gobbled up early. Although the cruises are slated to close regular runs around September or October, primarily because of the hurricane season in the Caribbean area, it's believed that they'll go to nearly capacity during the entire summer.

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- ★ KSD T. V. St. Louis
- ★ Playboy Club Miami
- ★ Cimmaron Room Omaha
- ★ Barclay Hotel Toronto
- ★ Inter Island T. V. Honolulu
- ★ Le Cabaret Toronto

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A TIP OF THE MATSON HAT

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Mexican Actors Union's Co-op Plan To Aid Idle Acts Irks Impresarios

Mexico City, Aug. 1. While National Assn. of Actors prexy Rodolfo Landa is going ahead with his plans to broaden his cooperative program to provide work for unemployed entertainers, there are rumblings from vaude houses that they will give notice to talent they have under contract if the union persists in "infringing" on the domain of "legitimate" impresarios.

The Ideal Theatre has already opened with turns by lesser entertainers, but as a drawing card name performers show up as "guests." Top echelon of entertainers appear for free to help out their less well situated confreres. It is unknown if this is on a voluntary basis or because of pressure by Landa, who is serious in his efforts to resolve the growing unemployment problem.

Unemployment in Mexican entertainment circles is being further aggravated by a slump in film production as outcome of current dickering for a new collective work contract. Also hurting is the shutdown of night clubs including top category spots (although the shuttered El Patio makes a new bow under new management which expects Doris Day as a

drawing card). Still other factors are a cutback in talent in clubs in general because of "unprofitable operations" and the lack of live programs on radio and television.

Felix Cervantes and Zavala & Hernandez, controlling the Blanquita and Lirico Theatres, have told Landa that his cooperative theatre drive will imperil their own operations, which are already operating with minimum profit margins. Impresarios said that they will shutter their houses if the cooperative program hurts their boxoffice.

However, Landa and actor Nono Arsu, appointed to head up cooperative theatre management board, feel that theatre management threats will not be translated into action. Both officials also denied that the cooperatives offer any "unfair competition" to legitimately established houses.

With performers enthusiastic about the cooperative gimmick, and especially those of less than stellar rank, Landa and Arsu reaffirmed that they are disposed to form new cooperative companies. They also plan to open other theatres and ask for public support so that actors can be rid of the "yoke of exploitation and vexation" they have had to submit to for years under private management of variety houses.

Raleigh Nitery Patron Wins 2G on Injury Claim

Raleigh, N.C., Aug. 1. A patron of the Carolina Pines Clubhouse, Raleigh, N.C., who claimed he was injured when he fell from a wall in the spot's parking area, last week won \$2,000 damages. A Superior Court jury agreed that his injuries stemmed through negligence on the part of local bandleader Homer Briarhopper who operated the club at the time of the accident.

Carl E. Harrington, who sued for \$16,320 damages, charged that he suffered painful and permanent injuries. Briarhopper contended that Harrington parked his car in an area over which the club had no control. Meanwhile, Judge Leo Carr has reserved decision on the defendant's motion to set aside the verdict.

N.J. Sets Aug. 14 Hearing To Probe 'Lewd' Show Charges Vs. A.C. Bistro

Atlantic City, Aug. 1. Le Bistro, owned by Jeanne's Enterprises Inc. with Irv Kolker its operator, has been ordered to appear before the Law and Public Safety division of the Alcoholic Beverage Control in Newark Aug. 14 to answer charges of allowing lewd entertainment on July 15.

ABC in its complaint says that the Le Bistro, located in the mid-city cabaret belt, on that date permitted and suffered "lewdness and immoral activity and foul, filthy and obscene language and conduct in that a female performed for the entertainment of customers and patrons in a lewd, indecent and immoral manner."

Belle Barth has been playing spot since season started with Joan Proctor and Harold Ward, singers and the Chico Randall trio on bill. Miss Barth goes out with Lenny Bruce and Buddy Grecco coming in Aug. 12.

Hearing is to determine whether or not club's saloon license should be suspended or revoked. Spot meanwhile continues Miss Barth and bill which has been doing capacity biz weekends, and better than most other cafes through the week.

B'KLYN PAR'S 12-DAY ROCK 'N' ROLL SHOW

The Brooklyn Paramount will start its Labor Day holiday show Aug. 25 for 12 days. Layout will be topped by Jackie Wilson, with others booked thus far including Etta James, Clarence Henry, Jerry Lee Lewis, Vibrations, Cletones, Frank Gari, Ral Ronner, Regents, Linda Scott, Belmonts, Brian Hyland and Bruce Bruno. Deejay Murray Kaufman will emcee the entire run.

Layout is being packaged by Morris Levy, operator of Birdland and Roundtable, both New York, and Nat Tarnopol, Wilson's personal manager.

Stripping's Obscene

Continued from page 87 came within the definition of "obscene." He added that police evidence showed that Miss Green finished one performance completely nude, and lowered her G-string briefly in the other exhibition. "Striptease dancing, even without removal of the G-string, is obscene," he held.

Miss Joy acted as the show's comper, the police charged, with Howell raking in the profits at \$5 admission to a strictly male audience. Howell's plea that the shows provided jobs for out-of-work showgirls was rejected by Magistrate Letts. Meantime, the manager and the two femmes have filed notices of appeal.

Police began a cleanup of strip-teasers several months ago and several spots have shuttered. The better established night clubs here have filed notices of appeal.

Police began a cleanup of strip-teasers several months ago and several spots have shuttered. The better established night clubs here have always frowned upon stripping.

Agents Squawk as 11 Chicago Acts Form Own Cooperative Booking Org

BILLY WILLIAMS ON BAIL FOR \$1,800 ALIMONY RAP

Atlantic City, Aug. 1. Billy Williams, who has been appearing in 500 club here for the past two weeks, was picked up early Sunday morning (30) as he completed his engagement by officers from the Atlantic county sheriff's office on a warrant sworn by his wife in Chicago who said he is \$1,800 in arrears on support payments. Bail was fixed at \$5,000 pending a hearing to be set for early in the week.

Ky. ABC Board Reserves Decision on Gambling Rap Vs. Beverly Hills Nitery

Cincinnati, Aug. 1. Operations setup of Beverly Hills Inc., swank nitery in Southgate, Ky., opposite Cincy, was explained by its president, Garson Tucker, at a hearing last week before the Ky. Alcoholic Beverage Control Board in Frankfort on a charge of permitting gambling on licensed premises.

Tucker testified that he and his wife hold all of the stock in the corporation which leases the B. H. bar, 800-seat dining room, kitchen, basement and parking lot from Boulevard Enterprises Inc., operator of the separate and connecting gambling room that was built in 1952.

He said food or drink service by the bar and restaurant has nothing to do with the gambling room. State liquor agents who cited Tucker said that they observed dice games and roulette operating in the gambling room, but under cross-examination admitted not knowing if drinks served there were alcoholic beverages.

Tucker said his lease provides for an annual rental of \$36,000 to B. E., plus 2% of gross business between \$800,000 and \$1,000,000 and 3% of the gross in excess of \$1,000,000.

Decision in the case, also in a similar one involving the Tropicana Club (formerly Glenn Rendezvous) in nearby Newport, was deferred by the liquor board.

DON PRINCE'S VENTRO NOVEL BASED ON FACT

"Reflections in a Glass Eye" by Don Prince (Hesperian House; \$3.95) is a novel written from point of view of a ventriloquist's dummy. Author is a film publicist, the son of Arthur Prince, British ventriloquist once billed as "the greatest." Sailor Jim was the elder Prince's dummy.

From London music halls to command performances and international fame, the pair were inseparable, and, as has often been the case, their identities were entwined. At Prince's death, his dummy was buried with him.

Don Prince is hard-pressed to bring validity to the dummy's "reflections." Since his tale is familiar in fact and fiction, value of the yarn lies in coverage of one man's career—his father's. This is well-done, from first-hand accounts of the elder Prince's associations with the British royal family, to his "christening" of Edgar Bergen's Charlie McCarthy. As fiction, tome is strained; unsustained. As straightforward biography, it might have gained stature. Rodo.

BRUBECK TO ASSOC. BOOKING

Dave Brubeck has signed a new five-year pact with Joe Glaser's Associated Booking Corp. and dates are being lined up for him for a full year.

There had been a report that Brubeck was mulling retirement for a spell in order to do some writing. However, Glaser says 'taint so.

Chicago, Aug. 1. Variety artists reps here are doing a burn over a new cooperative booking organization put together by 11 local entertainers. Comic Ralph Carnevale, spokesman for the entertainers, says that it's "merely a cooperative office and switchboard." The agents are grumbling that it's an agency and a method of avoiding paying commissions.

Carnevale says that he cleared the projects with AGVA in New York. The only AGVA proscriptions, he says, are those prohibiting the sending out of mail listing more than one act at a time, and the description of the acts as being handled by the yet unnamed office. (Originally called the Associated Preferred List, it dropped the title under AGVA's instructions and will probably be listed in the phone book under the artists' names.)

"We're not an agency," Carnevale said "It's just cheaper for us to office together than it is to do it separately. We think that we can promote ourselves better than we've been promoted by the agents. Of course, we'll also continue to take jobs from the reps and pay them their 10%."

Indie agents, particularly those who lost acts to the new group, say that an organization that is doing booking is still an agency. One rep, who asked not to be identified, said bitterly: "We've built these acts up by our hard work and now they're just riding along on our efforts. They've forgotten the effort that we put in to put them in a position to go out on their own. I personally think that the whole thing will fall on its face."

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CURRENT BILLS

WEEK OF AUGUST 2

NEW YORK CITY

MUSIC HALL—Centennial College Choir, Chartreuse, Alan Cole, Corps de Ballet, Rebecka, Raymond Paige Ors.

AUSTRALIA

MELBOURNE (Theat)—Don Tannen, Lee Sharon, Lucio & Rodita, Four Kovacs, McKay Bros. & Bonnyne, Danielle Dorice, Hal Beach, Anne Craig, Yolande Rodriguez, Leo Garcia.

SYDNEY (Theat)—Nat Jackley, Sid Plummer & Ann, Howard Morrison, Tommy Godfrey, Jack Bowkett, Brittons, Flying De Pauls, Janet Grey, Max Bleech, Margarita Helloh, Rosemary Powell, Anne Inglis.

BRITAIN

BLACKPOOL (Grand Theatre)—Arthur Askey, Beatrice Varley, Betty Driver, Sunny May, Linda James, Raymond Dyer, Geoffrey Ryan, Thompson & Pater.

BLACKPOOL (Opera House)—Shirley Bassey, Richard Heame, Ivor Emmanuel, Tom Field, Clark Bros., Larry & Loretta, Harry Smith-Hampshire & Doreen Casey, George Mitchell Singers, Malcolm Goddard Dancers, Gladysie Girls Choir, Jimmy Currie's Dancing Waters.

BLACKPOOL (Palace)—Frankie Vaughan, Arthur Worsley, Billy Tennant, Orch. Maxine, Coates Bell-Tones, Nell & Pat Delina, Kims, Ted Lutz, Betty King.

BLACKPOOL (Tweezer Circus)—Charlie Cairoli & Co., Schickler Sisters, Knies Animals, 4 Palacios, Circus Roland's Tigers, 5 Elephants, Ercolina, Betty Horn, Maud the Elephant, Captain Danlon's Sea Lions, 3 Lorandos, Lillian Kenny, Sydney—The Kangaroo, Trio Faber, Our Sammy, Little Jimmy.

BLACKPOOL (Winter Gardens Pavilion)—Lionie Donegan, Dallas Boys, Suzie Miller, Gil & Gladys Lavedo, Mimi & Griff, Norman Vaughan.

BRIGHTON (Hippodrome)—Russ Conway, Alfred Marks, Janie Handan, Paga & Bray, Bruce & Freddie Mills, Al Redding, Pat Coombs, Two Helms, Dennis Newey, Ted Corson, Belis & Beaux, Gladys Dancers, Richard Hardie, David Logan, Aeolian Choir, Scottish Country Dancers, Pipes & Drums of City of Glasgow Artillery.

LONDON (Palladium)—Harry Secombe, Roy Castle, Marlon Ryan, King Bros., Eddie Calver, Frank & Andy Stewart, Jeremy Hawk, Michel & Carol, Grazina Frame, Helene & Howard, Baratonas, Wendy Wayne, Ronnie Corbett, Jack Francols.

MORECAMBE (Winter Gardens)—Charlie Chester, Hedley Ward, Trio, Eric & Jevelyn, Lesley, Audrey, Jean Barbour, Franklin & Doves, S. & V. Annand, John Tiller Girls.

Cabaret Bills

NEW YORK CITY

BON SOIR—Greenwich Village, U.S.A., Joan River, Three Flames, Jimmie Daniels.

CHATEAU MADRID—Estravagance Latino, Eva Figue, Luana Muro, Chulens Ray, Pupi Campo Ors.

COPACABANA—Julius La Rosa, Bobby Ransom, Douglas, Tony & Paul Shelley Ors., Frank Marti Ors.

EMBERS—Louis Metcalfe, Joe Castro, HOTEL STYLISH—Luis La Rosa Ors.

HOTEL STYLISH—Kane & O'Brien, Mel Martin, Jack Arnold.

HOTEL LEXINGTON—Virginia Wing, Lillian Knight, Tommy Regor, Tony Drake, Tony Cabot Ors.

HOTEL NEW YORKER—Joe Furst.

HOTEL PLAZA—Monte Continental.

HOTEL TAVERN—Vince Lopez Ors.

HOTEL ROOSEVELT—Milt Saunders Ors.

HOTEL ST. REGIS—Milt Shaw Ors.

INTERNATIONAL—Linda Lombard, Eddie Garson, Cavalier & Rose, Mike Duro Ors., Aviles Ors.

LATIN QUARTER—Dorothy Lamour, Jack Durant, Wazzan Troupe, Harrison & Eosk, Dorothea McFarland, Ronald Field, Joe Lombardi Ors., Hank Ors.

LEFT BANK—Carl Bostic, Shirley & Friend.

LIVING ROOM—Bob Ferro Trio, Meg Myers, Jimmy Dooly.

NO. 1 FIFTH AVE.—Cedrons & Mitchell, Hankinson & Silver.

QUINDYABLE—Joe Williams, Rusty Warren.

SABERA—Yaffa Yarkoni, Rabel & Zilla, Maria Roman, Sara Avani, Kovash & Mirchale, Leo Pudi.

UPSTAIRS & DOWNSTAIRS—Lovelady Powell, Freddie Weber, Jim Sheridan, Bill McChesney, Tony & Paul Shelley Ors.

VILLAGE BARN—Dory Sinclair, Ralph Pote, Susan Brady, Joe Hay, Johnny King, Lou Harris Ors.

VILLAGE GATE—Auretha Franklin.

VILLAGE VANGUARD—Modern Jazz 4.

CHICAGO

BLUES ANGEL—Pablo Candela Limbo Calypso Revue, Lydia Lora, Raphael Hernandez, Lord Christo, Lord Mike, Jeanne Securt, Soles Car, Tito Perez Ors.

CLOISER—Phil Tucker, Wyn Hope, Ed Brady.

CONRAD HILTON—"Fantasticks" (10), Downstage Room (Happy Medium).

EDGEWATER BEACH—"Hawaiian Holiday" (12), Les Waverly Ors.

GATE OF HONOLULU—Will Holt & Dolly Joseph, Fred Kay Trio.

LE BISTRO—Milt Tremier, Six Gregory, Dick Borden Trio.

LONDON HOUSE—Oscar Peterson, Eddie Higgins Trio.

MISTER KELLY'S—Sheiky Greene, Pepi Rannells, Marx & Frigo, Marty Buscetta Trio.

PALMER HOUSE—Andy Williams, Nicki & Noel, Ben Arden Ors.

PLAYBOY ROOM—Danny Appolinar Trio, Wick & Brand, Penny Malone, Patti Leeds, Three Young Men, Ron Rich, Bob Davis Trio, Edie Pearl Trio, Harold Harris Trio, Claude Ors.

TRADE WINDS—Royan & Martin, Don Cherry, Joe Parricelli Trio.

LOS ANGELES

BEN BLUE'S—Ben Blue's "Hullabaloo", Ivan Lane & Ors.

COCOANUT GROVE—Eddie Fisher, Frank Gorshin, Dick Table Ors.

CRESCENDO—Bibi Daniels, Paul Gilbert, Ick Spota.

DINO'S—Louise Vianna, Jack Elton, Steve La Fever.

BLAZE BROS.

—Salmas Bros., Geo. Houston, Donny Arden, Dancers, Carlton Hayes Ors. (Lounge), Michael Kent, Dave Apollon, Milt Herth, Henri Ross, Bobby Stevenson Ors. (Lounge).

STAYLER HOTEL—"Playmates in New York," Sunny Ennis Ors.

THE SUMMIT—Lon Fontaine's Cotton Club, 23 Ors.

YB LITTLE CLUB—January Jones, Dave Madden, Eduardo Sasson.

LAS VEGAS

DESKAT INN—Crosby Bros., Dick Shanon, Donny Arden, Dancers, Carlton Hayes Ors. (Lounge), Michael Kent, Dave Apollon, Milt Herth, Henri Ross, Bobby Stevenson Ors. (Lounge).

DUNES—"Tenderloin," Gordon Cook, John Alexander, Rex Everhart, Eddie Phillips, Ralph Dunn, Irene Kane, Nancy Jones, Milt Herth, Lon Fontaine, Bill Reddie Ors. (Lounge); Roberta Sherwood, Gil Sernal, Wynona Carr.

CORTEX—Sunny Spencer, The Cooleys.

FLAMINGO—Mitt Geynor, Half Bros., Flamingos, Don Kirk, Nat Brandwynne Ors. (Lounge); Ray Grant, Machio, FREMONT—Joe King Zanias, Newton Brock, Mike Reeves.

MACKEY'S—Bob Willis, Phyllis Alpegate, Novelords, Gadabouts, Joe Wollington, Annie Maloney.

LAST FRONTIER—Lou Mosconi Jr., Virginia Lee, Fritz Lee Ors.

MINT—Pat Moreno's "Artists & Models of Nevada"—Les, Gilda De Paris, Joe Duarte, Moon Puppets, Kay Brown, Vido Muzsa, Johnny Paul, Sparklers.

PLAZA—Bob Willis, Phyllis Alpegate, Novelords, Gadabouts, Joe Wollington, Annie Maloney.

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Regino Bros. & Joanne Stevens, RAYZ Adonis Emerson, Guy Palmer Ors.

SAN JUAN, P. R.

CARIN HILTON—Olga Guillot, Miguel Maestre Ors., Pablo Arvelo Ors.

CHARTERHOUSE—Tobacco Munes Ors., M. L. Ors.

CONDADO BEACH—Haydes, Quarrif, Felipe Torres Ors.

LA BOTELLA—Eusebio Romero, Joel Meyers Calypsonianas, Charlie Miro Ors.

FLAMBOYAN—Hannah Ahroni, Francis & Beccia, Joe Valente Frvs, Cesar Gonzalez.

INTERMEDIO—Mario Roman, Sandra Post Production.

HERCULES—Fadette Alhier, Joe Blanco, Hearty Boyer Dancers, Charlie Fish Ors.

LA BOTELLA—Hal Hester, Duke Doris, LA CONCHA—Jessica Hernandez, Nono Morales Ors., Humberto Morales Frvs.

Unit Review

The Big Show

Chicago, July 28

Hanneford Family, The Iron Troupe, Victor Julian & his Dancing Dogs, Robert Baudy's Leopards, Princess Tajana, Binko & Koko (clowns), Lou Breese Orch (28), others; produced and directed by Helen Tiekens Geraghty, at the McCormick Place Theatre; July 25-Aug. 10; 50c admission.

At 50c "The Big Show," a compact circus, is probably the best buy at the third Chicago International Trade Fair. It was originally planned to include this show as a free bonus in the 75c-\$1.50 admission charge, but management got nervous about the potential effect of a large mob on the plush new 5,000-seat theatre and decided to tack on the modest tab, apparently feeling that the half-dollar would make for just the right amount of selectivity.

The emphasis in this tab circus is more on pageantry, settings and effects than it is on the daredevilry that highlights the usual sawdust presentation. (Tent show buffs might feel slighted here for the lack of animal sounds and smells and the cries of pitchmen and vendors.) However, producer Helen Tiekens Geraghty has put together a fast-moving and crisp one-hour show. Costumes and settings are elaborate and handsome, and it's apparent that there was little stinting on cost.

The Hanneford Family tumbles on and off their three magnificent perchers gracefully and with their own distinctive flair. For this production, they have cut down on the complicated and more dangerous somersaults, and have increased the comedy aspect. Victor Julian's walking dogs are attired in the costumes of all nations to continue the international theme of the fair, and the ludicrous sight of a dog walking like a man garnered the loudest cheers and laughs from the kiddie crowd.

The Theron Troupe of cyclists perform their deft maneuvers with a variety of bi-and-unicycles with great precision, and their comedy touches scored well. Robert Baudy's leopard act is the vintage, but still fascinating, through-the-flaming-hoop turn, plus several other act standards. Princess Tajana works the fairly high trapeze without a net, and although she does the less risky stunts, the total effect is one of excitement and danger.

The rest of the show includes several eye-filling production numbers colorfully produced and beautifully costumed, and brief bits by folk dancers of various countries. Veteran Chi bandleader Lou Breese has put together a brassy 20-piece orch that compahs with ecial.

Mor.

Del Webb's Choice

Continued from page 1

ment of the national pastime. It's recalled, that after this scandal, the baseball moguls got Federal Judge Kenesaw Mountain Landis to become baseball's first commissioner, who ruled both leagues with an iron fist, and who scrupulously saw to it that there was no link between baseball players and known gamblers.

It's also reported that Frick is using the current basketball scandals as an important argument in forbidding Webb to carry on in both industries. The Webb acquisition of the Sahara and the Mint was made by his construction company, which is one of the largest builders in the southwest. However, inasmuch as Webb owns both the major slices in the stock of the building, concern which acquired the Vegas properties, as well as the Yankees, Frick wants Webb out of either one of the

New Acts

DOLORES LEIGH

Songs 30 Mins.

Le Cabaret, Toronto

Pert and saucy Dolores Leigh, who has played leading supper rooms in North America, has come a long way since majoring in art at Fordham U. and fronting for such "society bands" as Harold Sandler and Lester Lanin. The ash-blond torch singer, now her own, is breaking in a new act at the posh Le Cabaret, with arrangements by Al Colicco, Peter Matz and Sid Bass.

That she was poured into a coffee-colored, beaded lace sheath—when caught—didn't hurt. The shapely song-star, but she also hits and holds the hi-notes. Sexy, sultry gal is currently specializing in ballads, with her salesmanship scoring with the well-learned customers in her Jolson and Tucker medleys in slow tempo, complete with her own meaningful, low-down effects.

Opens with a bouncy "Today I Love Everybody" but soon segues into her torch style with her medleys; then a neat, slow-timed arrangement of "Bill Bailey" and "Black Magic." She also had the otherwise staid diners putting their knives and forks down for a surprising clap-hands gospel accompaniment to her "He's Got the Whole World," but soon returned to her ballading. ("Sorrento" was done with Italian lyrics).

Dolores Leigh, in working alone, is a splendid singer whose medleys in the torch manner—plus arrangements—should, in her new style of songsmanship, make her a return favorite with posh room habitués. After that first Le Cabaret engagement, she goes into the Crown Room, Indianapolis, for two weeks.

McStay.

DONNA MILLER

Songs 30 Mins.

Franz Josef Room, Toronto

With her own tv shows out of Toronto and Montreal, via Canadian Broadcasting Corp., adding immeasurably to her fame, Donna Miller has entered the singing field as divorced from her previous acting and gabbing chorus. She is breaking in a new act at the plush Franz Josef Room and proving her versatility as a vocalist.

(And George Schwab, g.m. of the Walker Hotel, has switched from his former policy—for the summer months at least—of importing Continental chanteuses who can sing in several European languages).

With arrangements by Jimmy Dale and Ray Jessel, the red-headed Donna Miller exhibits a new facet to her vivacity. Dressed seductively in an apricot chiffon gown with panels over the shoulders, the soprano has a range of three octaves and sings in French and English.

Opened with "Tonight's the Night" in the get-acquainted format but swiftly followed with her Parisian medley of "Pigalle," "Can-Can," "Vie en Rose," "La Mer" and "I Love Paris." She segues into the comedy-narratives of "After Me" and "The Cab," finishing with an oldie medley, done in waltz time. Interspersed are such numbers as "Happy Face," "Devil Moon" and "Never on Sunday."

In making her debut as a night club singer, Miss Miller has a disciplined and voluminous voice, an engagingly impudent personality, plus her range of three octaves and a trick falsetto that adds to her acting and singing stature in her new medium of upper-nitery work.

McStay.

ANDRINI BROS. (4)

Music, Songs 45 Mins.

Holiday, Reno

For this time around the Andrini Bros. have a new look to their act, albeit the basic format (tried and proven) is the same: The new can be attributed to two young entertainers—Frankie Fanelli and Vikki Carr—who fit neatly into the vocal and novelty bits the brothers have perfected in more than 20 years of show business. Frank and Lawrence continue the accent on their unquestioned artistry of the stringed instruments (banjo, guitar, mandolin) but al-

low the newcomers to the act to upstage with solos, duets, and in tandem on vocals with the frets. And it evolves as a class and diversified offering with appeal to varied tastes.

The Andrini show exceptional skill on the instruments, and are equally effective in the vocal department on multilingual titles. And Miss Carr and Fanelli have quickly adapted themselves to the Andrini demeanor, despite prior unfamiliarity with some of the foreign musical traditions.

Fanelli, small in stature, but strong in voice, scores with his impressive tenor interpretations of "Autumn Leaves" and "Beguine." He has an easy but authoritative style, and the projection is studied but effective.

Miss Carr, a looker with smart taste in gowning and grooming, essays both the ballads and better things with equal savvy. She's strong on emphatic delivery and in the emoting department, but there's some lack of control in the more subtle phrasing. It is, however, a fault that can easily be corrected with attention.

In tandem with Fanelli, the two come across strongly with such as "Bill Bailey" and other up-tempo things, and each compliments the other in both the visual and vocal departments.

It's obvious from assaying the Andrini's 45 minutes, the addition of the two was not a frivolous decision. The four work in complete accord, with the accent continuing on the instrumental talents of the brothers. Foursome are backed with accordion and drums.

Longp.

THE AMBASSADORS (4)

Close Harmony 16 Mins.

Palladium, Edinburgh

These four Irishmen from Dublin are the current faves at this city vaudery. Fresh back from a three-month tour of USAF bases in Germany and France, the boys offer a flavorsome songolug of old and new.

Spokesman for the group is Peter Keegan, who fronts Paddy McDonald, Paddy Merrigan and Sean McGrath. Garb is all-white

Pigalle, London

London, July 20. Peggy Lee with Vic Feldman, Max Bennett, Stan Levey, Dennis Budimir, Vargas Alonso Quartet Espanol, Line (11); Jack Nathan & Tony Scott Orchs: \$6.75 minimum \$4.50 after 11 p.m.

Peggy Lee's disks and pix have earned her a fine, well-deserved reputation over here and judging by advance bookings, and the enthusiasm her act garnered on her opening night, she should be as big a draw as any act that has played the Pigalle this year.

She is a handsome, white-gowned blonde who offers no concession to the usual tricks of cabaret artists, dispensing with unnecessary movement and patter. She is content to do what has built up her following, that is, sing a variety of pop songs with versatile style and polish. Her songbook was overhauled at her first appearance, running to well over the hour, and there are some cabaret aficionados who regard that as too long to listen to one singer in one session.

But Miss Lee had a distinct command over most of the audience and, with such a large, ransy repertoire at her disposal, she was obviously at a loss which of her many numbers to include. After a couple of performances she has probably made up her mind which appeared particularly and her act properly trimmed to its advantage.

Miss Lee offers blues and upbeat rhythm numbers, mostly with an eye to the greatest pop song emotion of all love. Among her many ditties are, "Manana," "Fly Me to the Moon," the inevitable "Fever," a Ray Charles medley including "Just For A Thrill," "Hallelujah! I Love Her So," "Life Is For Living," "One Kiss." Another medley, including "Lover" and "It's A Good Day" found particular favor, as did "I'm Gonna Go Fishing" (the song she wrote based on the "Anatomy of Murder" theme).

This obviously well rehearsed act has the advantage of skilled backing with pianist Vic Feldman, bassist Max Bennett, drummer Stan Levey and guitarist Dennis Budimir, with Stan Rodrick also helping tremendously on horn in Jack Nathan's slick backing band.

Also on the bill are the Vargas Alonso Quartet Espanol, a gaily costumed mixed flamenco act which has plenty life but at times seems cramped for space in operating to the fullest abandon. Rich.

Dunes, Las Vegas

Las Vegas, July 27. Tony Bennett, Ford & Reynolds, Earl Twins, Barton Dancers (8), Bill Reddie Orch (17); presented by Major Riddle; choreography, Earl Barton; \$4 minimum.

The distinctive tones of Tony Bennett are again being heard here, and the singer is in fine form. A master songseller, he prowls the stage like a caged animal, and it adds up to first-rate showmanship. Among tunes in his repertoire are "You Can't Love 'em All," "Taking a Chance On Love," "Because of You," plus about 12 others with one fresher, "What Good Does It Do a Guy?"

Frankie Ford & Gary Reynolds are back for this one, and the comedy stars pull a consistent stream of yocks from first-nighters with their routine packed with songs by Ford complete with outlandish props, and musical nonsense.

Ford's "What're Gonna Do?" catch-phrase has become a trademark, proving a good gimmick. A new routine about a leather-jacketed juvenile delinquent is the weakest part of the act and could well be scrapped.

Earl Barton has choreographed a tasteless romp for the eight non-nude femme terps which is fluid and at times electric. The Earl Twins are featured dancers.

Show, excellently backed by the Bill Reddie orch (17), is on for three weeks, to be followed by Eleanor Powell Aug. 17. Duke.

Troubadour, L. A.

Los Angeles, July 27. Art & Paul, Dorris Hankerson; \$1.50 admission, one-act minimum.

Matronizing popularity of the folk song idiom, traditionally a favorite among members of the collegiate set but more recently having evolved into a more universal commodity to the nitery-con-

cert-coffee house spectrum, should hypo both interest and patronage of the new bill at this gathering place for buffs and students of music in the ethnic manner.

Work of Columbia Records paces Art & Paul and blues-balds interpreter Dorris Hankerson is not without its kinks and shortcomings. But the booking brings intermittent rewards for those who prefer obscure refrains with historical significance and cultural merit to the more standard and less esoteric items of modern popular music. Or, to put it more bluntly, those who favor the musical murmurs of Cosmo over Tin Pan and Shubert Alleys.

When Art (Podell) and Paul (Potash) rip into a folk ditty, be it sweet American lullaby, Irish drinking song, plaintive Pennsylvania Dutch ballad, sly Scotch brogue, early Israelite cutup or Serbian chant, they reveal themselves to be accomplished vocalists in the ethnic vein, skilled at tone and harmony and gifted with a sense of musical drama. But their act is burdened with too much incidental horseplay and ill-advised asides, much of it vaguely relating to their material and overlapping into their selections to destroy, not enhance, the desired sincerity and emotional impact of their songs.

Folk song audiences tend to be hip, and their tastes for humor are not casual or pedestrian. Occasional remarks of irreverence are fine, but attempts at mirth in a folk act (a la Limeliters or Bud Dashiell) must be disciplined, confident, unself-conscious, carefully prepared and pertinent, or else it's better to stick to the music at hand.

The attractive, pony-tailed Miss Hankerson, a disarmingly shy young lady, offers a dozen selections ranging from classic 12-bar blues to gospel wails to soft dramatic ballads. She's at her best on the former, to which she brings genuine pathos and meaning. Though she lacks the gusto and fury of blues belters in the Bessie Smith tradition, she gets the message across without straining or sacrificing purity for gimmicked effect.

Miss Hankerson's chief difficulty is in the area of enunciation. Some of the words seem to get lost in the private realm of her spiritual passion. She is accompanied expertly by guitarist Jake Ender, and herself plunks a mean auto-harp on several numbers, which she wisely precedes with explanatory patter.

Both bookings are mapped to bow out Aug 27. Tab.

Tidelands, Houston

Houston, July 25. Antone & Curtiss, Don Cannon Orch (6); no cover or minimum.

Talented team of Marc Antone (straight) and Jackie Curtiss (comic) in second Houston appearance seem to be standing in the wings waiting for the big break, which may come when boys enliven stand-up repartee.

Audience reception is mixed. Some auditors are knocked out throughout, others respond with hearty chuckles and one or two can't see much funny. During much of act Curtiss plays a boy in short pants, and most of this is amusing material.

The yocks come for drunk airline pilot skit and a takeoff on tv western labeled "Frontier Drunk." Impressions by Curtiss are numerous and generally good, as he carbons such as Torme, Tony and Dean Martin, Pearl Bailey, Como, Fisher, Johnnie Ray, Cagney, Jerry Lewis and even Chee-hat.

During 50 minutes team is on-stage, boys try several vocals. Most are successful, although best efforts are their duets, "Rock-a-Bye" and "Funny Valentine." Antone's solo of "Sorrento" and Curtiss' ditto of "Everybody's Got a Home But Me" also draw top mitting.

Curtiss punctuates act with eight or nine falls, some seemingly on his head, which he does well because of former job as circus acrobat. Boys are likeable, win auditors quickly, but must beef up standup lines, which sometimes seem like an interlude to give them chance to catch breaths.

By an oddity in booking, the Bourbon Street Six will join bill for second week or act, then play a second week themselves. Don Cannon and boys continue to make the sound on the bandstand. Skup.

Fresh Revue of Second City, Chi, Plenty Caustic But Stirs Less Impact

The Second City merits recognition as an important factor in the local entertainment picture, since it was this coffee-house-cum-cabaret-theatre that kicked off the binge of small revues in niteries here two years ago. It's been playing to packed houses almost continuously since its inception.

The club is also making its mark elsewhere, with most of the original company currently doing a Second City Revue at the Ivar Theatre in Los Angeles and the same group set for an off-Broadway opening in September. They also appeared on the Toronto toll teevue station.

For their sixth entry at the Chi Club, "6 of 1," producers Bernie Sahlfins and Howard Alk and director Paul Sills have brought forth a satirical potpourri more pointedly caustic than previous editions but, oddly with less impact. Part of the fault lies with the material, which is often acidulous to the point of being humorless. How-

Second City, Chi

Chicago, July 27. "6 of 1," with Alan Arkin, Zohra Lampert, Bill Alton, Anthony Holland, John Brent, Roger Bowen; music composed and played by William Mathieu; directed by Paul Sills; produced by Bernie Sahlfins and Howard Alk; \$2 admission weekends, \$1.50 weeknights.

ever, the greatest weakness lies in the current cast, which is at best uneven. Much of the load of this edition falls upon the shoulders of Alan Arkin, a holdover from the previous company and the strongest element in the current one.

The material gives the current social and political scene a close shave with a keen razor. Arkin, as a teenage German youth being interviewed on radio, announces that he has formed an Anti-Nazi Bund which is seeking "a final solution to the Nazi problem." Anthony Holland, as General de Gaulle, relates that he has much in common with Abraham Lincoln—"Lincoln was born in a log cabin, and I was born in a manger."

Heavy-handed as a moody psycho-philosophical study of middle class conformity wherein the participants wear paper sacks over their heads, and the much-done satire of rock 'n rollers, this one a song about a bus accident that's a bit too macabre for even this setting. Another that misses the mark is a playlet on the different ways to dodge the draft—a prime gaffe in the midst of the current mobilization.

However, it's Arkin's bravura acting style that makes for most of the bright spots. (In an improvisational sketch, when he, as Nikita Khrushchev, is asked by a member of the audience when he'll have a man on the moon, without hesitation he looked at his watch and began a countdown in Russian.)

The current show also introduces Zohra Lampert, who has appeared in several Broadway shows and recently in two motion pictures. She fits the Second City format well, and acquires herself not only as a deft improviser but as an attractive and promising young actress. Mor.

Gondola Room, A. C.

Atlantic City, July 29. Dick Haymes & Fran Jeffries, Dick Curtis, Buster Burnell's Gondorables (4), Tommy Boyd's Orch (6); \$5 minimum Fri.-Sat., \$4 Sun.-Thurs.; late show, \$3.

Dick Haymes and partner-wife Fran Jeffries come up with an applause laden 50 minutes of duo and single standups in their first bistro outing here. Pair did capacity biz for the Gondola Room at dinner show caught, with manager Pinky Kravitz reporting reservations far beyond normal for upcoming week.

They have a neat, well paced package which moves along without a break for deserved heavy mitting. Brunet Miss Jeffries is sure whistle bait, and her costumes and coiffure do much for the act.

Their ability to sock over a number, as singles or a duo, is proven beyond doubt. Miss Jeffries gets maximum returns on "More Than You Know" and "Coax Me a Little Bit," while Haymes scores with "You Are Too Beautiful," and a medley built around "Little

White Lies." Pair does 11 numbers in all.

Couple is backed by an 11-piece orch, largest to play for an act in this small room (275-seater), with Mickey Leonard their accompanist. Only flaw is that sometimes the music is too evident.

Dick Curtis is a good comic who not only is an out-of-the-ordinary story teller but a better than usual vocalist. His best bit is the Oklahoma radio announcer which gets fine mitting. Length of show cuts Gondorables to one routine, a "roaring 20's" repeat.

Kitty Kallen and Frank D'Amore come in Aug. 4 to 10. Walk.

Crystal Palace, St. L.

St. Louis, July 25. "Stars of Tomorrow" with Irene Kral, Woody Allen; Don Cunningham Quintet, Dick Quigley Quartet; \$1.50 admission.

Jay Landesman, entrepreneur of the Crystal Palace, cabaret theatre in St. Louis' thriving Gaslight Square, has put together another one of those potpourris of diverse talents that spells boxoffice. As one ringsider put it, "If you don't like this show, rigor mortis is setting in," and with jazz chanteuse Irene Kral, the "above Paar" intellectual comic, Woody Allen, and a pair of swinging jazz combos on hand, that's about the size of it.

Miss Kral is strictly for goose-pimples from the word go, starting out with an up-tempo "The Night Has a Thousand Eyes" and making silk and satin work of a string of ballads, including "Guess I'll Hang My Tears Up to Dry," "I'll Remember You" and a haunting "The Life We Led."

Allen, scolded recently by Jack Paar for being too intellectual, is well on his feet, but not too much so for the Palace's hep audience. Serving up a mixture of sociological and cultural analysis "of the ordinary happenings of today's average neoteric next door," he skips blithely from Greenwich Village—"all the furniture in this girl's apartment was made up of candle drippings"—to psychoanalysis—"this chap really needed it—he got out of the Boy Scouts on a Section 8." A casual buffoon with an engaging way about him, Allen is a good bet for intimate bistros anywhere.

On the musical side, Don Cunningham's Afro-Cuban group is an exciting outfit, visually as well as audio-wise. Dick Quigley, former name band tenor saxist, knocks the daylight out of some evergreens.

"Stars of Tomorrow" are on hand for two weeks. Next in sight: another Landesman homegrown musical revue, "Say Cheese." Bob.

Income Tax Patsys

Continued from page 5

are annually paid into retirement funds for corporate employees were not tax deductible, then the Treasury would receive millions more in taxes from this source; an increase which would permit an over-all reduction in tax rates, or at least, cut down further increases, thus benefiting the self-employed taxpayer.

Consistently then, Congress should do one of two things: either give self-employed taxpayers the same privilege in connection with retirement that employed taxpayers now have; or, if Congress feels that the country cannot afford equal treatment, then end the discrimination, end the tax deductibility of pension funds altogether, and let all citizens share the tax burden equitably. At least then self-employed taxpayers might have a little more left for their own pensions.

Interracial Romance

Continued from page 1

She finally convinces him to return to the U.S., where his roots are, and write the book there. Already cast in the leads are Richard Kiley and Diahann Carroll.

Another unorthodox setup is that there'll be no orch in the pit. Rodgers' score will be played by musicians on stage who are part of the overall action.

Joe Layton, who's now doing the choreography for Noel Coward's "Sail Away" will direct the Rodgers-Taylor show. Layton also choreographed the current Rodgers-Hammerstein musical, "Sound of Music."

Shoreham Terrace, D.C.

Washington, July 28. Charles & Lucille Cavanaugh, Esco LaRue & Trixie Senior, Corrado & Faye, Peggy Wallace & Candy Taylor, Billy Castle, Sheila Cass, Ice Debs (4), Jerry Rodis & Shoreham Strings (11), Bob Cross Orch (13), Gao Quintet (5); \$2 cover.

The chemistry now under experiment on the Shoreham Terrace involves wood and ice, and they don't mix.

Boniface Bernard Bralove, whose showmanship is usually bullseye, is attempting to blend some performers wearing the silver blades on a rink with others in ordinary leather on his dance floor. It sounds confusing and is.

A further complication is that when it rains, everything has to move into his hotel's Blue Room, including the customers, the skaters. Nothing pulls the show together. A director might, but there isn't any.

The individual acts are fine, but they suffer from the complexities of the staging. The ice rink is on a landing at one side which leads down to the Terrace, famous for its spectacular view of Rock Creek Park and its odd absence of bugs. The performers, who don't skate take their spotlight on the Terrace dance floor, which is at eye-level and geographically a half block closer to ringsiders.

Billy Castle is a Hans Brinker type soloist and is expert in two numbers, making the expense of the rink worthwhile. A chorus of four glide on the blades in two sets of dazzling costumes while Sheila Cass belts out specialty numbers through a transistor mike to keep wires out of the way of the silver blades. Peggy Wallace & Candy Taylor skate duo routines well.

Charles & Lucille Cavanaugh perform on both the rink and the dance floor, with their adagio lifts and twirls, for the show's only tie-in between the two forms. They are equally as skilled in grace on either the ice or dance floor.

Esco LaRue is a comedian planted in the audience, who keeps everyone puzzled as to whether he is a pro or a barfly until he gives himself away. His partner, Trixie, is a ball bouncer who limits her juggling to that.

Senior Terrace in his helper, Faye, are dance-floor bound, too. He combines humor into his tricks of magic, involving several birds, to the delight of the crowd. Carp.

Crescendo, L. A.

Hollywood, July 28. Billy Daniels, Paul Gilbert, Ink Spots; \$2.50 cover plus two-drink min.

Alimony was subject of considerable good-natured banter at Thursday (27) opening of much-married Billy Daniels and Paul Gilbert, joined on the bill by the Ink Spots.

Daniels, looking as natty as ever, retains solid showmanship savvy best displayed in highly-stylized belters, though he weakens on quiet ballads. "It Had to Be You" scores richly, aided by bright patter of singer's longtime pianist, Benny Payne, while he shows what polished style can do to sell a song like "The Masculine Touch" despite lustreless lyrics.

Hebrew chorus of "Yiddish Mama" tagged Daniels' stint handsomely, while he holds well on "Make Someone Happy" and "If I Had My Life to Live Over." Fans still avidly buy his "Black Magic" trademark.

Gilbert uses his cute wink and infectious smile to easily thwart objection to material that might otherwise be slightly blue, but is never obscene. Most of his material is old, but comic's style and delivery is bright and fast enough to make it still funny. Doctor bit is a classic, while a takeoff on the Hollywood chanteuse with a wild half-strip is right up his alley.

Ink Spots keep to the old style of jazz beat, gaining most from songs with which they have identified through the years. "Confessin'" and "If I Didn't Care" remain solid, though group hasn't the same spark they once had.

Vocal blend is good and delivery is consistent. "Shanty in Old Shanty Town" hits brightest note, while "Lazy River" got good reaction. "My Echo, My Shadow and Me" gives the group chance to work the variety of solo voices nicely.

Piano, bass, guitar and drums back all three acts sufficiently. Daniels is in through August 3, with Gilbert and Spots closing following day. Dale.

Talk of Town, London

London, July 25. Frances Faye; Robert Nesbitt's Ten O'clock Rollies, with Steve Arlen, Pat Ferris, Josephine Blake, others; Bill Finch, Sydney Simone and Ida Martino Orchs.; \$6.75 minimum.

Quite apart from her ability as an entertainer Frances Faye impresses on her European debut with her stand-out courage. It is more than two years since she broke a hip and was last able to walk, but that does not inhibit or impede her style or her authoritative command of an audience.

Miss Faye is a loud and confident singer with a style which has obvious roots in modern jazz. Her range of numbers as recapitulated in cold print may not add up to a great deal, but it is the fancy arrangements and the way in which she belts them out that makes the difference.

Seated at the piano and accompanying herself with the aid of a trio out front, and the Sydney Simone combo at the rear of the stage, the chanteuse at once demonstrates that she is complete mistress of the situation.

She has a couple of her own numbers among the 13 she delivers and both of them, "None Song" and "Go Go Go," are tailor-made for her personality.

Her performance may not be everyone's meat, but for the jazz addicts and the connoisseurs, it should prove a refreshing diversion.

For the next four weeks the Talk of the Town deserves to have the ropes out every night. Preceding Miss Faye's 11:30 p.m. stand is the holdover Robert Nesbitt's Ten O'clock Rollies, with Steve Arlen, Pat Ferris and Josephine Blake as lead vocalists.

Beverly Hills, Cincy

Cincinnati, July 28. "Show Time U.S.A." with Taylor & Mitchell, Noreen Parker, Lottie Brunn, Larry Grayson, Moro-Landis Dancers (14) and Michael O'Brien and Scott Leeds; created, produced and staged by George Moro; special material, Betty Edmond; music and arrangements, Dick Hieronymus; costumes, Moro-Landis; Gardner Benedict Orch. (11); Jimmy Wilber Trio, Larry Vincent; \$3-\$4 minimum, \$1-\$1.50 cover.

For variation in this nitery's longtime show pattern of name acts plus a production ensemble, headman John Croft offers a revue a la Vegas, changing also the length of engagement from two to four weeks.

George Moro came on from Vegas, where he handles production at the Sahara, for the packaging job, using his local line as a core. Supporting talent is young and capable.

The overall offering is top grade with lotsa gorgeous steppers, lavish costumes, lively music, singing and comedy. Lottie Brunn, stellar femme juggler, adds a class novelty turn.

crew handles the special arrangements in style, with Jimmy Wilber's Trio supplying intermission dance tunes. Larry Vincent is at the 88 in the cocktail lounge.

Ford & Hines return Sept. 6 to resume the star policy. Koll.

Village Vanguard, N.Y.

Carmen McRae, Gene Quill-Phil Woods Quintet; \$2.50 cover.

Backed by a new combo, Carmen McRae has brought her stylish chirping to the Village Vanguard. Applying her exciting phrasing to a well-chosen set of standard tunes, which she says she prefers over the "trash they're writing today," she's a hard-selling and pleaser who draws a big milt from the patrons at \$2.50 per person per show cover.

As caught last Friday (21), she provides a solid and diversified set. Leading off with her backing combo on its own for a few numbers, she later comes on with a fine program of tunes, which alternate between smoothly whrased ballads and swinging up tempo numbers.

The combo, consisting of Norman Simmons on piano, Bob Cranshaw on bass and Walter Perkins on drums, has a nice sound on their solo efforts and provides the right touch in the backing department. As for Miss McRae, her ballading of tunes like "This Will Make You Laugh," "Stardust," "But Not For Me" et al is cool and lush, and her swinging renditions of "Bye Bye Blackbird," "It's Love," "Starliner" and "Most Beautiful Girl in the World," are solidly sold.

On the card with Miss McRae is the Gene Quill-Phil Woods Quintet. The combo has an okay sound, but seems somewhat over-ranked, possibly due to the fact that both Quill and Woods blow the same instrument—the alto sax. Result is a conventional approach of solo splitting which doesn't deliver particular excitement but is competent all the same.

Quill's tooting appears more solidly-grounded and lyrical than Woods' playing and comes off the better in the solo swapping. Dick Katz provides light and adept keyboard work, Ron Carter is fine on bass and Bobby Pike is all right on drums. Kall.

The Summit, L.A.

Los Angeles, Aug. 1. "Cotton Club Revue" with Redd Foxx, Lon Fontaine, Jubilee 4; \$1.50 cover, 2-drink minimum.

The "Cotton Club Revue" has been resurrected, updated with "of '62" and given a bouncing new lease on life at Bob Geffell's Sunset Blvd. nitery. For the opening general mgr. Jim Drum has refurbished the spot, fenced in the bar from the table area, added a piano bar with talented jazz stylist Joyce Collins and bassist Bob Bertaux as a regular feature between shows.

Septa show is headlined by comic Redd Foxx, dancer-singer Lon Fontaine and the Jubilee 4 vocal group. Variety package was put together here by Fontaine and it will tour following run here. Opener was a little slow rolling—par for the course—but will gain momentum as it ages.

Foxx is a clever, rapid deliverer with a running gag line that's more blue-black than white. He's funniest when his material is middle ground and deals with his adventures and topical stuff. But when it reaches the wildly absurd stage it too often crosses the pornographic border.

Lon Fontaine is a whirling performer who intersperses song and interpretative dancing at a steady gait. He opens and closes revue in production numbers with The Summitettes, a lively lineup of five; D. D. Young, Norma Washington, Frances Neely, Taffy & Mickey. Fontaine sells strong most of the way, but registers weak on ballad "One For the Road" that just doesn't lend itself to his animated, buoyant style.

Jubilee 4 are fine, mellow, craftsmen-balladeers who add tonal class to the revue. Show is accompanied with big band sound from John Anderson and followers.

Revue floors twice nightly during week and three times on week-ends. It's in for four weeks with a four week option. Summit's new intimate look and diverse policy could become another L.A. inhabitant's habit. Hart.

Shamrock, Houston

Houston, July 27. The Interludes, Bud & Cece Robinson, Paul Neighbors Orch (11); no cover or minimum.

The Interludes (John Milanese, Michael Milanese, Jerry Benoit, Billy Kay) are an instrumental-vocal group best known for their disks, but they can easily become an extremely hot nitery property. Voices harmonize well, but act as now staged cries for couple of the softer tunes, played to completion. As is, every number seems to be the begoff, ending with crescendo.

Boys open with play on "Mention My Name," working Texas cities for all they're worth. "Hawaiian War Chant," parts of "Lazy River," a minstrel days medley, "State of Confusion," "Tom Dooley" and begoff "Mack The Knife," which they give an irresistible beat that has auditors clapping and stomping time.

Interludes also register on most of impressions of Roberta Sherwood, Louis Armstrong, Jerry Lewis, Vaughan Monroe, the Evely Bros. and especially Benoit's (the group's comic) carbon of Durame.

Bud & Cece Robinson open show with first class dance steps. Husband-wife team have high perfect precision, manage to put across their own good spirits to tabledancers in such a manner that they're with them all the way.

Team opens with "On By Jingo," then comes a song and dance, "The Greatest Invention." They follow with "Charleston," Bud does Joe Frisco impression, and team leaves on high point, a rock and roll dance that earns couple three encores.

Paul Neighbors returns to bandstand, where he's a fixture, to supply fine backing and dance tunes. Skip.

Summit Pream

Continued from page 2

director-veepee Robert Hlyot, ex-Carlyle Hotel, N.Y.

All were clearly impressed with the architectural modernity — a nifty layout — and such plusses as a refrigerator in every room

Keeping It in Family

An early business meeting scheduled for Manhattan's new Summit Hotel, which is owned by Loew's, is a get-together of the managers and other execs of all Loew's theatres in the country. It's set for Sept. 5-7.

On the agenda are discussions of new product, bookings, maintenance, operational matters, etc. Meeting also will provide the Loew's personnel with the opportunity of getting to know the new management headed by Laurence A. Tisch and his brother, Preston Robert Tisch.

and babysitter availabilities. There's an UN angle, too, for many of the personnel speak several languages. There is a "conciierge" in the European tradition. Banquet and meeting room facilities also are provided in the Morris Lapidus design, thus the commerce is not neglected. Singles go for \$16 a day.

Loew's Park Ave. Hotel

With the new 800-room Summit Hotel opened this week in New York, as the first of the Tisch-Loew's diversification hosteleries, already v.p. and g.m. Robert Hlyot has been tapped in similar posts for the 800-room class hostelry, which Laurence A. Tisch and Preston Robert Tisch have earmarked for Park Ave. and 61st. This is now an apartment house, just leased for 99 years from Samuel Golding. It will be razed and a completely new hotel built for the "deep luxury" trade, a la the Carlyle, Pierre, St. Regis. It will be tagged the Regency.

It is planned that Loew's Tisch will have all four of these new New York hotels (the Americana, and this, along with the Puerto Rico Americana, in San Juan, all opening for business in 1962. The New York Americana on 7th Ave. and 52d St., 50 stories and 2,000 rooms, will be backed by the new New York Hilton (6th Ave. and 53d St.), which in turn will be the Rocketteller Center counterpart of the Hilton's flagship, the Waldorf-Astoria.

Celeb Turnout (\$100 Per) for Fisher's Grove Pream a Tribute to Eddie Cantor

By DALE OLSON

Hollywood, Aug. 1.

Hollywood's affection for Eddie Cantor was evident Tuesday night (25) when a celebrity-studded crowd of 1,100 packed the Coconut Grove to pay tribute to the comedian on his "Golden Jubilee" in show business. Occasioned by the opening of Eddie Fisher, whom Cantor discovered, the affair drew what was asserted the largest number of "names" in the nitery's history—and a record crowd for most film fetes—most of them paying \$100 a ticket to raise in excess of \$100,000 for Cantor's favorite charity, a boy's camp at Surprise Lake, N. Y.

Cantor himself was kept from the show under doctor's orders, due to a virus, though he was repped by wife, Ida, and several of his daughters at a table for 10 for which he picked up the tab as a donation to the fund. George Jessel, with whom he appeared as a member of the Gus Edwards Kids in 1906, was in the party, while another Edwards alumnus, Milton Berle, was nearby.

After Frank Sinatra & Co. finished their initial ringside heckling, Fisher wound up his planned performance with "That Face" in solid, straight delivery almost as beautiful as the object of his song.

'Clan' Cutups

The "clan," however, refused to give up and, finally, giving way to their boisterous antics the singer invited them onstage where Sinatra, Dean Martin, Sammy Davis Jr. and Joey Bishop proceeded for 20 minutes of what apparently meant to be sophisticated humor but which came off with a thud. The audience was not amused. Only "Peter Pentagon" (Lawford) of the fabled five wisely remained in his ringside chair.

Fisher himself emerged the top showman despite well-intentioned, but misdirected "Summiters" interlude, handling himself with polish and dignity in the face of their sophomoric pranks. His appearance, after a lengthy absence, easily lives up to acclaim of his recent Vegas Desert Inn "comeback" and shows him at the top of the ladder, possibly the only completely true singer on the market today.

Singer fought constant mike trouble and labored above Dick Stabile's overly-heavy orchestra backing to deliver a variety of languages and tempos in mostly ballad program. His strength is most evident on dramatic punch of "You Made Me Love You" and "Swanee," latter from a terrific group of vaude tunes dedicated to Cantor.

"Mack the Knife," in German, hit a high spot, while "Something's Coming" from "West Side Story" is a good entry for him though nerves, no doubt heightened by the mike-backing problems, negated impact it could have. "Cock-Eyed Optimist" was a good opener and "I've Got \$5" is bright. His weakest moments came with sentimental softies like "It Could Happen To You" and he wisely kept these to a minimum. Eddy Samuels is Fisher's conductor, with musical arrangements by Sid Ramin.

Impressionist Frank Gorshin's support was complementary, with performer displaying a well designed act that puts him in top echelon of his field. Gorshin has strong delivery and an easy style. Material is fresh, with bit on how Cagney became a star particularly bright along with a handsome medley of the "Stars in Heaven" featuring Wallace Berry, Sidney Greenstreet, Barry Fitzgerald and a kaleidoscope of show biz greats.

Lighting is an asset in Brando vs. Karioff "On the Waterfront" scene and song impressions of Tony Bennett, Crosby and Como are fine.

Liz Taylor, of Course

Chief attention in audience was aimed at Elizabeth Taylor, escorted for the evening by Robert Wagner and with her physician Dr. Rexford Kenamer, by her side. Beauceous star was gowned by Dior, despite recent Moscow affair that found her and Gine Lollobrigida both wearing the same gown by the Parisian designer, with her throat

still covered by a white bandage due to a recent operation. She revealed there is still a wire in her throat and, at one point, asked crowds surrounding her to step back because breathing was difficult.

Fisher wrapped up his show, following visit from the Sinatra group, by telling audience he and Liz "have never been so glad to get back home" in mentioning their Russian trip. He said he hoped everyone had heard President Kennedy's speech earlier in the evening and asked the audience to show their support by singing "God Bless America" in unison "loud enough for Khrushchev to hear."

Besides the celebs on hand were execs Samuel Goldwyn, Walter Wanger, Harold Mirisch, Peter Levathes, Martin Ricketts, William T. Orr and Samuel J. Briskin.

Cantor affair was organized by financier Barry Mirkin, heading a committee that consisted of Metropolitan LeRoy, Al Hart, president of City National Bank, General Beverly Bliss, Jessel, William Grest, Jack Bunny, Steve Broudy, Sheerill Corwin, George Burns and Theodor Cummings, president of Food Giant Corp.

Saddle & Sirlin, Tucson

Tucson, July 26. Dave Barry, Buddy Beck Trio; \$2 minimum Fri Sat.

Established comics generally do well in Jim Staras' intimate theater and veteran comedian Dave Barry is no exception. Making his Tucson nightclub debut, he keeps the yocks coming with a well-paced delivery.

Some of Barry's material is standard nitery stuff, but his patter for the most part is new to this area. Such monologs as his "the poor defenseless drunk driver" ("no one was driving, we were all in the back seat, Haig & Hsig and me") drew the heaviest mitching.

A top impressionist and sound effects technician Barry also scores with the likes of Mr. Magoo, Mel Blanc and Leo the Lion. Should hypo mid-summer biz for Saddle.

Next Gill, Jon & Sondra Steele. Aler.

3006 Backing

Continued from page 83

to spot charging varied prices depending upon time of week and place of employment. He has been zany and is acting as assistant to Expo performing arts director Harold Shaw.

Shaw is now in the Far East. When he returns he will go to Mexico to line up attractions and will make announcement on what's been set for the fair in New York around Sept. 1. Tippin told VARIETY he would be concentrating chiefly on bookings for U.S. talent.

The State of Washington will distribute Century 21 Exposition trade dollars 5,000,000 of them—beginning in November in time for the holiday shopping season. The aluminum souvenir coins can be exchanged anywhere in the state for a dollar's worth of merchandise. The trade dollars will be redeemable at full value until Dec. 20, 1962 at the State's Dept. of Commerce and Economic Development in Olympia. The trade dollars, produced at a cost of 3 1/2 cents each, are expected to yield several million dollars in revenue.

Battle on whether or not the fair is getting adequate promotion and publicity continues. The Post-Intelligencer, morning paper did a survey among tourists, asking if they knew about the fair with results showing many knew little or nothing about it. The P I followed up with frontpage stories and editorials suggesting ways to spread publicity, with the afternoon Times joining in and commending work done by the fair's praisery.

Fair officials welcomed the publicity controversy, saying such air-clearing would generate support among Washington citizens. They also said that the big push on paid advertising and attendant publicity was now underway. This is to catch families when they are planning their 1962 vacations this fall and winter.

Shows Abroad

Luther

London, July 28.

English Stage Co. & Oscar Lewenstein presentation of a three-act drama by John Osborne. Stars Albert Finney, featuring a series of scenes with Peter Dinklage, Peter Bull, George Devine, John Moffatt. Staged by Tony Richardson, director of costumes, Jocelyn Herbert, music composition and arrangements, John Arden. Shows master, John Moffatt. Opens July 27, '61, at the Theatre Royal, Drury Lane, £2.30 top.

Bill Owen
Peter Bull
George Devine
John Moffatt
Robert Robinson
Charles Keating
James Cagney
Mervyn Gandy

Steve Davies
Maurice Evans
Derek Fink
Michael Taylor
John Wood
Angela Peabum
David Road
Roger Herbert
Paul Large

The keenly anticipated preem of "Luther" follows a successful performance in the stocks and in Paris. The drama will have a short S.T. engagement at the Royal Court and is due later this month in the Edinburgh Festival. Then it will return to London, opening Sept. 3 at the Phoenix, where it should have a big following.

"Luther" excitingly fuses the talents of playwright John Osborne, director Tony Richardson and actor Albert Finney into a gripping, scintillating theatrical experience. It exceeds a mere dramatic O'Connell with a play which whisks a narrative strip from a beginning, a middle, and an end. It also conveys the view that in Finney, the stage has an actor of vision, imagination and stature.

"Luther" tells with compassion and understanding the story of the poor German boy, son of a miner, who became a rebel against the pomp and circumstance, the hypocrisy and bigotry of the 16th-century Roman Catholic church and created a split in Christendom. The play shows him becoming a young monk and spotlights his avid desire for faith.

It shows the horror of his doubtful, his fight against ill-health, a feeling of personal inadequacy and his passionate clinging to the word of the scriptures. It sees his fight against the might of the local church authorities in Germany which spread, beyond his control, to a bitter personal about face against Rome itself.

Finally, it presents his dogged defiance of Papal Bulls of Excommunication, shows how his teaching incite a revolution of the people, how he rejects that revolution because of its method, which he regards as an affront to the scriptures and how, eventually, still puzzled, yet still determined, he compromises in his later years of marriage and fatherhood.

That's a challenging blueprint of an historical and urgent religious era, and the basis for a probing play. But Osborne's primary interest is in Luther the man, with his bodily and mental pains and terrors, rather than the period.

The audience gets to know Luther, how he is obsessed with constipation, anal problems and various other bodily ills that explain, to some extent, the agonies of his mind. But though Osborne reveals what Luther's beliefs were, he fails to make clear the reason for them.

There is much of Osborne and much of Luther in this absorbing play, but the Osborne side seems to be preoccupied with the documentary. Rarely do Osborne's own feelings and beliefs take over. There is a graphic picture of an important man, but only a shadowy glimpse of what made him the man he was.

There are superb scenes, Luther's three sermons, the moment when he is gripped with pain and moans to God, his meetings with the opportunistic Cardinal, and the Diet of Worms when he is left rejected and dejected. The earlier scenes form a rather longish and tedious act.

Perhaps too much time is spent in setting the atmosphere of Luther's entry into monkhood. Though necessary, it is used at the expense of later scenes which could have used more time for delving. But, after the first act, which requires audience patience, the play mounts magnificently in pace and color.

Osborne has provided Finney with a vivid stage role, and the actor never loses his grip. Luther

is not portrayed as an ascetic, scholarly martyr, but as an ordinary being caught up in circumstances and events that he can only control if he rejects his own, hard-earned standards.

It's a long, arduous role and Finney never falters. He gives a performance of stamina, faith and skill, to a considerable extent, carrying the play and giving it some of own edgy vigor.

Other admirable performances are given by Bill Owen and his outraged father and George Devine as his faithful friend and mentor. John Moffatt is a joy as a cynical, sophisticated Cardinal who finds Luther an unexpected stubborn opponent. Peter Bull reveals in two scenes as a Papal canon and Charles Kay fastidiously stiches in a small, significant sequence as the playboy Pope.

Richardson's direction is sure, confident and perceptive and a spare economical set is embellished by equally spare but effective backdrops by Jocelyn Herbert, whose costumes are also dramatically helpful. John Addison has provided the right religious music. Rich.

The Bishop's Bonfire

London, July 27.

Mermaid Theatre Trust presentation of a three-act comedy-drama by Sean O'Casey. Staged by Frank Dunlop. Stars Tony Carruthers; lighting, David Kaye. Opens July 26, '61, at the Mermaid Theatre, London; \$1.50 top.

Dick Carranza
Godfrey Quigley
Richard Rankin
Howard Goorney
Concillor Reiligan
David Blake Kelly
Gavin Burren
Paul Farrell
Marius Moran
Derek Young
Daniel Clooney
Terry Scully
Kevin
Annette Crosbie
Gedger Sleehan
Davy Kaye
P. Bohere
Hugh Sullivan
Celia Salkeld
L. Michael Reiligan
Joe Lynch
Railway Porter
Harry Hutchinson

Five years ago, "The Bishop's Bonfire" kicked up a religious and political row in Dublin, but it's unlikely to do so in London. Detached British audiences will be more concerned with the questions of whether it is good Sean O'Casey and whether it is worth seeing. The answer to the first question is "Yes—with reservations." In the latter case it's "Yes—without reservations."

As a piece of play construction, "Bonfire" is a ramshackle affair of many moods, an uneasy and un-subtle blend of riotous farce, sentimentality and tragedy, with touches of a morality play. As director, Frank Dunlop has made an uneasy attempt to capture and shape these varying moods.

O'Casey is still a giant spinner of magic words and phrases, a master at inventing vivid characters and, above all, a man who still cares passionately about love, life and laughter. So "The Bishop's Bonfire" is well worth a visit and should do well at the Mermaid, though the open stage is hardly suitable for the symbolic sense of claustrophobia the author is creating.

O'Casey's Ireland is ridden by the power and sanctimonious humbug of the Church. Religion and business greed have helped to create a place where all the joy of living is being crushed, where chastity has become one of the worst vices.

"Bonfire" is set in the little village of Ballyvoanagh and the story, such as it is, has to do with the preparations by a domineering canon and a local bigshot, to prepare to welcome a visit from the local boy who has progressed to bishop's status.

There are side issues about the romantic lives of the bishop's two daughters, and there is also a deal of comedy relief which might have been even more funny had some of the cast didn't try so hard. O'Casey's Irish comedy speaks eloquently enough for itself.

Through it all is O'Casey's rich command of language and the bold, unerring blow he strikes for the youth of Ireland against its superstitious, canting oppressors and their bigotry and hypocrisy. A mainly Irish cast is best in the comedy roles.

Davy Kaye is skillfully amusing in a typical O'Casey "leprachann" role, and Godfrey Quigley and Howard Goorney do well as comic laborers. There is also the inimicable Harry Hutchinson, taking the stage with a totally irrelevant, but hilarious Irish spiel in the role of a railway porter.

Paul Farrell is adequate as the smug canon, as are David Blake Kelly as the avaricious bigwig,



BILL PERRY

Closed Sunday, in the role of "Richard" with PAUL HARTMAN in "TAKE ME ALONG" at the Westbury Music Fair. Returning to Hollywood for picture commitments, while his Aunt TOBY WING got her start.

Derek Young as a repressed servant, Hugh Sullivan as an understanding but ineffectual priest, Terry Scully as a loafer who once intended to become a priest, and Joe Lynch as an army officer.

Annette Crosbie and Cella Salkeld, the only femmes in the cast, play daughters of the profiteering town councillor, the former giving a deliciously pert and often touching display as the younger sister who eagerly stretches out her hands to life and love, and the latter necessarily more subdued as the one who made a vow of chastity when her fiancé embraced the Church.

The decor by Tony Carruthers and lighting by David Kaye are effective. Rich.

Stop the World—I Want To Get Off

London, July 21.

Bernard Delfont presentation in association with H. M. Tennent & Margold. Music of musical comedy in two acts, with book, music and lyrics by Leslie Briceau and Anthony Newley. Staged by Newley, decor and lighting, Sean Kenny; musical director, Ian Fraser; orchestration, Ian Fraser; David Lindup, Burt Rhodes; Gordon Langford; chorus master, Bill Shepherd; mime and movement director, John Broome; costumes, Kirk Byrne; production supervisor, Terry Cooke. Stars Anthony Newley, Anna Quayle; features Jennifer Baker, Susan Baker, Amanda Bayley, Barbara Halliwell, Gloria Johnson, Carole Keith, Virginia Mason, Vivienne St. George, Maril Webb, Robert O'Leary. Opens July 20, '61, at the Queen's Theatre, London; \$3.50 top.

"Stop the World—I Want to Get Off" is as unusual as its title. It is probably one of the most economical musicals ever, with a single modest set, a small cast and no costume changes.

With its undoubted novelty value and its modest overhead, it is a virtual cinch for a fast payoff. It might also impress a Broadway producer willing to gamble on something as offbeat as this.

This is not a musical in the accepted sense, but is a combination of mime, ballet and songs. For the first 10 to 15 minutes, not a word is spoken on stage, other than a couple of bits of gibberish by co-author, director and costar Anthony Newley. It is hardly a promising start, but sets the mood for what is to follow.

The first song, a recitation of the alphabet, is equally unpromising, and when that is reprised three times in as many minutes, the outlook seems bleak. But it is followed by a deft, original interpretation of the rise of a factory errand boy to politician and peer, and most of the other songs are fascinating and satirical.

Newley plays the character known as Little Chap, who starts his rise to fame by seducing the boss' daughter, and then becomes successively branch manager, foreign representative, a managing director, member of Parliament and a lord. His progress, socially and financially, is told with sharp cynicism as well as smooth satire. For example, of his decision to enter politics, he says, "I have made my money and now I ought to do something for prestige. And there is more money in prestige."

Anna Quayle brilliantly portrays the boss' daughter, and she also plays the Russian guide he meets in Moscow, the night club stripper he encounters in New York and a German maid who comes to "conquer the English—language." She and Newley, who is never offstage, (Continued on page 100)

Inside Stuff—Legit

Goodspeed Opera House on the Connecticut River at East Haddam, Conn., is in process of restoration under a fund now standing at \$440,000. Named for a local banker-merchant-hotelier who died in 1882, the diminutive structure has survived several decades of neglect prior to its present revival as a landmark. Actual date of completion (construction strike intervened) and policy of eventual operation is undisclosed. There is to be a benefit revue for the Goodspeed Foundation at the Astor Hotel, N. Y., on Oct. 22 by a committee including Peggy Wood, Albert Selden and Jean Dalrymple.

East Haddam, prior to World War I, had another theatre, the Maplewood, originally a ladies seminary but with its auditorium opening on the village street. It was operated by Sarah Saxon, who was the mother of Pauline Saxon, long a standard single in vaudeville, and the grandmother of Marie Saxon, the Broadway musical comedy ingenue of the 1920s. The managing editor of VARIETY, Robert J. Landry, was born in Maplewood.

After the third performance of the two-week tryout of "Two Queens of Love and Beauty," at the Bucks County Playhouse, New Hope, Pa., star, Ann Harding had to withdraw under doctor's orders. Theatre was dark the next two evenings, but Friday night (21), Jan Miner drove into Manhattan from holiday in East Hampton, L. I., to accept the role.

The resultant flurry was one of those only-in-show biz situations: Miss Miner was driven to New Hope with two apprentices holding a flashlight to the script and cueing her while the stage manager, in the front seat, explained her positions and business. She played the role script in hand Saturday matinee and evening, but had it fully memorized by following Monday (24) for the second week.

Although, as reported in last week's issue, Frederick Loewe has been quoted as indicating he had retired, one of his representatives in New York corrects the statement, explaining that the composer has several future professional projects. The same source reveals that, contrary to reports, Loewe never sold his royalties in their joint collaborative works with librettists-lyricist Alan Jay Lerner. Such a deal was once in negotiation, but was never concluded, and Loewe retains his full composer royalty rights in "My Fair Lady," "Brigadoon," "Paint Your Wagon," "The Day Before Spring," "What's Up" and the film "Gigi."

Off-Broadway Reviews

The Student Prince

Greenwich Players, Inc., in association with Stella Holt & David Lipsky, presentation of the American Savoyards in musical based on Mansfield's "Old Heidelberg" with book and lyrics by Dorothy Donnelly, music by Sigmund Romberg. Staged by Dorothy Raedler. Directed by Fred Greenich. Music Director, Frank Wicks. Sets, settings and lighting, Frank Wicks. Opens July 13, '61, at the Greenwich Mews Theatre, 110th Street, New York City.

Prime Minister Frank Wicks
Dr. Engel Thomas S. Vasilloff
Prince Karl L. D. Clements
Ruth Ruth Strick
Gretchen Joyce Miko
Toni Ron Nardoini
Baroness Raymond Allen
Lucas Bruce Carrithers
Von Aterberg Nick Titakis
Kathie Mary Ann Slatoff
Lutz Raymond Allen
Hubert Bob Randall
Grand Duchess Sally Breckhead
Princess Arden Anderson
Capt. Tarantz Peter Peck
Countess Rita Fabel
Baron Arnhelm Andrew Dirla
Rita Denise Girel
Denise Girel, Bonnie Glasgow, Stig Helgen, Val More, Gregg Nickerson, Peter Peck, Suzanne Richardson, Daryl Thornton

The American Savoyards' version of "The Student Prince" has all the characteristics of amateurism except one—enthusiasm. When an audience gets the feeling that the cast and director don't care much, it's hard to accept ill-fitting costumes, wrinkled flats, poorly placed furniture, slovenly singing, shoddy makeup and a lack of any style.

There's probably nothing wrong with the idea of bringing back the Romberg and Herbert operettas that many people remember fondly. But the oldies deserve better treatment than "The Student Prince" is getting at the Greenwich Mews. They can be played straight, kidded a little, or done strictly for laughs, a rocky combination of all three is confusing and disappointing. Dorothy Raedler's direction and the cast's performance lack point of view.

Of the principals, only Raymond Allen and Bob Randall, as the comedy team of Lutz and Hubert, come close to the proper operetta style, and they are hampered by contrived business. Clifton Steere, in the small role of a student leader, stands out because of his pure voice and his feeling for the show.

The Romberg melodies are as lovely as ever, but somehow a full orchestra and a bigger chorus seem necessary to this production, although they weren't essential in the group's Gilbert and Sullivan revivals.

The Little Hut

Barbara Griner & Eleanor Horn revival of three-act comedy by Andre Roussin. Staged by Matt Cimber; settings, Jerome Liotta. Stars Denise Darcel, features Ronald Durling, Bruce Glover, Edward Crowley. Opens July 25, '61, at the 41st Street Theatre, N.Y.; \$4.50 top-weekends, \$3.90 weeknights.

Henry Edward Crowley
Susan Denise Darcel
Finn Ronald Durling
Stranger Bruce Glover

The revival of "The Little Hut," the third offering of what is billed as a "Summer Comedy Festival" at the 41st Street Theatre, is, to put it euphemistically, a clear miss

on the part of Barbara Griner and Eleanor Horn, the producers of the off-Broadway venture.

The Andre Roussin comedy, despite successful Paris and London runs, closed here after only 29 performances in 1953. Significantly, the failure was attributed mainly to the lackluster performance, in contrast to the inspired exaggeration of Robert Morley's playing in the London production. Under the circumstances, presentation of the piece as a vehicle for a performer of limited legit experience, supported by a hastily assembled, under-rehearsed and unseasoned company, is apparently foredoomed.

A sophisticated, tongue-in-cheek story about husband, wife and lover marooned on an island, and the polygamous arrangement they work out, with ensuing complications, it needs adept farceurs to put it over. Played without semblance of style, comedic nuance or appearance of timing, it is a dreary and chaotic evening. The semi-pro aspects were replete, on opening night, with line-amenia, lengthy action halts, loud off-stage prompting and missed cues.

Denise Darcel, albeit her presence is attractive and confident, comes off more straight-woman than acting participant, with a heavily-accented rendition blurring many of her speeches. Ronald Durling as the husband and Edward Crowley as lover are not up to their assignments. Matt Cimber's direction is busy and unhelpful.

Although the program doesn't specify any translator or adaptor, the present script is presumably the same Nancy Mitford version used in the 1953 Broadway production. Jaal.

Expect 2,500 Attendance At the AETA Convention

A turnout of around 2,500 is expected for the 25th anniversary convention Aug. 24-30 at the Hotel Waldorf-Astoria, N. Y., of the American Educational Theatre Assn., and its divisions, the Children's Theatre Conference, the Secondary School Theatre Conference and the American Community Theatre Assn. The convention will be presided over by AETA president Dr. Norman Philbrick of Stanford (Cal.) Univ.

Those attending will include teachers of various stage crafts in schools and colleges, plus directors of drama activities and others involved in producing some 6,000 stage presentations each year in colleges, highschools and community theatres throughout the country. AETA first vice-president, Dr. Marjorie L. Dyck, of Highschool of the Performing Arts, N. Y., is program chairman of the convention and Dr. Joel E. Rubin, of Kliegel Bros., theatrical lighting firm, is chairman of the local arrangements committee.

Guest speakers will include legit professionals.

O'Keefe to Modify Toronto Policy On Advance Sale Ticket Refunds

Toronto, Aug. 1. An advance-sale ticket policy, believed to be unique to Toronto, is due for revision this fall. It involves the privilege of unlimited cancellation up to 24 hours before performance.

Although the policy has been established here, it apparently didn't become an issue until last spring, with the engagement of the Metropolitan Opera at the new O'Keefe Centre. The managements of both the theatre and the Met hit the ceiling when cancellations of advance sales for the single-week stand totalled over \$5,000.

For many years in Toronto, individuals and local firms have bought in advance as many as 10 seats per performance for a show's run. As it has frequently worked out, many or even most of the seats would be turned in for refunds if the show's reviews were unfavorable. There have also been indications that if the presentation turned out to be a smash, some of the advance-sale tickets would get into the hands of speculators.

Though it's figured that it would be imprudent to end the system completely right away, the O'Keefe management reportedly intends modifying it for the coming season and ultimately applying similar refund rules as are followed in other cities. The setup mostly follows the pattern in New York, where the general rule is no refunds except for the non-appearance of stars or featured players or for some other such reason.

In practice in most cases, however, refunds are made at least 24 hours in advance if the ticket holder claims illness or is otherwise unable to attend the specified performance.

Toronto Star Disagrees With Nate Cohen Review (That's His Own Paper)

Toronto, Aug. 1. Nathan Cohen, entertainment editor and drama critic for the Toronto Star, was the subject of a recent dissenting editorial in his own paper and a sarcastic one in the Ottawa Journal. He's generally considered the toughest reviewer on any of the major dailies in Canada.

The editorial in the Star took issue with Cohen's pan some months ago of "Spring Thaw," the 14th edition of an annual, topical Canadian revue. One of the sheet's editorial writers apparently attended the show and, disagreeing with the critic, wrote a semi-serious dissent headed, "So There, Nate," and concluding with the suggestion, "Don't take our word for it. See 'Spring Thaw' yourself. It'll be around awhile."

The editorial in the Ottawa Journal was a rebuttal of Cohen's pan of the current revival of "Love's Labour's Lost" at the Stratford (Ont.) Shakespearean Festival. It quoted favorable comments on the show by Walter Kerr, of the N. Y. Herald Tribune, and Howard Taubman, of the N. Y. Times. Another editorial rap at Cohen was reportedly also taken recently by a paper in Regina, Sask.

The Toronto critic has been the subject of numerous attacks for his severe reviews, and in some instances authors and producers whose shows have been panned have charged that Cohen is deliberately tough, with the idea of attracting attention. He shrugs off the whole matter, and has commented, "I don't think I'm either tough or soft. I merely try to review them as I see them, as accurately and fairly as possible."

Seek \$350,000 Financing For Bob Russell 'Beloved'

A Broadway production is planned by Robert R. Russell of his own musical, "Oh, My Beloved." The property, for which he wrote the book and songs, is based on the Books of Genesis, Exodus and the Book of Maccabees.

Russell has filed with the Securities & Exchange Commission for the formation of a limited partnership capitalized at \$350,000.

Lindsay and Crouse To Guest at Ohio Strawhat

Cleveland, O., Aug. 1. Howard Lindsay and Russell Crouse are to make a personal appearance next Thursday night (3) at the Berea (O.) Summer Theatre in connection with the presentation at the spot of their comedy, "Tall Story." This strawhat operation, sponsored by Baldwin Wallace College, Berea, is presenting a series of four Lindsay & Crouse plays this summer.

The three vehicles, besides "Story," include "Life With Father," "Prescott Proposals" and "Great Sebastians."

Phoenix Theatre May Do Folderol

The Phoenix Theatre may fold. A decision as to the future of the nonprofit venture may be made in a week or so, when managing director T. Edward Hambleton returns from vacation in Nova Scotia. The off-Broadway outfit is figured to have dropped \$750,000 or more since launching a seasonal series of plays at its namesake theatre during the 1953-54 season. At present, the future schedule for the Phoenix is limited to one entry, the Tyrone Guthrie version of Gilbert & Sullivan's "Pirates of Penzance," now at the Avon Theatre, Stratford, Ont. The opera is scheduled to open a New York run Sept. 6.

The Phoenix was founded by Hambleton and Norris Houghton, the latter withdrawing as co-managing director in 1959. The outfit was taken over in 1957 by Theatre, Inc., a nonprofit venture. The operation has occupied the former Yiddish Art Theatre, which was renamed the Phoenix when it was obtained under lease.

Although the Phoenix has had generous press coverage, it has never caught on financially. Several foundation grants, matching donations from individuals and an intensive subscription campaign enabled it to carry on last season, but Hambleton is understood to have become discouraged by the lack of strong public response and the economic struggle.

OLD VIC TO TOUR U.S. NEXT WINTER-SPRING

Britain's Old Vic Co. will play the U. S. for the fifth time next year. S. Hurok intends bringing the troupe over for a 20-week tour of some 13 cities in the U. S. and Canada. The company of 50, due to arrive in New York the week of Feb. 5, will perform a repertory of Franco Zeffirelli's production of "Romeo and Juliet," "Macbeth," directed by Michael Bentham, and Bernard Shaw's "Saint Joan," staged by Douglas Seale.

Included in the troupe, which will be headed by John Clements, will be Barbara Jefford, George Baker, George Howe, Andre Van Gysegem, John Stride, Joanna Dunham and Rosalind Atkinson.

Gertrude Berg 'Majority' Cops Chi's Siddons Nod

Chicago, Aug. 1. Gertrude Berg, for her performance in "A Majority of One," has been voted best actress of the '60-'61 Chicago season by the Sarah Siddons Society here. Two years ago, Miss Berg won an Antoinette Perry award for the same role in New York.

The runners-up in the Siddons stakes were Ethel Merman for "Gypsy," Claudia McNeil for "A Raisin in the Sun" and Jessica Tandy for "Five Finger Exercise," in that order. Socially prominent theatre buffs, habitual first-nighters and the Chi drama critics did the voting. There were 68 actresses listed on the ballot.

The award, a statuette of Sarah Siddons, the 18th Century British actress, will be presented to Miss Berg at a reception this fall.

Rex Harrison Will Star In 'August' at Edinburgh

London, Aug. 1. Rex Harrison is to appear at the Edinburgh Festival in the English Stage Co. production of "August for the People," a new play by Nigel Dennis. The show will open Sept. 4 and will switch to the Royal Court Theatre, London, later in the month.

George Devine, currently appearing in the English Stage Co. production of John Osborne's "Luther," will direct "August for the People."

Ray Boyle Exits Miller in M'w'kee

Milwaukee, Aug. 1. Ray Boyle, managing director of the Fred Miller Theatre since 1959, resigned last week. His contract terminated with the closing last Sunday night (30) of "Under the Yum-Yum Tree," starring Peggy Ann Garner. The production brought a premature end to the disappointing first summer season for the operation.

Boyle says he is considering acquisition of a theatre of his own, and claims he has potential financial backing. He also says he may open a legit house in a local area shopping centre, perhaps in conjunction with a bar-restaurant.

William J. Feldstein, president of Drama Inc., which operates the non-profit Fred Miller Theatre, says the parting with Boyle was amicable. He says the group is seeking a new managing director in New York. Boyle reportedly was paid \$250 weekly, plus \$1,000 season bonus.

Albany Catholic Paper Again Classifies Shows Due at Area Strawhats

Albany, Aug. 1. The Evangelist, official weekly of the Albany Catholic Diocese, has again published a classification of plays being presented on the strawhat circuit. Of 51 shows scheduled for the local area this summer, three are rated "for the family," 22 "for adults," 14 "partly objectionable" and 12 "completely objectionable."

The classifications, based on reviews of the original Broadway productions in The Sign, national Catholic magazine, cover "most of the plays scheduled in the area this year." Since this district has a number of summer stock spots, The Evangelist compiled the ratings "in an attempt to help its readers select the most wholesome entertainment." The diocesan paper commented, "Some summer theatre operators make revisions, such as eliminating suggestive scenes and costuming."

The three "for the family" shows, according to The Evangelist, are "Abe Lincoln in Illinois," "A Majority of One" and "The Miracle Worker." Listed "for adults" were "The Andersonville Trial," "Arms and Old Lace," "The Best of the Boy Friend," "Candida," "The Cave Dwellers," "Dial M for Murder," "Five Finger Exercise," "Flower Drum Song," "The Gazebo," "The Golden Fleecing," "Howie," "J.B.," "King of Hearts," "Life with Father," "My Three Angels," "Naughty Marietta," "The Pleasure of His Company," "Rhinceros," "Say Darling," "Send Me No Flowers."

(Continued on page 96)

State Univ. of Iowa Has Click Season of Stock

The State Univ. of Iowa, Iowa City, had a successful two-and-a-half-week summer repertory program ended July 22. Plays presented on a rotating basis in the university's air-conditioned theatre were "Macbeth," "School for Scandal," "Doctor's Dilemma" and "Skin of Our Teeth."

The repertory was presented by the university's Dept. of Speech & Dramatic Art, of which H. Clay Harshbarger is chairman. The theatre staff includes A. S. Gillette, director; John Terfloth, business manager, and Parker Zellers, assistant business manager.

The summer stock season, an experiment for the college theatre, drew excellent attendance.

Chi to Have 4-Week Subscription; Expect Biggest Season in Years

By LES BROWN

Marty Melcher Readies 'Perfect' Show on B'way

Chicago, Aug. 1. The road in the Midwest is expected to be strengthened generally next season by the extension of the Theatre Guild American Theatre Society subscription period in Chicago from three weeks to four. It's figured that the extra boxoffice custom will give some roadshow producers the courage to speculate on additional weeks in Chi and perhaps also to extend the tours to relatively nearby areas like Milwaukee and St. Louis, which might otherwise have been bypassed.

TG-ATS renewals for the new season have already topped 13,500 from a list of 14,525 subscribers last season with ads for new subscribers (announcing the expansion to a fourth week) breaking only a couple of weeks ago. The local subscription office, headed by Harriet Watt, expects an enrollment of over 16,000 for the 1961-62 term that should mean an average guarantee of from \$65,000 to \$70,000 per four week run, as against the average \$56,000 last season for the three week period.

'Choice' Repays 75% of \$150,000

Critic's Choice, which had a 24-week Broadway run last season, has thus far repaid 75% of its \$150,000 investment as of a July 15 in closing audit, the Otto Preminger production had recouped \$117,552, leaving \$32,448 deficit.

The repayment by the management of 75% of the investment, which isn't reflected in the statement, means that \$112,500 has been distributed to the show's backers. Checks totaling that amount were issued with copies of the audit.

Without subsidiary income, the Ira Levin comedy, starring Henry Fonda, would have represented a loss of \$129,017. However, that figure was reduced substantially by film income of \$90,000, representing the production's 40% share, less 10% commissions, of the \$250,000 paid by Warner Bros.

Other subsidiary income includes \$6,000 for the amateur rights, plus \$900 for the German rights and \$368 savings account interest. New York City general business tax of \$699 reduced the total subsidiary income as of the audit to \$96,569.

The accounting reveals an operating loss of \$11,386 for the play's last four weeks on Broadway, plus closing expenses of \$1,651. There were partial cuts in Fonda's salary and theatre rental, plus waiver of royalties during the period covered in the accounting. The management has informed the backers it intends repaying additional coin within the next three months.

THEATRE LEAGUE SETS IATSE, ATPAM PACTS

The League of N. Y. Theatres has negotiated new contracts with the stagehands, Theatrical Protective Union, Local 1, IATSE, and the Assn. of Theatrical Pressagents & Managers. Negotiations for a three-year pact with the stagehands was concluded last Monday (31) when the old contract expired.

Provisions of the agreement are being withheld until the pact is ratified by the membership of each organization. It's understood the contract includes a wage rise of 4% for the first two years and 2% or 3% the third year, plus pension and welfare benefits amounting to another 3% of the payroll.

The ATPAM pact is a year's extension of the old agreement, with the addition of pension and welfare benefits. The expiration date is Aug. 31 of next year.

Propose \$120,000 Budget For 'Thief' on Broadway

The budget for Beverly Zarlino's proposed Broadway production of "Tobin Louis' 'Time is a Thief'" is \$120,000.

Bill Penn is to stage the offering, for which Joseph Burstin is general manager.

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Six of the eight TG-ATS shows are now tentatively set, and only "Toys in the Attic" is down for the minimum four subscription weeks. This is indicative of a new attitude by producers, who previously would grab just the subscription weeks and run.

"A Taste of Honey" and "The Tenth Man" pencilled in for the Blackstone, are each choosing a fifth non-subscription week and "The Best Man" is tentatively booked for credit at the same house. "Bee Bee Birdie" is coming into the Elmer for a run as a "Sound of Music" at the Shubert.

The extra subscription weeks, along with two scheduled premieres and the return of "My Fair Lady," augur possibly the liveliest legit season in Chicago in many a year. The 32 TG-ATS weeks will amount to almost a third of the total 100 legit weeks here in the '60-'61 semester.

The two premieres will be the new Tennessee Williams play, "Night of the Iguana" at the Civic, and the Oscar Brown Jr. musical, "Kicks & Co." at the new Crown Theatre at McCormick Place. The latter, by dint of the house's 5,000-seat capacity, could conceivably set a four-week boxoffice record for a legit show in the Windy City.

Possible shows to complete the eight-play subscription series are a touring edition of "Mary, Mary" and "Irma La Douce" and "The Unsinkable Molly Brown."

N.Y. Rep Troupe Sellout In Buenos Aires Stand; Choice of Plays Is OK

Buenos Aires, July 25. The N.Y. Repertory Theatre arrived in Buenos Aires and opened July 12, to a capacity house at the 1,900-seat Coliseo Theatre for a 12-day run of "An Evening with Tennessee Williams" and other plays. This is the first English-speaking company to hit Buenos Aires since the Stirling Repertory Theatre visit in 1939.

The U.S. troupe has been booked for the National Comedy Theatre (Cervantes), but it was partially destroyed by fire a month ago, necessitating the transfer to the new Coliseo, which has better acoustics. The company had a press conference in what is left of the Cervantes building lobby and offices were undamaged.

Betty Field was the only one (Continued on page 96)

New Hugh Wheeler Play Due on B'way This Fall

Hugh Wheeler whose "Big Fish, Little Fish" was a prestige success and a financial failure last season, has a new play, "Look, We've Come Through," which Saint Subber and Frank France plan for Broadway production this fall. Jose Quintero will direct.

The drama of tangled sex relationships, including a homosexual angle, calls for a cast of four men and two women. The three key characters are male. The locale is the Chelsea district of Manhattan.

Stock Reviews

Future Perfect

Dennis, Mass., July 25. Charles Mooney production of comedy in three acts by Whitfield Cook Stars Martha Scott, Donald Woods...

Top of the List

Warrensburg, N. Y., July 9. Perry Bruskin presentation of a revue in one act by Bill Dana; music, Ed McCreey; additional material, Ronny Graham...

For five summers during Richard Aldrich's operation of the Cape Playhouse at Dennis, Whitfield Cook served as stage manager...

The satire is heavy-handed, however, and the characters are like caricatures from old-fashioned melodrama...

Perhaps because of insufficient rehearsal time the acting in "Future Perfect" is somewhat ragged. As the Grace Allenish widow, Martha Scott is commendably decorative...

Herbert Senn's elegant setting of a Washington home is attractive and realistic, while Aaron Frankel's direction succeeds at times in relieving the talkiness...

In its present state, however, "Future Perfect" is not a likely bet for Broadway.

Move Back The Stars

Dates: Phillips presentation of three-act play by Robert G. Armstrong. Stage: The Home Cinema setting, Stuart W. S. Roberts, H. G. Melching. Opened July 25, '61, at the Goodwood Theatre, Esplanade, N. Y. \$2.95 top.

To make acceptable drama of the problems of growing up, the situation must be clearly stated and have a universal application...

"Move Back the Stars" may do the problems of growing up, the situation must be clearly stated and have a universal application...

"Top of the List" is passable cabaret or intimate revue fare, but hardly rates with the "Medium Rare" show at Chicago's Happy Medium cabaret theatre...

The vehicle could be strengthened if the authors would digress further and include some of their better material from past shows. There is room here for Dana's "Conference Call" from "Demi Dozen" or McCreey works of the calibre of "Guess Who Was There?"

The better items in "List" include "Breakfast on Park Ave.," by Bill Dana and Ronny Graham; "Trilogy," in which Iris March; Scarlet O'Hara and Lady Chatterly tell musically how they sinned...

Most of the material is handled by Barbara Babcock, Marc London, Robert Lindsay, Saralou Cooper and Richard Roat, all capable comic...

Joseph Wisby's direction is smooth and the comedy comes off well enough under his guidance. The choreography by Emily Frankel and Jeff Duncan is more than adequate...

The major fault of the production, besides the skimpy rehearsal, is that the material is above the heads of the majority of the audience. The humor of Miss Cooper's solo, "The Power of Negative Thinking," eluded most of the vacationers and laughter at the wrong time killed one of the best lines in "Open Mouth."

This Green Mansions presentation, limited to weekend performances, is being used by Oscar and George Marienthal to test proposed material for future revues at their Happy Medium in Chicago.

'Milk and Honey' to Bow

New Haven, Aug. 1. The new season at the Shubert Theatre, local legit house, is due for an early start with "Milk and Honey" scheduled to break in Aug. 26-Sept. 2. It will have a \$6.50 top. In succession thereafter will be "Blood, Sweat and Stanley Poole," Sept. 6-9; "The Cateraker," Sept. 13-16; "A Cook for Mr. General," Sept. 20-23; and "When No One Is Looking," Oct. 4-7.

Touring Shows

(Figures denote July 30-Aug. 13) Bye Bye Birdie (2d Co.) - Moore, Seattle (31-3); And, Denver (11-12); Fiorello (2d Co.) - Gearty, S.F. (31-3); Baltimore, E. A. (12-12); Flower Drum Song - Forrest, Philly (31-12); Gypsy - Shubert, Chi (31-3); Curran, S.F. (31-12); La Plume de Ma Tante - Alcazar, S.F. (31-12); Miracle Worker - Opera House, Central City, Colo. (31-12); Music Man National, Wash. (31-12); Mrs. T. - Biltmore, L.A. (31-3); Geary, S.F. (31-12); Sail Away - Phoenix, Colonial, Boston (31-12); Sound of Music (2d Co.) - Philharmonic, L.A. (31-12);

Dobbs Franks Conducts For Kenley in Columbus

Dobbs Franks, musical director for "West Side Story" at the O'Keefe Centre, Toronto, recently is conducting for the balance of John Kenley's summer season at the Veteran Memorial Auditorium, Columbus.

"Story" will be among the musicals he'll do for Kenley. Prior to taking on the Toronto assignment, Franks was in Australia for nine months, batoning "Story," "Lock up Your Daughters" and "Most Happy Fella."

N. Y. Rep Troupe

Continued from page 95

unable to attend due to a slight cold, but Viveca Lindfors, Bill Daniels, Rita Gam, Ben Piazza, Morgan Sterne, Nydia Westman, director Tad Danielewsky and producer Lawrence Feldman answered questions. The group made it clear that they are not representing the Actors Studio in N.Y., but call themselves N.Y. Repertory Theatre. There has been confusion on the point, as the programs list the outfit as the American Repertory Theatre.

It was explained that the choice of plays was made with the Buenos Aires Cultural Committee, through Argentine architect Julio Kaufman, now a New York resident. He is associate producer, and conceived the idea of the trip. Danielewsky added that the plays were selected "because we like them and we think they are worthwhile."

Later in the week it was reported from Washington that Sen. Prescott Bush of Connecticut had protested against the choice and argued that the State Dept. should have refused "their export." Evidently he doesn't know that "Sweet Bird of Youth" had already enjoyed a long run here in translated version last year and in 1959 and that "Suddenly Last Summer" had a good run in the film version, also last year. Most Tennessee Williams plays have made boxoffice records when translated versions have been produced.

Edward Albee's "Zoo Story," another of the group's offerings, is a novelty here, and although a classic, "Miss Julie" also will be heard here and in Montevideo, Uruguay, San Paolo and Rio de Janeiro in Brazil (other points in the tour for the first time. Possibly members of the U.S. Senate who have never visited Argentina, underestimate the degree of local sophistication.

The main objection that could be made to the choice of plays is that it may result in teenagers being deprived of the chance of seeing this American company in person. The local critics have so far written rave reviews and some point out that Tennessee Williams himself made changes in the version of "Suddenly Last Summer" presented here, and that these have improved it as a play.

Ticket brokers are making a good thing out of this importation, as they have been deluged with requests for reservations, which were out at about \$7.50, a record local price for entertainment.

Aries Cinematografica (Hector Olivera and Fernando Ayala) signed the company for a film version of Jean Paul Sartre's "Huit-Clos," to be directed by Danielewsky, assisted by Ayala, for production in the local Baires studios. It is understood this will be exhibited on tv as well as in theatres.

Catholic Paper

Continued from page 95

and "The Teahouse of the August Moon."

Tabbed "partly objectionable" were "All Summer Long," "The Bad Seed," "Big Fish, Little Fish," "Blithe Spirit," "Born Yesterday," "Death of a Salesman," "Fallen Angels," "Purple Dust," "The Seven Year Itch," "The Tender Trap," "Three Men on a Horse" and "Wedding Breakfast."

Rated "completely objectionable" were "Bell, Book and Candle," "For Love or Money," "The Hostage," "Invitation to a March," "Marriage-Go-Round," "Period of Adjustment," "Picnic," "Rain," "A Street-Car Named Desire," "A Taste of Honey," "Days in the Attic" and "Under the Yum Yum Tree."

Asides and Ad Libs

John Cecil Holm, who had to withdraw from the straw-hat-touring "The Pleasure of His Company" to undergo major surgery in Philadelphia recently, is recuperating at his home in Bronxville, N.Y. Marshall Jamison has joined producer Leland Hayward as director of production and will work on legit, television and film projects. When the heat became oppressive in New York last week, playwright Howard Lindsay and his actress-wife Dorothy Stickney took off for Annisquam, Mass., where collaborator Russel Crouse and family have a summer home.

For its 10th season next year, the Stratford (Ont.) Shakespearean Festival is negotiating with Alec Guinness to play King Lear and Michael Redgrave to portray Prospero in "The Tempest" and the title role in a scheduled production of a new version of "Cyrano de Bergerac." Michael Langham, quits as director of the Festival after next season, but hopes to return regular for guest-staging assignments. He'll vacation in Greece this summer and is set to stage the new Peter Ustinov comedy in London in the fall.

Samuel French, Inc. has just published the acting version of Lillian Hellman's "Toys in the Attic" in a paperback edition, \$1.25. The screen rights to "All the Way Home" are still unsold. Seven Arts Productions (Elliott Hyman and Ray Stark) made a pre-Broadway bid, with the proviso that legit co-producer Fred Coe do the screen edition and legit stager Arthur Penn handle the direction, but the latter paid preferred not to go in on the picture version of Tad Mosell's dramatization of James Agee's novel, "A Death in the Family."

The recent reversion of the N.Y. Herald Tribune to a full-size format for its Lively Arts second of the Sunday issue is understood to have been largely at the instigation of the ad agencies. There was also dissatisfaction with the inclusion of book reviews behind legit, films, concert and television, etc., so the management has also returned to the old setup of a separate book section in the small format. Leslie Caron, who played the title role in the original film version of "Lily," is mentioned for the Paris edition of "Carnival" - the legit adaptation in which Anna Maria Albergheiti is starring on Broadway.

Warner LeRoy has returned from a theatregoing trip to Europe, during which he conferred in Rome with author-playwright-scenarist Robert Ardrey about the scheduled production of the latter's "Shadow of Heroes" off-Broadway in October. As a novel promotional gimmick, David Merriek is issuing cards to audiences at "Carnival," to be filled in the showgoer's name and address and the name of the local newspaper. The producer sends them to the local editors, thereby getting frequent out-of-town plugs for the show.

Bonnard Productions (Helen Bonfils and Haila Stoddard) have already put up a display on the marquee of the Broadhurst Theatre, N.Y., to announce the Oct. 3 opening there of the Noel Coward musical, "Sail Away." A notice on the door of the house says that the first mail order will appear Sept. 10 and gives data on ticket prices. It was figured that playgoers at the nearby "Camelot" and "Bye Bye Birdie," as well as general passersby, would see the sign, perhaps read the notice and possibly send in mail orders. An average of about 20 orders a day have been coming in.

Canadian author-actor-producer Mavor Moore has incorporated himself as Mavor Moore Productions Ltd., with \$100,000 capitalization. He is one of six shareholders, but has control. A subsidiary company will produce the next edition of the annual Canadian topical revue, "Spring Thaw." The current edition, the 14th, had five backers (presumably the same group as are stockholders in the new corporation) and cost \$25,000, which was recouped in the first eight weeks' run.

"It's nice to be on the stage and not have to be funny every minute. I've been wanting to do a part like this and I'm glad someone finally let me." - Nancy Walker, featured femme lead in "Do Re Mi," as quoted by William Peper in the N.Y. World-Telegram.

"Sometimes, when I am talking to a young actor or actress who has been recommended to me, I detect a strain. They don't show qualities I have been told they have, and I realize eventually that it is because they come to see me with a certain predetermined view of Clifford Odets, playwright. And I can only understand this by equating myself with them; by remembering how I behaved when I was their age, and met someone I thought was important or famous or great." - Playwright-scenarist Clifford Odets, as quoted by Nathan Cohen in the Toronto Star.

"I am constantly faced by fear. But somehow I am calmest in the midst of hysteria. On a movie set when hundreds of extras, technicians, cameramen, carpenters and all are yelling; Should we wait for the sun, should we shoot in the shade, should we dismiss the cast, should we go this far, I am at my most serene. But when I am alone with calm all about me, I become most frightened. The main thing about fear is to be conscious of it always and to keep fighting it." - Film-legit director Joshua Logan, in an appearance on the CBS radio series "Personal Story."

Kim Stanley, costar of "A Far Country," has returned to the show after an unannounced vacation. During her absence, her name was omitted from the alphabetical ads, and presumably patrons who attended the play, in anticipation of seeing her performance were entitled to refunds on request. Singer-actress Lisa Carroll, currently playing French in "Destry Rides Again" at the Lambertville (N.J.) Music Circus, will guest Aug. 6 on the Ed Sullivan television show.

London Shows

(Figures denote opening dates)

- Amoroso Frango, Piccadilly (12-9-59); Bad Time USA, Saville (12-6-61); Beyond Frown, Fortune (5-10-61); Billy Liar, Cambridge (12-16-60); Bird of Time, Saville (12-6-61); Bishop's Bonfire, Merald (7-26-61); Bye Bye Birdie, Her Majesty's (6-15-61); Celebration, Duxford (6-7-61); Fings Ah!, Garrick (12-6-60); Irma La Douce, Lyric (7-17-58); Irregular Verb, Criterion (4-11-61); King Kong, Princes (2-23-61); Kreutzer Sonata, Arts (7-10-61); Let Yourself Go, Palladium (5-19-61); Luther, Royal Court (7-27-61); Miracle Worker, Wyndham's (3-9-61); Moteltrap, Ambassador (13-23-52); Mrs. Puffin, Strand (7-18-61); Music Man, Adelphi (2-1-61); My Fair Lady, Drury Lane (4-30-58); Oliver, New (6-30-60); On a Summer Day, Phoenix (4-12-61); One Over Eight, Duke York (4-5-61); Rehearsal, Globe (4-5-61); Rehearsal, Apollo (12-13-60); Ringo, Haymarket (3-16-60); Sound of Music, Palace (5-18-61); Stop the World, Queens (7-20-61); Sunlight, Prince Wales (11-7-59); Tenth Man, Comedy (4-13-61); Watch It Sailor, Apollo (2-24-60); Young In Heart, Vic. Pal. (12-21-60).

SCHEDULED OPENINGS

- One For the Pot, Whitehall (8-2-61); Wildest Dreams, Vaudeville (8-3-61); Sudy Chatterley, Arts (8-16-61); Guild Party, St. Martin's (8-17-61); Lord Chamberlain, Saville (8-23-61); Fantasticks, Apollo (8-23-61); Do Re Mi, Prince Wales (10-12-61).

CLOSED

- Might Be Giants, Th're Royal (8-28-61); closed Saturday (29) after 3.53 performances; Simple Spyman, Whitehall (3-19-58); closed Saturday (29) after 1.63 performances.

Scheduled B'way Preems

- High Fidelity, Ambass. (wk. 9-25-61); The Pleasure of His Company, B'way (9-25-61); Purile Victorious, Cort (9-29-61); Sallie Water, Broadhurst (10-9-61); Caretaker, Lyceum (10-9-61); Gypsy, Plymouth (10-9-61); Let It Ride, O'Neill (10-9-61); 9 o'clock Revere, Golden (10-9-61); Milk & Honey, Martin Beck (10-10-61); How to Succeed, 46th St. (10-14-61); Cook for General, Playhouse (10-19-61); Kwamina, 54 St. (10-23-61); When Looking, Belasco (10-26-61); Complaisant Lover, Barrymore (11-1-61); Kean, Broadway (12-6-61); Gypsy, Plymouth (11-8-61); Gay Life, Shubert (11-18-61); Man for All Seasons, ANTA (11-22-61); Night of Iguana, Royale (12-28-61).

Off-Broadway Shows

(Figures denote opening dates)

- Blacktop (Rep.), Circle In Square (3-3-60); Balcons St. Marks (4-5-61); Dream Wind, Broadway Lane (3-1-61); Fantasticks, Sullivan St. (5-3-60); Hedda Gabler, 4th St. (11-9-60); Kitchen Sinks, Broadway (11-28-61); Leave It to Jane, Sheridan Sq. (5-25-59); closes next Sunday (6); Little Hut, 41st St. (7-25-61); Mary Sunshine, Playlax (11-18-59); Premise, Premise (12-2-60); Red Eye, Living Thr (6-12-61); The Paper Opera, E. 125 St. (9-29-61); Under Milk Wood (Rep.) Circle (3-29-61).

SCHEDULED OPENINGS

- Pirates of Penzance, Phoenix (9-6-61); Ghosts, 4th St. (9-21-61); Opening Night, Marquise (9-21-61); O'Malley Mo. Gate (9-25-61); No Law Against Love, York (9-27-61); 4th Ave. North, Madison Ave. (9-27-61); Diff'rent St., Broadway (9-27-61); Sap of Life, 1st St. Sq. (10-2-61); All In Love, 4th St. (10-16-61); Diff'rent St., Broadway (9-27-61); Go Fight City Hall, Mayfair (10-30-61).

'Has to Close to Stay Open'

Even the management is now making jokes about the fabulous destructibility of "All the Way Home," which survived another scheduled closing last Saturday night (29) and is continuing this week on its regular "tentative" basis at the Belasco Theatre, N. Y.

As the folding notice was rescinded again last week, Cantor quipped that he might run a line, "Closes Weekly," in the alphabetical ad listings. Tony Geiss, his associate, described "Home" as "the show that has to close to stay open."

According to Cantor, there's a fair advance sale for the latter part of August for the Tad Mosel drama, based on the James Agee novel, "A Death in the Family," so if it survives that long, it may continue until it has to vacate the Belasco for the scheduled Oct. 26 opening of "When No One is Looking." The play was first slated to close last Dec. 3, after its fifth performance, but has hung on to win both the Pulitzer and Critics Circle awards. It has had about \$15,000 operating loss over that stretch, and currently represents about \$125,000 loss on its \$150,000 investment.

Road Uneven; 'Sound' \$81,575, L.A.; 'La Plume' \$24,371 for Six, Frisco; 'Birdie' \$39,026 (7), Portland, Ore.

The road was bumpy last week, with business holding strong for some shows, but slipping for others. "La Plume de Ma Tante," a newcomer to the touring list, did okay in its initial six performances in San Francisco.

"Bye Bye Birdie" slowed down in Portland, Ore., after mopping up the last few months in Frisco and Los Angeles.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

CHICAGO

Gypsy, Shubert (MC-RS) (9th wk) (\$5.95-\$6.60; 2,100; \$72,000) (Ethel Merman). Previous week, \$72,250. Last week, \$72,310.

LOS ANGELES

My Fair Lady, Biltmore (MC-RS) (6th wk) (\$6-\$6.60; 1,636; \$63,000) (Michael Evans, Caroline Dixon). Previous week, \$62,911. Last week, \$63,484.

Sound of Music, Philharmonic (MD-RS) (1st wk) (\$5.90-\$6.75; 2,670; \$82,000) (Florence Henderson). Previous week, \$122,057 with Civic Light Opera subscription, Opera House, San Francisco. Last week, \$81,575 with CLO subscription.

PHILADELPHIA

Flower Drum Song, Forrest (MC-RS) (4th wk) (\$5.40-\$6; 1,760; \$59,800). Previous week, \$45,603. Last week, \$40,722.

PORTLAND, ORE.

Bye Bye Birdie, Paramount (MC-RS) (\$6; 3,400; \$40,000). Previous week, \$83,400 with CLO subscription, Philharmonic, Los Angeles. Last week, \$39,026 for seven performances.

SAN FRANCISCO

Fiorello, Geary (MC-RS) (5th wk) (\$6-\$6.50; 1,550; \$58,000). Previous week, \$37,895. Last week, \$30,045.

La Plume de Ma Tante, Alcazar (R-RS) (1st wk) (\$5.40-\$5.95; 1,147; \$40,000).

Opened regular road tour here last Wednesday night (26) after hitery engagements in Las Vegas and Hollywood to two raves (Speegee, News-Call Bulletin; Knickerbocker, Chronicle) and one qualified endorsement (Eichelbaum, Examiner). Last week, \$24,371 for six performances.

WASHINGTON

Music Man, National (MC-RS) (7th wk) (\$6.95-\$7.90; 1,685; \$64,795). Previous week, \$50,151. Last week, \$47,977.

"No Law Against Love," a musical with book by Ernest Chambers, music by Robert Holton and lyrics by June Carroll, is to open Sept. 27 at the York Playhouse, N. Y., under the production auspices of Vassili Lambrinos, who'll also direct.

'Jane'-Burnett Record 95G for 2d K.C. Week; Genevieve \$34,600, Chi

Business last week for the summer theatres continued to range from weak to wow. "Calamity Jane," with Carol Burnett starring, set a house record of \$95,000 in its second powerhouse frame at the Starlight Theatre, Kansas City. Also in the record groove was "Can-Can" at the Chicago Music Theatre. The musical, starring Genevieve, registered \$34,600 in its second week at the spot.

"On the slow side was the Jack Carson-starrer, "Take Me Along," at the Melody Tent, Pittsburgh.

Estimates for Last Week

Parenthetic designations for stock are the same as for the road.

CHICAGO

Chicago Music Theatre (\$3.90-\$4.50; 1,480; \$37,000): Can-Can (2d wk) (Genevieve); \$34,600 for house record.

Previous week, \$32,800. Current, Merry Widow (Kathryn Grayson).

KANSAS CITY

Starlight Theatre (\$4; 7,600; \$106,918). Calamity Jane (Carol Burnett) (2d wk); \$95,000 for seven performances, a record for the spot. Previous week, \$90,151. Current bill, Can-Can (Genevieve).

PHILADELPHIA

Playhouse in the Park (\$3-\$3.50; 1,437; \$27,044). Five Finger Exercise (Dennis Kigg, Signe Hasso); \$18,698.

Previous week, Invitation to a March (Eileen Heckert, Valerie Bettis); \$16,000.

Current bill, 49th Cousin (Masha Skuliniki).

PITTSBURGH

Melody Tent (\$3.85; 2,003; \$35,900). Take Me Along (Jack Barrett); \$13,070 for seven performances.

Previous week, Chocolate Soldier (Edward Everett Horton, Robert Roundville); \$17,994 for seven performances. Current bill, Damn Yankees (Joe E. Brown).

ST. LOUIS

Municipal Opera (\$3.50; 12,000; \$110,000). Robin Hood (Frank Porretta, Edward Roecker, Jacqueline Moody, Monte Amunden); \$48,500.

Previous week, Destry Rides Again (Tom Poston, Anne Jeffreys); \$71,471.

STRATFORD, CONN.

Shakespeare Festival (\$6.25; 1,479; \$52,568) (Jessica Tandy, Pat Hingle, Kim Hunter). Macbeth-As You Like It-Troilus and Cressida (8th wk); \$45,430.

Previous week, \$42,751. Current bill, same.

STRATFORD, ONT.

Avon Theatre (\$4; 1,123; \$24,325). Pirates of Penzance (4th wk); \$22,311.

Previous week, \$22,798. Current bill, same.

Shakespeare Festival (\$5; 2,258; \$64,600) (Paul Scofield, Douglas Campbell). Coriolanus-Henry VIII-Love's Labour's Lost (6th wk); \$58,412.

Previous week, \$61,477. Current bill, same.

TORONTO

O'Keefe Centre (\$3.50; 3,200; \$61,942). Eartha Kitt and Belafonte Folk Singers; \$33,935.

Previous week, West Side Story; \$55,289. Current bill, Liberae and International Varieties.

WALLINGFORD, CONN.

Oakdale Musical Theatre (\$4.50; 2,300; \$51,000). Kismet (Howard Keel); \$44,500.

Previous week, Merry Widow (Kathryn Grayson); \$41,200 for seven performances. Current bill, Oklahoma (John Raitt).

Bits of London

London, Aug. 1.

James Sherwood has bought Jack Poppewell's play, "Someone to Kill."

Basil Ashmore has adapted two Ibsen comedies unknown to this country. One is "Midsummer Night," inspired by "Midsummer Night's Dream." The other is "The Mermaid," an early version of "Lady from the Sea."

B'way Slow, But Biz Up in Spots; 'Camelot' \$67,987, 'Fiorello' \$30,537, 'Unsinkable' \$45,413, 'Irma' \$31,696

Business last week for most Broadway shows continued the seasonal slump. It was another disastrous stanza for some entries, but several others had a pickup in receipts. The only sellouts were "Carnival" and "Mary, Mary."

A slight improvement in business for "All the Way Home" resulted in another reprieve for the play, which was tentatively scheduled to close last Saturday (29). It's now slated to fold next Saturday (5), which will also mark the departure of "Rhinoeros" for a four-week stock stand in Chicago.

Of the 14 productions on tap last week, five had discount tickets in circulation.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Opera), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net, i.e., exclusive of taxes. Asterisk denotes show had cut-rate tickets in circulation.

*All the Way Home, Belasco (D) (35th wk; 277 p) (\$6.90-\$7.50; 967; \$38,500). Previous week, \$12,181.

Last week, \$13,889. Slated to close next Saturday (5).

Bye Bye Birdie, Shubert (MC) (67th wk; 527 p) (\$8.60-\$9.40; 1,461; \$61,000). Previous week, \$35,322. Last week, \$36,889.

Camelot, Majestic (MC) (34th wk; 273 p) (\$9.40; 1,628; \$84,000) (Richard Burton, Julie Andrews). Previous week, \$73,396. Last week, \$67,987.

Carnival, Imperial (MC) (6th wk; 124 p) (\$8.60; 1,428; \$68,299) (Anna Maria Albergheiti). Previous week, \$68,297. Last week, \$68,315.

Come Blow Your Horn, Atkinson (C) (23d wk; 181 p) (\$6.90-\$7.50; 1,090; \$43,522). Previous week, \$20,367. Last week, \$20,285.

Far Country, Music Box (D) (47th wk; 135 p) (\$6.90-\$7.50; 1,101; \$40,107) (Kim Stanley, Steven Hill, Sam Wanamaker). Previous week, \$15,193.

Last week, \$11,137 with Joan Potter subbing for the vacationing Miss Stanley, who returned to the cast last Monday night (31).

*Fiorello, Broadway (MC) (87th wk; 691 p) (\$5-\$7.50; 1,900; \$59,000). Previous week, \$28,661. Last week, \$30,537.

*Irma La Douce, Plymouth (MC) (44th wk; 348 p) (\$8.60; 999; \$48,250) (Elizabeth Seal, Denis Quilley). Previous week, \$31,392. Last week, \$31,696.

Mary, Mary, Hayes (C) (21st wk; 164 p) (\$6.90-\$7.50; 1,139; \$43,800) (Barbara Bel Geddes, Barry Nelson, Michael Wilding). Previous week, \$43,407. Last week, \$43,275.

*My Fair Lady, Hellinger (MC) (28th wk; 2,230 p) (\$8.05; 1,551; \$69,500) (Michael Allison, Margot Moser). Previous week, \$47,876. Last week, \$46,484.

Rhinoeros, Longacre (CD) (29th wk; 232 p) (\$6.90; 1,101; \$37,000) (Zero Mostel, Ralph Meeker). Previous week, \$13,256. Scheduled to exit next Saturday (5) for a four-week engagement at the Edgewater Beach Playhouse, Chicago. Last week, \$12,912.

Sound of Music, Lunt-Fontanne (MD) (83d wk; 680 p) (\$9.60; 1,407; \$75,000) (Mary Martin). Previous week, \$75,874. Last week, \$74,906.

*Taste of Honey, Booth (D) (33d wk; 343 p) (\$6.90; 807; \$30,500) (Hermione Baddeley, Frances Cuka). Previous week, \$14,647. Last week, \$14,553.

Unsinkable Molly Brown, Winter Garden (MC) (39th wk; 308 p) (\$8.60-\$9.40; 1,404; \$68,000) (Tam-

my Grimes) Previous week, \$35,590 with Ivy Withers subbing for the vacationing star, who rejoined the cast July 24. Last week, \$45,413.

Laying Off

Do Re Mi, St. James (MC) (\$8.60-\$9.50; 1,615; \$69,500; Phil Silvers). Previous week, \$40,964. Laid off last week and resumes Aug. 21.

Legit Bits

Talent agent Beverly Anderson left New York last week for Las Vegas. She'll also visit Los Angeles and San Francisco prior to returning Aug. 3 to Manhattan.

Legit pressagent Sel Jacobson returns to New York from Europe next Tuesday (8) aboard the Liberte.

John Lynn's "Up in the Old Gum Tree" will be given two invitational performances Aug. 7 and 14 by the American Playwrights Forum at the Sheridan Square Playhouse, N. Y.

Legit pressagent Reginald Denenholz left last weekend for the Coast on special assignment from the Council of the Living Theatre in connection with the Theatre Guild-American Theatre Society subscription programs in Los Angeles and San Francisco. Denenholz, who will also visit Denver, is due back Aug. 28.

A producing firm to introduce new plays by European and American authors has been organized in New York by actor-director Mark Rydall and actor-comedian Wally Cox, who left last week for two months of play shopping in London and Paris. They will be associated in the producing venture with actors William Redfield and Robert Readick, among others. "A Family Affair," by John Kander, William Goldman and James Goldman, is to be produced on Broadway later this season by Andrew Siff.

Legit pressagent Seymour Kravitz left last Saturday (29) for a week's visit to Hollywood.

Carmen Mathews will be the lead femme in the upcoming off-Broadway revival of "Ghosts."

Joan Hackett will appear with Paul Hartman in Roger Hilsom's "Journey to the Day," which Fred Coe and Arthur Cantor will test the week of Aug. 28 at the Westport (Conn.) Country Playhouse.

Legit producer Joe Manchester left last Monday (31) for the Coast to confer with Dalton Trumbo regarding "Postmeridian," the play the latter is writing for Broadway.

Lyricist-librettist Adolph Green and his actress-wife, Phyllis Newman, returned to New York last week from a European vacation. They're spending the balance of the summer in Westhampton, N. Y., where Green and his collaborator, Betty Comden, will work with composer Jule Styne on completing their musical adaptation of "Subways Are For Sleeping."

Charles Hollerith Jr., represented on Broadway last season as coproducer of "Rape of the Bell" is in Traverse City, Mich., this summer where he's partnered with Ruth S. Bailey in the operation (there of the Cherry County Playhouse. He's due back in New York in September to begin work on his contemplated Broadway production of "The Little Locksmith."

Eugene B. Black, president of the International Bank for Reconstruction & Development, the World Bank, has been elected president of the American Shakespeare Festival Theatre & Academy, Stratford, Conn., succeeding Joseph Verner Reed, who held that post since 1955.

Henry Homan, director of News & Special Events for radio station WI BR, Lebanon, Pa., has resumed as pressagent for the Gretna Playhouse, Mt. Gretna, Pa., a post he held in 1958 and 1959.

Click reaction to the Leny-Debin package of "Flower Drum Song" at the Colonial Summer Theatre, Latham, N. Y., has resulted in the musical being booked for a return engagement at the spot Aug. 1-6, as replacement for the previously scheduled "Send Me No Flowers," starring Gene Barry.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been checked as of noon yesterday (Tues.).

The available parts will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

In addition to the available parts listed, the tabulation includes production announcements for later this season, but, for which, the managements do not hold open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading

Legit

BROADWAY

"Bye Bye Birdie" (MC). Producer, Edward Padula, in association with I. Slade Brown (1501 Broadway, N.Y., OX 5-8170). Auditions tomorrow (Thurs.) for male dancer replacement, 24 or over, at 3 p.m., Shubert Theatre (225 W. 44th St., N.Y.).

"Complaisant Lover" (D). Producer, Irene Mayer Selznick (112 Central Park South, N.Y.). Available parts: English boy, 9-11, earnest, unaffected, plays Michael Redgrave's son; understudies for Redgrave and Googie Withers. Mail photos and resumes c/o above address.

David Merrick, 246 W. 44th St., N. Y.; LO 3-7520. Photos and resumes of sopranos and tenors being accepted for files, c/o above address.

"Garden of Sweets" (D). Producers, Ben Frye, Irving Squires & Sirki De Vyse (250 W. 57th St., N.Y.; CO 5-0286). Available parts: man, 43, medium build, rugged yet gentle; character man, 60, small Greek Orthodox priest. Mail photos and resumes, through agents only, c/o Pat Fowler, rm. 415, above address.

"Gay Life" (MC). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Auditions for dancers today (Wed.), boys at 11:30 a.m. and girls, at 1 p.m.; final call for dancers tomorrow (Thurs.), boys and girls, at 12 noon, both calls at the Hudson Theatre (141 W. 14th St., N.Y.).

"Get It Up" (MC). Producer, Charles Curran (c/o Lams Club, 130 W. 44th St., N.Y.; JU 2-1515). Available parts: six femme singers, 20-23, must double with specialty; ballroom dance team, 20-23; young comedienne, baritone, 20's. Accepting photos and resumes, c/o above address. Don't phone. Applicants must have intimate night club experience.

"Isle of Children" (D). Producers, Lester Osterman & Shirley Bernstein (1650 Broadway, N.Y.; JU 6-5570). Part available for a 14 year-old boy, slim, earnest, sensitive, must be experienced actor. Call Nicholas Gray, above number, for interview appointment.

"Jennie" (MD). Producer, Newburge-Porter Prods. (1619 Broadway, N. Y.; JU 6-4886). Available parts: male lead, 30's, tall; femme, 20, ethereal, small, lovely, lyric soprano; femme, 50's, strong personality; male, 50-60, timid; three men, 35-45, businessmen; femme, voluptuous model; character man, 50-60, non-singing; high wire act,

one man and one woman; several small male and femme roles. All must sing. Mail photos and resumes, through agents only, above address.

"Kicks & Co." (MC). Producers, Robert Barron Nemiroff & Dr. Burton Charles D'Lugoff (337 Bleecker St., N. Y.; AL 5-3179). Available part: southern belle type femme. Apply, through agents only, c/o Sidney Eden; above address.

"Place Without Twilight" (D). Producers, Robert Fryer and Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-2844). Available parts: man, 19-21, tall, handsome, cat-like, fair; boy, 16, intense, medium height, fair; girl, 18, spiritual quality, natural beauty, fair; girl, 21, fragile; girl, 18, all-American type; boy, 19, sincere. All roles are Negro. Mail photos and resumes to above address.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. characters. Mail photos and resumes to above address.

"Subways Are For Sleeping" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: young man, second lead, serious, breezy, must sing; young femme, lead, attractive, efficient, must sing; femme, 30, second femme lead, beautiful blonde, well-proportioned, must sing and dance some; young man, handsome, vital yet conventional, must sing. Mail photos and resumes c/o Michael Shurtliff, above address.

"Sunday in New York" (C). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: femme, 22, attractive, good figure, naive, good sense of humor; man, over 25, attractive, humorous, likeable; man, 25-28, handsome, extrovert; man, 20's, good time Charlie, juvenile; character man and woman. Mail photos and resumes c/o Michael Shurtliff, above address.

"Time Is a Thief" (D). Producer, Beverly Zarleng (489 Fifth Ave., N.Y.; YU 6-4284). Available parts: male lead, 55-65, large character

man; male lead, 20-30, stocky, verile; femme lead, 50's, small, proud, character woman; male second lead, 30-35, tall, strong, handsome; girl, 20's, lovely, fragile, warm; character man, 50's, small, meticulous; girl, 20's, attractive, earthy; character femme, 45, plump; character man, 30's, solid, rugged; man, 30's, tall, wiry; two juves, 12-14. Mail photos and resumes, through agents only, c/o above address.

"Top of the List" (R). Producer, Robert Weiner (234 W. 44th St., N.Y.; LO 3-4370). Parts available for male and femme revue types. Mail photos and resumes c/o above address.

OFF-BROADWAY

"Across the Board on Tomorrow Morn" and "Talking to You" (D). Producers, H. Sheldon Gordon & Barry Gordon, (c/o Sevan-Levinson Agency, 20 E. 53d St., N.Y.; PL 2-1360). Available parts: man, 50-70, charming, fussy; boy, 7-11, non-Equity; male midget, 30-40; Negro man, 22, charming, energetic, likeable; Latin man, 30-40, brotherly. Mail photos and resumes c/o Arthur Storch, above address. Don't phone or visit office.

"All in Love" (MC). Producers, Jacques Urbont, J. Terry Brown Jr. & Stella Holt (c/o Brown, Floyd Ackerman Agency, 145 W. 55th St., N.Y.; CO 5-4122). Photos and resumes of male and femme musical performers being accepted for the musical based on Sheridan's "The Rivals." Mail information c/o above address.

"Clandestine on the Morning Line" (C). Producers, John T. Weems & Robert Buccolo (1035 Fifth Ave., N.Y.; JU 6-6300). Available parts: lead woman, 40-60; man, 40-60; girl, 17; two men, 25-30; man, 30-45; several male and femme walk-ons. All parts are Negro. Mail photos and resumes c/o Allen Davis, above address. Script available at the Drama Book Shop (51 W. 52d St., N.Y.).

"4th Avenue North" (R). Producer, Shlppen Geer, in association with Michael Batterberry (341 Madison Ave., N.Y.; MU 9-2910). Part available for leading man, tall baritone and a top male

dancer over 5 feet, 8 inches tall. Mail photos and resumes c/o above address.

"Gayden" (D). Producer, Jack G. Morris (c/o American Theatre Wing, 161 W. 93d St., N.Y.; UN 3-0800). Available parts: woman, 45-50, sophisticated, charming, intelligent; man, 23-27, virile, charming; character man, 50's, conservative; femme, 18, cute, vivacious; femme, 23-27, chic, sophisticated; character woman, over 35, maid. Mail photos and resumes c/o above address.

"Heather in Springtime" (MD). Producer, Richard H. Roffman (675 West End Ave., N. Y.; RI 9-3647). Available parts: two middle-age character men and one middle-age character woman. Mail photos and resumes c/o John A. Bowman (Voyager Productions, 750 Park Ave., N.Y.).

"King Richard II" (D). Producer, Joseph Papp (N.Y. Shakespeare Festival, 1230 Fifth Ave., N.Y.; SA 2-4008). Parts available for two Negro boys, 10-12, for ensemble roles, non-Equity. Mail photos and resumes c/o John Fenn, above address. Show will run Aug. 28-Sept. 9.

"Leave It To Jane" (MC). Producers, Joseph Berth & Peter Katz (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address.

"Medicine Girl" (C). Producers, David A. Jansen & Wallace Hill (c/o Jansen, 225 East Penn, Long Beach, N.Y.). Available parts: leading man, 28, with ability for farce; man, 28; femme, 25, strong-minded; character man, 55, pompous; femme, 30's, brash, hard-boiled. English accent preferred. Mail photos and resumes c/o above address.

"Mirrors" (D). Producer, Barbara Burns (507 Fifth Ave., N. Y.; OX 7-5895). Available parts: boy, 13-14, slender, dark hair and eyes; Italian femme; German femme; girl, 21, slender, attractive, dark hair; man, 45, several men, 18-26, college types. Mail photos and resumes c/o Michael Crain, above address.

"Sap of Life" (MC). Producer, Quartet Productions (30 E. 60th St., (Continued on page 100))

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"There is special cause for celebration in the arrival of 'Parade'."

PHILIP K. SCHEUER, Los Angeles Times.

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SIDNEY SKOLSKY, New York Post.

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I also love her because .

She's a fantastic performer. The girl has tremendous energy and warmth. She made a terrific impact on our audiences and sent them home genuinely entertained and wanting more. Genevieve is one of the most gratifying experiences I've had in 17 years as a producer.

I love her because

She's a delightful person. Watching here on the Jack Paar Show, I used to wonder, as probably many of you did too, if this charming pixie was for real. She is. She really is. Her trouper-ship here in rehearsals, her awareness of the talents of her supporting players, gained her everyone's respect not only as a star but as a person.

I love her because . . .

She cares about my audiences. She's giving up a week's vacation to return to MUSIC THEATRE in "Can-Can" from August 29 to September 3 to supply the demand that she created. (And that's nearly sold out already.)

I love her because . . .

She is truly exceptional. She has boundless enthusiasm, a rich sense of humor, and talent to spare. In all my years as a producer I've never met anyone quite like her.

And, besides, she's a helluva good cook.*

Sincerely,

Herb Rogers

* Ask my wife.

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"Blonde, shapely Lisa Carroll showed she could not only sing, but is also a fine actress in her interpretation of Frenchy. Clearly the most professional performer on the stage was Lisa Carroll who was thoroughly convincing and revealed a rich full voice that made your visit to 'The Last Chance Saloon' worthwhile."

Currently appearing thru August 6th in the feminine lead of the Broadway HIT

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 Music Circus, Lambertville, N. J.

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Casting News

Continued from page 98
N.Y.: WA 4-8400). Available parts: boy, 18-21; appealing small town hero; boy, 15-18, lovable, shy, quick-witted; femme, 17-20, soprano, shy but forthright; woman, 35-45, sweet, intelligent; man, 40's, warm, likeable; femme, 40's, observant, diligent; femme, 18-20, giddy, empty-headed, naive. Mail photos and resumes c/o above address. All applicants should have strong, trained voices for considerable singing. Auditions today (Wed.), 8-11 p.m.; tomorrow (Thurs.), 3-6 p.m. and 8-11 p.m. at 41 Central Park West, apt. 6-B.
"Shame the Devil" (MC). Producer, Shame Company (Box 5-E, 145 E. 15th St., N.Y.; LF 3-5257). Available parts: lead mezzo soprano, young, attractive, quick-witted; lyric soprano, ingenué, witty, independent; lead contralto, sharp, determined; two character women; soubrette, must speak French; character baritone, volatile; tenor, juvenile, handsome, humorous; baritone, juvenile heavy, good-looking; character bass, old Indian; teener, eager, energetic. Mail photos and resumes c/o above address. Rehearsals will begin in Sept.

TOURING

"Antigone" (D). Producer, Edward B. Shanley, in association with Jim Dolan (102 W. 79th St., N.Y.; TR 4-4277). A star performer is being sought for either the role of Creon of Antigone. Contact Shanley, above address. General casting for the fall national tour of colleges and universities will be conducted later this summer.

"Musie Man" (MC). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Parts available for a top lyric soprano, not less than 5 feet, 6 inches tall, to replace lead in the national company; a man, not over 45; boy, 10, not over 50 inches tall, must sing, preferably a redhead; girl, 10, not over 5 feet 2 inches tall, must play piano, preferably fair and blonde. Call Lillian Stein, above number. Script available at Drama Book Shop (61 W. 52d St., N.Y.).

"Taste of Honey" (D). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Part available for an attractive woman, 35-45, with English dialect. Call Peggy Shields, above number.

STOCK

"Blossom Time" (MC). Producer, John Shubert (234 W. 44th St., N.Y.; CI 6-9500). Auditions for Equity singers today (Wed.), girls, at 2 p.m. and boys, at 4 p.m., Royale Theatre (242 W. 45th St., N.Y.). Show will make a one-week barn tour.

PHILADELPHIA

Playhouse in the Park. Producer, Ethelyn R. Thrasher (58 W. 57th St., N.Y.; Studio 28; LT 1-0610). Parts available for male and femme dramatic performers and apprentices. Mail photos and resumes, through agents only, to Paul Stoudt, above address.

OUT OF TOWN
CHICAGO

"Fantasticks" (MC). Producer, Faith Smeeth (Hotel Del Prado, 53d & Hyde Pk., Chicago; HY 3-9600). Understudy parts available for all six roles, five male, one female. For audition appointment contact Jim Warner, above address.

"Medium Rare" (R). Producer, Robert Weiner (234 W. 44th St., N.Y.; LO 3-4370). Parts available for male and femme revue types. Apply through agent or mail photos and resumes, c/o above address.

"Zen Flesh, Zen Bones" (D). Producer, M. P. Productions (Hotel Del Prado, 53d & Hyde Pk., Chicago; HY 3-9600). Available parts: Falstaffian Samurai; lithe juvenile; middleaged samurai; slight, dark ingenué; lead character man; lead character woman; thin character man. All roles are character parts involving East Indian, Japanese, Chinese and Eastern portrayals. For audition appointment contact Meyer Braiterman, above address.

SHOWS IN REHEARSAL
BROADWAY

"How To Succeed In Business Without Really Trying" (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N.Y.; JU 8-5973).
"Kwamina" (MD). Producer,

Alfred DeLiagre Jr. (53 W. 44th St., N.Y.; PE 6-6678).

"Milk and Honey" (MC). Producer, Gerald Oestricher (6 E. 53d St., N.Y.; MU 3-1050).

"Sail Away" (MC). Producer, Bonnard Productions (230 C.P.S., N. Y.; JU 2-2649).

TOURING

Theatre Guild American Repertory Co. Producer, Theatre Guild (27 W. 53d St., N.Y.; CO 5-6170).

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

WBBM-TV, Chicago. (630 N. McClurg Ct., Chicago; WH 4-8000). Parts available for male and femme performers, all ages and types, for 39-week series of drama workshops plus four to six prime time original dramas. Must be from Chi. Mail photos and resumes c/o Don Dillion, above address.

Films

"Girl in a Hurry" (D). Producer, Acteon Productions (27 W. 72d St., N.Y.; TR 7-4200, ext. 602). Available parts: leading man, 50's, cynical, charming; ingenué lead, ruthless; boy, all-American athlete, intellectual; character man, burly, severe; character man, cold, vindictive. Mail photos and resumes c/o above address. Don't phone. Shooting will be in New York this winter.

"Share of the Pie" (featurette). Producer, Creative Mart Films (507 Fifth Ave., N.Y.; OX 7-5895). Available parts: girl, 21, pretty; girl, 25, shapely; man, 40; tall, Italian-looking. Mail photos and resumes above address.

Untitled Featurette. Producer, Bertram Brown (15 Washington Pl., N.Y.; GR 7-2959). Part available for a man, 25-35, tall and handsome. Mail photos and resumes c/o above address.

Industrial

Ford of Canada Show. Producer, Music Corporation of America (598 Madison Ave., N.Y.; PL 9-7500). Equity auditions tomorrow (Thurs.), men dancers, 10 a.m. and femme dancers, 12 noon; men singers, 2 p.m. and femme singers, 4 p.m., at Showcase Studios (950 Eighth Ave., N.Y.).

Cabaret

Trudy Heller's Versailles. (9th St. & 6th Ave., N. Y.). Vocal, instrumental and comedy acts being interviewed. Call Dori Davis, TR 4-2234, Monday-Friday, 11 a.m.-5 p.m., for appointment.

Shows Abroad

Continued from page 94

Stop the World—I Want to Get Off
 dominate the show, and it is a triumph for both of them.

Apart from the teenage twins, Jennifer and Susan Baker, who play the daughters of the marriage, the cast forms a sort of chorus providing a commentary to the narrative. The entire cast is dressed as clowns and the costumes are particularly becoming on all the youngsters. The two principals are in their 20's and all the others are in their teens.

Newley and Leslie Bricusse, who share the credit for book, music and lyrics, have tried a fresh approach, and their technique has almost succeeded. There are one or two mild passages, but there are many more compensating values.

All told there are 18 songs and they are always part of the story development. There is a standout item, "Mumbo Jumbo," which is

used when Newley is wooing the electorate. Miss Quayle's best number is "Typically English," of which there is a later variation called "Typische Deutsche." It is all good show music, though unlikely to have jukebox popularity, as it would be meaningless out of context of the production. Myro.

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Pre-Broadway Tryout
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Literati

Atlantic Monthly Wins

The Atlantic Monthly Co. of Boston has won a permanent injunction against Frederick Ungler Publishing Co., Inc., of New York City, restraining the latter's use of the series name Atlantic Paperbacks on its books.

The plaintiff, publisher of the 114-year-old magazine The Atlantic, is also publisher and copublisher of books in both hardcover and paperback form. Among these are Atlantic Monthly Press Books, also known as Atlantic-Little, Brown Books, since they are published by the Atlantic Monthly Press, a division of The Atlantic Monthly Company in association with Little, Brown & Co.

In the trial, Donald Snyder, publisher and treasurer of plaintiff, was its main witness. Harry Scherman, chairman of the board of the Book-of-the-Month Club, Alfred Kazin, author, teacher and critic, and George Hecht, manager of the Doubleday retail chain, also testified for the plaintiff. They dwelt upon the importance of a publisher's imprint and the likelihood of confusing Atlantic Paperbacks with publications published or sponsored by the Atlantic Monthly Co.

Leonard Schwartz, v.p. and g.m. of Brentano's testified for Ungler as to the lack of significance of a publisher's imprint and the unlikelihood of confusion resulting from Atlantic Paperbacks and The Atlantic and its books, but conceded the possibility of such confusion.

Plaintiff presented proof that actual confusion had occurred in two instances. Atlantic Monthly Co. was represented by Horace Manges, J. E. Kaskin and Marshall Berger, of Weil, Gotshal & Manges; Alfred Rosen filed the case for Frederick Ungler Pub. Co.

Jim Bishop's Assignments

Heart-feature writer Jim Bishop is combining a belated honeymoon with a specific assignment on West Berlin which he is calling "Island In The Red Sea." He is due back in the U.S. on Sept. 1 but will dispatch his pieces by cable. Bishop, who did 14 weeks, five-times-a-week, over WABC, New York, covering the Eichmann trial (doing the commentary on the tapes which were flown over daily) will resume that when the decision is handed down, which may not be for a couple of months. Other than defense attorneys' technical recap of some affidavit evidence, the trial is over and the Israeli judges have stated they would require some time to review each of the 15 charges. Glickman Realty Corp. sponsored the telecasts.

Hemingway Biography By Brother

A biography of Ernest Hemingway, written by his younger brother, Leicester Hemingway, will be published by World next January. Leicester Hemingway, himself a magazine writer and novelist, provides a revealing, intimate account of the formative period of the author's life, which should prove invaluable to the serious Hemingway student. The biography, three years in the writing, will present many facts which penetrate the public profile of Hemingway, exploring his relationship with his parents, his sisters, relatives, friends and wives, combining to reveal the man behind the legend. The book will contain photographs, some of which have never been published.

Complete Toreador

"Barnaby Conrad's Encyclopedia of Bullfighting" (Houghton, Mifflin; \$8.50) is perhaps the most complete volume of its kind in English. Not since Nestor Lujan's monumental "Historia del Torero," published in Spanish in Barcelona in 1954, has more information about the bullring and its practitioners appeared between covers. Conrad, formerly a matador himself and now devoted to writing, painting and operating a bistro in San Francisco, has compiled a large, amply-illustrated tome dealing with corrida terminology, techniques, and containing biographical notes on outstanding matadors since the 18th century. Even bios

of some of the better-known bulls are included, together with notes on the animals' blood lines and selection.

Most of the Latin world is included in Conrad's survey, a work not likely to be topped in our time.

6 Pro-American Books

Opening of Betsy Ross Book Shop in Los Angeles, under auspices of Women for America Inc., featured a new idea in bookshops—displaying and promotion of up-beat, pro-American, and anti-Communist books.

Among show business personalities, present were Mrs. Ward Bond, Sidney Fields, Jeanette MacDonald and Gene Raymond, Adolphe Menjou and Carleton Young.

McGuffey Collection

The collection of McGuffey Readers at Miami University, Oxford, O., is "unquestionably the world's finest," an official said after accepting more than 300 volumes from Miss Maude L. Blair, Detroit, as an addition to the William Holmes McGuffey Museum in that city.

The collection surpasses those in either the Ford Museum or the Library of Congress, said Dr. William E. Smith, director of the McGuffey Museum, formerly the house where McGuffey lived while writing the famous readers in the early 1830s.

Title Change

Comedian-author Jack Douglas will retitlle his autobiography, which he tentatively calls "A Funny Thing Happened On the Way To The Grave," because an upcoming legit musical is comely titled, "On the Way To The Forum." Later is a Harold S. Prince production.

Douglas' memoirs will be a Dutton publication in 1962.

CHATTER

Emil H. Ober, w.k. publicist formerly with David O. Alber and Constance Hope Blacker, and latterly p.f. director for N.Y. Heart Assn., is dead at 48 at the Stamford (Conn.) Hospital. He was a Stamford resident.

"The Old Original Bookbinder's Restaurant Cookbook" by Charlotte Adams, is a Lippincott book for September. This old Philadelphia restaurant was established in 1865 by Samuel Bookbinder. A cookbook of another sort is Dallas Morning News (and WFAA-TV) food editor Julie Benelli's "Let's Eat At Home," also via the same publisher.

Hollywoodian Steve Fisher's new Dutton novel in October, titled "Image of Hell," has a Hollywood background, shared with the world of psychiatry.

Gordon Irving, VARIETY correspondent in Scotland, gabbed about his unique VARIETY-ese lingo in a session on Scot commercial tv. The hoots man mugg was interviewed by Larry Marshall, host of the STV lunchtime program, and selected various tunes that mattered to him in his career as a show biz scribe. He singled out VARIETY for its international interest and told viewers about the intriguing language it used.

Betty Ferguson, longtime flack for BBC Glasgow from her post of assistant information officer, Scot press scribes joined tv and radio execs to honor her finale.

Ben Maldenburgh, executive editor of the Akron (O.) Beacon Journal, and a director of Knight Newspapers Inc. for several years, has been elected a vice-president of Beacon Journal Publishing Co. Alvah H. Chapman Jr., assistant to James L. Knight, executive vice-president and president of Knight Publishing Co., which operates at Charlotte, N.C., was named a director of the latter firm. Chapman was also named assistant secretary of Knight Newspapers Inc.

Michael Bessie, vice-rez of Athenium, is cruising this week with his wife and father-in-law Morris L. Ernst on the latter's yacht. He'll then spend two weeks at his home on Nantucket Island.

Marc Jaffe, last editor-in-chief of Racine Press trade department, and previously ad editor of New American Library and Western Pig & Litho (Dell), is now editorial director of Bantam Books.

Film producer-director Emerik

Publishing Stocks

Table with 2 columns: Stock Name and Price/Change. Includes Allyn & Bacon (OC), American Book (AS), Book of Month (NY), Conde Nast (NY), Crowell-Collier (NY), Curtis Pub. Co. (NY), Ginn & Co. (OC), Groslier (OC), Grossett & Dunlap (OC), Hart's Brace (OC), Hearst (OC), Holt, R&W (NY), L.A. Times Mirror (OC), Macfadden (AS), MacCall (NY), McGraw-Hill (N.Y.), New Yorker (OC), Pocket Books (OC), Prentice Hall (AS), Ranm House (OC), Scott Foresman (OC), Time Inc. (OC), H. W. Sams (OC), Western Pub. (OC).

OC—Over the Counter. NY—N.Y. Stock Exchange. AS—American Stock Exchange.

Pressburger's "Killing a Mouse On Sunday" is on the Harcourt list for October. Legit-ty actor Robert Shaw has a novel, "The Sun Doctor," due from the same publisher at the same time.

Canada & USSR

Continued from page 1

Army Chorus tees its 12-city Canadian tour Aug. 30, may send Lister Sinclair's "World of the Wonderful Dark," a play about west-coast Indians, in exchange for something Soviet. Talks are still going on about Stratford, Ont., Shakespeare Festival's playing Moscow's Stanislavsky Theatre, with a Russian troupe coming here.

Red Army Chorus' tour includes Toronto; a week at Maple Leaf Gardens; opening Aug. 15, Montreal, Ottawa, Windsor, Winnipeg, Regina, Saskatoon, Calgary and Edmonton.

Cuba's Film Industry

Continued from page 1

dominant on Cuban screens before the rule of Fidel Castro. It is now mainly Eastern Communist product, plus Italo and French releases. Espinosa said this was mainly due to Cuba's lack of foreign capital. Reds make it easier to book their films.

One new studio with one sound stage was built and a Film Institute was set up. Most of the filmmakers came from those who had studied abroad, so the influences were more European, mainly Italian neo-realism, than American. When the American film exchanges were seized by the Havana government the remaining pix were exhibited but none of late. However Espinosa said Cuba still wanted Yank pix but presently could not afford them.

Main hits recently have been the Russo "Ballad of a Soldier" and "Serjio," the Czech "The Wolf Trap" and the Polish "Kanal." The works of the Italian directors Michaelangelo Antonioni, Luchino Visconti and the French Alain Resnais are also important influences.

Cuba now needs about 400 releases a year to supply its 500 theatres.

Alcoa Playhouse

Continued from page 1

the Ohio, is the traditional heart of the city. The old Nixon Theatre, long the local legit house, was there. The new Nixon, which replaced it, is not as well situated.

Randolph, and presumably some of the Alcoa management, have noted the way the O'Keefe has stimulated the whole business and cultural situation in Toronto, and the indications of a similar perk-up in store for Detroit when the Fisher Theatre, reconstructed by the Fisher auto body firm in the Fisher Bldg., opens early this fall. Such a multi-million-dollar project isn't likely to pay off on a strictly theatrical basis, but Alcoa execs are interested in the idea, apparently demonstrated in Toronto, that the indirect return from a deluxe legit house may be incalculable.

SCULLY'S SCRAPBOOK

By Frank Scully

Though the Yale Quarterly and sometimes the Encyclopedia Britannica come in ahead of me on exclusives I think I'm in front on this one. Next year will be the hundredth anniversary of the birth of Maurice Polydore Marie Bernard Maeterlinck. Born Aug. 29, 1862 in Ghent, Belgium, he died in the spring of 1949, a stretch of 87 years, 20 of them featured by a hot love affair with Georgette LeBlanc. Years ago there was a widespread campaign to belittle her part in inspiring the author of "The Blue Bird," "Pelleas and Melisande," "The Life Of The Bee" and "The Magdalene" and to treat her, a great actress, as a nobody. Actually she was the sister of Maurice LeBlanc who wrote the Arsene Lupin detective stories and a member of the family that freed Napoleon III from prison. Her volume of "Souvenirs," which handled the affair with Maeterlinck, ran into 16 editions in Paris, which compared favorably with Maeterlinck's first effort, "Princess Maleine" which was a vanity publication, as were several of his early efforts.

Flop As A Lawyer

He began life as a lawyer, lost his first case and was pleading with his parents to give it up, which he did when he was 21. He didn't meet Georgette LeBlanc until he was 33. After that she was known for years as "Madame Maeterlinck," though she and Maeterlinck never married.

They lived together first in Normandy and then leased the Abbey Saint Wandrille, a large monastery near Rouen.

Just how tightly they held the master of ceremonies and to what ridiculous lengths they pushed him showed up in the operatic version of "Pelleas and Melisande." Achille Debussy thought the play was perfect for his mystical music and wooed Maeterlinck into a collaboration, not knowing that Maeterlinck was tone-deaf. Georgette pushed the deal, figuring to play a lead. Debussy didn't think she could play Melisande. While she was a gorgeous looking gal the part called for a more ethereal type.

It was to go in the Opera Comique and over there they had had enough of Georgette before she teamed up with Maeterlinck. The next thing she knew Mary Garden was being announced for the part. Georgette goaded Maeterlinck into playing the role of the romantic knight and going to Debussy's house in the Latin Quarter to knock the timid composer's block off.

Nothing came of it, so Georgette sued the Opera Comique. The suit flopped. She then needed Maeterlinck into writing a letter to the press, hoping the opera would be a flop "because it was no longer his." His hopes didn't materialize. It was a great hit.

The Virtue-Trader

Georgette then got Maeterlinck to write "Monna Vanna." Three-fourths of the first act is a dialog between two persons and yet it emerges as one of his most popular plays. Georgette toured all over with it, everywhere but England where it was refused a performance because "Monna Vanna" had a scene where she appears "naked except for her mantle." She was of course to trade her virtue for certain concessions, a trick Maeterlinck employed also in "The Magdalene" and by no means an original trick in either case.

His biggest success, "The Blue Bird," derived from a Paris newspaper which asked him to write a Christmas fairy story. Out of it came the fantastic dream of "Tytilt and Mytilt," an idea derived from "The Blue Flower" by Novalis and a fairy tale by Madame d'Aulnoy. It didn't get on the stage until years later when Stanislavsky adapted it to the Moscow Art Theatre and gave its world premiere there on Sept. 30, 1908.

150 Companies of 'The Blue Bird'

It took two more years to get to New York where it became a smash hit overnight. At one time there were 150 companies in Britain and Paris, playing it around the country. He tried a sequel to it called "The Betrothal," but that, as frequently happens, paneaked.

Maeterlinck naturally had honors showered on him. He was awarded the Nobel Prize for Literature in 1911, made a count by the Belgian King, and there was a story that he was offered admission to the Academie Francaise in the same year.

It is said of him that he was the only candidate on record to refuse this honor, but actually he wasn't eligible for it as it is limited to Frenchmen and Maeterlinck, though he had lived most of his adult years in France, was a Belgian.

In fact as late as 1933 I was asked by a next-door neighbor in Nice, France, Henri Cain, who wrote the librettos of Massenet's operas, to see if some publicity could help get Maeterlinck into the Academie Francaise. Maeterlinck visited Cain regularly, being a nearby neighbor.

He Can't Make The Academy

The hitch was the same as before, but Poincare, who was President of the Republic, thought they might make Maeterlinck an honorary citizen and thus pave the way for him to become an Acad. member. Poincare was a member of the Academie himself, but for all his power he didn't have enough to pull this coy giant through the door of the Academie.

Maeterlinck had never been to America until the First World War. He was driven out of his country and his home in the South of France in the Second World War and again it was to America that he came.

By the time the First World War was over he had split with Georgette LeBlanc and married a young girl of 22, Renee Dahan, who played a small part in one of Georgette's productions of "The Blue Bird." Maeterlinck, at the time, was 59.

What brought him to America was that Albert Weiff had written an opera around "The Blue Bird" and it was booked to open at the Metropolitan in December, 1919. Otto Kahn headed up a Blue Bird Campaign For Happiness and the opening was to be a benefit for war-orphans. The opera was sellout. Afterward a Blue Bird Bill was held at the Waldorf-Astoria. It was headed by Mrs. W. K. Vanderbilt.

In all this Maeterlinck was socially lionized, a part he fitted poorly. But it was a day when there was no such thing as bad publicity except no publicity at all, and the next thing he knew, Maeterlinck was being shipped to Hollywood to write two scenarios for Sam Goldwyn. He was sent off in a private railway car and urged to take a two-weeks' tour of the country en route to Hollywood.

Eventually he put up at a hotel bungalow at Santa Monica, a seacoast which reminded him of the Cote d'Azur. He wanted to dine with his meals, and that further broke into his privacy because he had to get it from a bootlegger. The next thing he knew men were wearing blue birds in their lapels and games started a fash on of blue bird hats.

It Was 'The Power Of The Dead'

There's a story that Goldwyn told Maeterlinck he wouldn't presume to tell him what to write, but he would like him to take his best work and make a script of that.

After several weeks at \$10,000 a week Maeterlinck delivered a script to Goldwyn. The story goes that Goldwyn read it and said "My God, the hero is a bee!"

On his next trip to America Maeterlinck couldn't have been more neglected than if he were a street-sweeper. Even "The Blue Bird" which had grossed him a \$1,000,000 had said bye-bye.

He put up at a small hotel in New York and later went to Florida where he was rescued from dismal quarters by Betty Henderson, the society character woman. He suffered two attacks of pneumonia, broke a leg and got no publicity on that, because it was the day the war ended.

He eventually got back to France and ended his days there quietly enough at Villa d'Olanonde, out of this world. There he broke his leg again, suffered another attack of pneumonia and on May 6, 1949 died.

Today nobody knows even where his ashes are.

Broadway

Walter Tella Sinter Winslow, who is scheduled from next down as...

Edith Piaf... who re-joined...

Book... planned to the...

Book... planned to the...

Book... planned to the...

Fire Island, N. Y.

In Ashby, former CBS Radio producer, back from a summer sojourn in Spain to check his Ocean Bay Park holdings...

Don L. Vin, director of CBS' tv series, "Search For Tomorrow," and wife Gummy queuing with Norman and Ruth Schwartz in Sea-view...

Shepard Traube, who's directing Henry Denker's new comedy, "Venues At Large," for a Westport (Conn.) prem Aug. 21, due for a beach break next week...

Gabe Summer, United Artists publisher, returned to his Island home after a Coast quickie for screenings of "West Side Story" and "Judgement at Nuremberg."

Music publisher Ivan Mogull, a laminitis from the Hamptons, returned to the P.I. beach after a two years absence. Press agent Jack Tirman was another returnee for the weekend...

Bill Gibbs, of J. Walter Thompson's tv department, and wife Ann, weekending with Edith and Al Mendelsolm. Later is general sales manager for the E.U.E. division of Screen Gems...

Howard Da Silva, of the B'way tuner, "Fiorello," and his bride Nancy Nutter, planning a comeback to United Artists' ad manager David Chasman's Ocean Beach spot. Chasman's wife, Tami, by the way, heads the International Booking Bureau...

Warsaw

Cuban Ballet, group of 50-odd, has given several recitals here. King Vidor directed "War and Peace," a Paramount release being shown...

Radio Luxembourg rates with the youth here. A Warsaw Sunday paper prints its log. On July 26 Teatr Wspolczesny presented play by Francoise Sagan, "The Castle in Sweden."

Swedish anti-Hitler film "Mein Kampf" is a smashing success here, Poland being his first victim. Paul Robeson, who has special status in Communist markets, selling well via his Czech-recorded album of U.S. spirituals...

Opera Theatre has had a success with Cole Porter's "Can-Can." Previously did well, two years ago, with his "Kiss Me Kate."

Some 21 nations are due to participate Aug. 23-27 at Sopot, a seaside resort in a Festival of Song, first of kind in this country. It's a north-European equivalent lent his hoped to Italy's San Remo.

Beginning the coming school season, jazz is going to be included to the musical education in the Secondary Schools in Poland. This is treated as an experimental enterprise and will cover only Warsaw and Lodz areas. Polish film player Zbigniew Cybulski directed by director Jacques

Barratiere to appear in his new film along with Melina Mercouri. In this French film, called "La Poupée" ("The Doll"), Cybulski will have an important male part. He's known in USA from the Polish film "Ashes and Diamonds."

Polish Jazz Federation has sent a letter to Leonard Feather, author of the Encyclopedia of Jazz, protesting against incorrect presentation of the Polish jazz scene and expressing readiness to collaborate in next edition. Polish Radio broadcasts every third Sunday, a jazz program in English "Spotlight on Polish Jazz."

Stan Getz's record has been released with him accompanied by a Polish rhythmic section: Andrzej Dabrowski, drums, Roman Dylag, bass, and Andrzej Trzaskowski, piano. Per agreement with Polska Nagrania disk cannot be distributed in Western countries. Recorded by special permission of Norman Granz

In Lithuania (USSR) a documentary film has been produced about the crimes committed during WWII by a Gestapo agent Meris Paszkianowicz who lives now in Chicago. The title of the film is "A Murder Has to be Punished" and the whole film is a protest against American authorities who gave Paszkianowicz political asylum.

Polish Musical Edition is increasing its jazz coverage. A book by Andre Hodeir, "Jazz, Its Evolution and Essence" has been published recently and also a book by a German critic J. E. Berendt "Variationen Ueber Jazz." In the near future another book on jazz is going to be published, this time by the present writer Roman Waschko, "Jazz, Front and Backside" An introduction to this book has been written by Dave Brubeck.

In No. 30 of Ameryka, an American monthly printed in USA and distributed in Poland, a Voice of America disk jockey, Willis Conover, who in Eastern countries is an idol of jazz fans, has published his impressions from his visit to Poland in 1959. During his stay the Polish Jazz Federation organized a concert at the National Philharmonic in Warsaw which has been recorded and a record has been released under the title "Meeting with W. Conover in Poland."

Majorca

Felipe Gaspart of Fenix and Victoria Hotels reports Palma Hotel bookings for 1961 season biggest ever. Many U.K. names gravitate to Pollensa atelier of painter Michael Huggins, brother of English actor Jeremy Brett.

Phil Phillips Four and Dickie Bennett Quartet, English units, providing the program at Hotel Fenix's La Rotonda.

Sascha Distel did the year's top business in a one-night stand at Tilo's, possibly the Mediterranean's most chic outdoor spot. Johnny Dorelli, Betty Curtis and Lauretta Masiero, top Italian singing and revue favorites, vacationing at Hotel Formentor.

Son Vida Hotel opening attracted Prince Rainier, Princess Grace, Maria Callas, Aristotle Onassis, Elsa Maxwell, Temple Fielding and others.

Temple and Nanzi Fielding back from their annual travels to begin work on the new edition of their guide to Europe. They are in the midst of a new hush-hush project which bows in 1962.

Even the outlying spots on the island are getting nighties. Latest is Juan Oliver's El Cortijo at Puerto Pollensa. Three other localities in the same village are featuring dancing, but no show.

Westport, Conn.

By Humphrey Douens John Shubert at Bell Island. Susan Reed a success at Players' Tavern. Jean Dalrymple completing her autobiography.

Cyril Richard bought a country seat at Ridgefield. Roger Williams guesting at Connecticut Pops Thursday (3). Met Soprano Licia Albanese celebrating her birthday at Wilson Point.

Mrs. William Anthony McGuire spending remainder of summer in Spain. Mrs. Philip (Frances) Dunning out of Norwalk Hospital and much improved.

Fred Cuneo in from long "Fiorello" road tour; he's at his Bridgeport home.

Paris

By Gene Moskowitz (66 Ave Breteuil; SUF 5920) Francoise Rosay starting her acting school here.

Russo Kinopanorama pic, akin to Cinerama, with three versions, has played 30 weeks. H. G. Clouzot says he will make his first film in English here next season with Sir Alec Guinness and Carolyn Jones. It will be a comedy.

Maurice Boutel readying a film, "La Prostitution," which will unroll in most of the great cities of the world. It is not a documentary. Rene Clair's pre-war British film, "The Ghost Goes West," with the late Robert Donat, getting a first-run re-release on Champs-Elysees.

Alain Delon into Italo director Michael-angelo Antonioni's next pic, "Eclipse," opposite Monica Vitti. It will be produced as a local pic by Robert and Raymond Hakim.

Marcel Ayme's first play in two years, "Louisiane," slated for the Theatre Renaissance next September, with Magali Noel, Madeleine Barbelec, Bernard Noel, Andre Villiers directs.

Sperie Perakos, the U.S. exhib with 23 cinemas in New England, in with the film he produced in Greece "Antigone" (in Greek) for a special showing at the French Film Museum. Perakos says he will make more pix in other countries for both art and regular fodder needed by Yank exhibs. He will leave U.S. handling to foreign film distributors.

Rome

By Robert F. Hawkins (Stampa Estera; Tel. 675906) Frankie Avalon postponed Italian swing. Nonce Sen here to scout pix for Shaw Bros. outfit.

Masahisa Yamada set up Rome office for Tokyo's Toei Motion Picture. Hank Kaufman and Gene Lerner poured to mark Walter Chiari's departure for the U. S. to prep stint in B'way musical, "The Gay Life."

Ottavio Poggi tossed shipboard party at Porto Ercole, near Rome, to celebrate shooting start of "Gordon, the Black Pirate," which features Ricardo Montalban and Vincent Price.

In-and-out-of-Rome: Sheila Graham at Excelsior; Joseph L. Mankiewicz at the Grand; Anita Ekberg on Riviera vacation; Raf Vallone headed for Athens to join Melina Mercouri in Jules Dassin's "Phaedra"; Earl Blackwell in; Joseph Levine due back; CBS' Alfredo Antonini in for taping stint; and Gina Lollobrigida back from Moscow Festival.

Las Vegas

By Forrest Duke (DUDEY 44141) Horace Heidt in town supervising the planned development of his property here.

Bob Mills of San Diego's KFMB-TV in town with his camera lensing footage for future shows. Morris Lansburgh back at the Flamingo from Miami Beach where he inspected his hotels there.

Lou Mosconi Jr., entertainment director and comedy topliner at the Last Frontier, hired Virginia Rae as singing star of his show. Roberta Sherwood of the Dunes, Happy Jesters of the Stardust, and The Characters of the Sahara honored on same night at downtown Nevada Club's late show.

Among those at Carver House "Le Jazz Hot" preem: Mitzl Gaynor, Dick Shawn, George Burns, Dorothy Loudon, Micki Lynn, Jules Munshin, Earl Grant, "Sweets" Edlson, Danny Costello, Johnny Paul, Betty McGuire, Nancy Eames and Edi Domingo.

Minneapolis

By Bob Rees (4009 Xerxes Ave. So.; WA 6-8955) Ted Lewis Revue appearing at Freddie's through Friday (4). Old Log Theatre, Equity straw-hatter at suburban Lake Minnetonka, presenting "Under Yum-Yum Tree" this week.

Aqua Follies, annual highlight of Minneapolis Aquatennial and Seattle Seafair, picked as entertainment feature of 1962 Seattle World's Fair.

Minneapolis Jaycees' second "Music Under the Stars" offering at Metropolitan Stadium Thurs. (3)

is headed by Mimi Benzell with Minneapolis Apollo Glee Club.

Exhibitor, Ben Berger again chairman of Northwest Variety Club's annual \$100 a plate dinner with proceeds to go to Variety Club Heart Hospital at Minnesota U.

First National bank of Minneapolis inked Martin Bovey, Jr., Concord, Mass., to produce a film on highlights of Minnesota Twins' first baseball season here. Bovey was co-producer of last two official World Series films.

Frankfurt

By Hazel Guild (2 Fuerstenerbergstrasse; 595751) "Return to Payer Place" (20th Fox) set for immediate release in West Germany.

Jean Paul Sartre's "The Respectful Prostitute" translated into Esperanto and will be presented at the 46th World Esperanto Congress.

Thornton Wilder is doing the libretto for Paul Hindemith's new opera, "The Long Christmas Meal," which will be premiered in Mannheim next December.

Director Gottfried Reinhardt to remake the old UFA film "Robinson Crusoe" in a German-American co-production, with Sidney Poitier playing Friday.

With so many Italian workers now employed in labor-short West Germany, the German Radio Net is starting to beam special Italian-language shows twice a week.

Curt Jurgens, noted in Germany for his high pay scale in films, will earn only \$250 per night for his starring role in the German production of "My Fair Lady." He's signed to play the role on the stage for at least four months.

Budget on Stanley Kramer's "The Nuremberg Trial," now shooting in Germany, expected to exceed \$3,000,000, with Earl Lancaster being paid \$125,000; Spencer Tracy earning about \$90,000; and Richard Widmark getting a reported \$50,000 for his role.

Columbia signed for world rights for France-Rossi Italian-French co-production "The Naked Odyssey" and will release the pic on its 1961-62 calendar in Germany. Col also has set the Roberto Rossellini production of "Vanina Vanini," based on the Stendahl novel.

Berlin

By Hans Hoehn (760264) Arca film producing outfit founded a vidfilm unit, Lunina TV.

Sala Ice Revue currently guesting at Memorial Church square. Original Broadway ensemble of "West Side Story" guesting at Titania Palace July 29-Aug. 13.

Hildegard Knef (Neff) stars in Garson Kanin's "Born Yesterday," new production at Theatre am Kurfuerstendamm.

The Four Freshmen appeared on West German tele. Directed by Guenther Hassert, 20-minute show originated from Cologne. More reissues in West Germany: Hitchcock's "Suspicion," "Greatest Show on Earth" (4Par), "Trapeze" (UA), and "Battle Cry" (MG).

Contrary to previous reports, UFA Handel, trade company, won't be liquidated. Its structure will be changed, is the latest report.

Vienna

By Emil W. Maass (Grosse Schiffgasse 1 A; 356156) Mundus Film preparing "Call of Wild Goose," with Hans Pollak directing.

Sari Barabas to star in operetta festivals in Spa Moerlsch on Neusiedl Lake. American tenor Jean Cox inked by Bregenz, Vorarlberg festivals for "Gypsy Baron."

Luz Maria Puente, Mexican pianist, gave concert in Brahm's Saal to good crix appraisal. Collection of letters written by famous authors and composers opened in state archive building.

Walt Disney here to shoot "Vienna Singing Boys" film and to prep a "Johann Strauss" film. Another classical composer "honored" by naming the new Vienna-Moscow train, "Chopin Express."

Melk on Danube producing Hugo v. Hofmannsthal's "Great Salzburg World Theatre" during the summer. A Leo Slezak memorial room opened in the Stage Opera. Slezak was first tenor for 33 years, appearing in 936 performances and 44 different roles.

Hollywood

Warners will film the Edith Piaf story. Skip Homeier in training for nitery route.

Lawrence Weingarten to Europe on several projects for Metro. Margaret Lindsay back at Warners for first time in 20 years.

Jack Atlas got new pact as head of Columbia's trailer department. Ray Danton tapped to play Joe Di Maggio in biopic of the Yankee bomber.

Gene Autry, Bob Reynolds and Walter Lantz given Variety Club plaques. Foreign correspondents voted presidency to Scandinavia's Ingrid Clairmont.

Sam Beetley took leave of Four Star-TV to film edit Darryl Zanuck's "The Longest Day." Gene Tierney taking her first film acting job in six years as femme star of "Advise and Consent."

Paul Davis directing experimental film version of "Othello," at Martha's Vineyard, Mass. with all-Negro cast.

Chicago

(Delaware 7-4984) Herbie Mann Six opens tonight (Wed.) at Birdhouse. Jimmy McPartland's Salt City Sextet playing at new Basin Street.

Phil Ford and wife Mimi Hines opened last Monday (31) in "Anything Goes" at Melody Top Theatre. Tommy Bartlett's aqua-thrill show doing four turns daily at International Trade Fair in McCormick Place.

Jayne Darwyn, Sunday relief thrush at Pignale, succeeds Toni Lee Scott as resident chirper at the Rush Street nitery. Fritzell, State Street dinery frequented by show crowd, reopened Monday (31) after month of facilitating and enlarging.

Chi scribes and radio-tv personalities play ball for charity at the United Chicago Police Assn. benefit Thursday night (3) at Tilden's Stadium.

Howard Duff and Annie Farge open Aug. 8 in "For Love Or Money" at Tenthouse Theatre. Patricia Munsel does fortnight of "King And I" at Music Theatre, opening the same night.

Francis Akos, asst. concertmaster of Chi Symphony, heads newly formed Chicago Strings comprised of 14 orch conferees for off-season touring Group's under managerial fold of Sol Hurok.

Singapore

By Ooi Taw Chiew (5 La Salle St.) Joseph Bloch, American pianist, to play here in September. A. L. Caplan, Far East supervisor of Buena Vista, here on official biz.

William Clauson, Swedish-American balladeer and guitarist, at Victoria Theatre. "Witness for the Prosecution" will be staged at the Kuala Lumpur (Malaya) Town Hall.

Hong Kong actress, Chang Lye Lye, in Singapore to induce local people to go in for acting. Jimmy Haines-Duo Sylvanos Show, here for more than a month, still going strong at Cathay Restaurant.

Pianist Andrew Heath to lecture here late this month under aegis of U.S. Cultural and Educational Exchange Program. Mildred Dilling, American harpist now touring Asia, set for concert at Victoria Theatre Aug. 31, with local Goh Soon Tioe String Orch.

University of Malaya's Singapore Students' Union staged "Price for a Kingdom" at Cultural Centre Theatre as part of Welfare Week celebration. Singapore invited to participate in the Amalgamated Second Asian and 17th All-India Exhibition of Photograph organized by the Photographic Society of India.

U.S. Information Service Library, reopened to public last week, renamed the U.S. Cultural Centre. Opened Mondays to Saturdays, there were a series of documentary films were Language "portraying the development of American English" and "The Place of Poetry in American Literature" shown the first week.

OBITUARIES

HARRY GRIBBON

Harry Gribbon, 75, who appeared in many Mack Sennett comedies, died in Los Angeles July 28 after a long illness.

Gribbon started on the stage and appeared in the Ziegfeld Follies edition of 1913. The following year he went to Hollywood and started a long career as one of the Comedy Kops.

Surviving are two brothers, one of whom, Eddie, was also a Sennett comedian; and a sister.

EDUARD VON WINTERSTEIN

Eduard von Winterstein, 89, dean of German stage and film actors, died July 22 in East Berlin.

After World War II, Winterstein lived in what became Berlin's

San Diego, died July 26 in Honolulu. Born in Pasadena, Cal., he studied drama in Japan before joining KGU in Honolulu in the 1930s.

He worked on the Mainland between 1938 and 1954, when he joined KONA-TV. Death was attributed to a heart attack. Wife, daughter, mother and two brothers survive.

JACK PENNYCOOK

Jack Pennycook, 51, cinema exhibitor, died July 14 in Glasgow, after a lengthy illness. He was a member of the Pennycook family, who pioneered the film trade from their base at Dundee, Scotland, years ago.

His father, Bob Pennycook, over 80, survives as does his wife, Penny, who is an exhibitor and dancery promoter at Renton, near Glasgow.

NATHANIEL MAX

Nathaniel Max, active in the film industry for almost 50 years and who helped organize Local 162 of the Motion Picture Operators Union, died July 21 in Boston.

A native of New York, he came to Boston before World War I and helped organize the union, of

(Pa.) Symphony, died July 30 in Scranton. Surviving besides her husband are two sons, actor David Thomas and singer Thomas L. Thomas, and a daughter, singer Gwyneth Thomas.

Robert Elliot Tuttle, 68, retired advertising executive, formerly with the McCann-Erickson agency, died July 22 in Lake Forest, Ill. Wife, daughter and son survive.

Bernard W. Cruger, 59, manager of transmitters and technical maintenance for the General Electric Broadcasting stations, died July 23 in Schenectady, N.Y.

Wife, 65, of Gayle Grubb, supervisor for Storer Broadcasting, died July 15 in San Francisco. Also surviving are a son, daughter and sister.

Carl Bjorkman, 60, Swedish publisher, author and film critic, died July 24 at his summer home in the Stockholm Archipelago.

Granville Heilbron, a director of Howard & Wyndham Ltd, theatrical firm, died recently in Glasgow.

Wife, 36, of theatrical producer Ben Frye, died July 27 in New York after a long illness.

WMCA Cancels

Continued from page 2

invasion style Russia's capture of Britain, Japan's defection to the east, the fall of France etc., pinning the Communist takeover on the U. S. lag in preparedness for "practical war." Using voices of seven actors and newsroom sound effects, the Russian grab is dramatized via news reports and commentary from world centers.

The fictionalized seizure of the world is interrupted two or three times to warn listeners that "what you are hearing is a dramatic presentation—'Defeat by Default'—But remember! These events could happen."

In putting the show together, WMCA's pubaffairs department consulted a number of military experts, including Lieut.-Gen. James Gavin, now U. S. Ambassador to France, and former secretary of defense Robert Lovett. Show ends with a hard commentary on the U. S. concentration on nuclear weapons to the expense of air and ground forces, with documentation from published works of a variety of experts.

WMCA says the decision to withdraw the show was strictly its own, with particular attention to the current war scare and Berlin crisis, events that have been developed since the station began production of "Defeat."

Dramatized portion of the show climaxes with the Russian ambassador to the U. S. leaving the White House and broadly smiling after a showdown conference with the President. The U. S. is left with the decision to start a futile disastrous nuclear war, or give in completely to superior Russian "practical" military might everywhere in the world.

A segment of the London correspondent's report reads: "This is London. Or at least it used to be London. The city does not seem the same tonight. There is fear in this great city—not bravery as there was when the Nazis tried with all their might to bring London to her knees. For the situation tonight is far different. The island of Great Britain is ringed at this moment by Soviet submarines which have surfaced just outside the international limit and are sitting quietly in the dark, awaiting their orders. The British have been torn from America's side by a swift and ruthless move of the enemy. It is too late now to fight."

At windup, "Defeat by Default" warns that "even Mr. Kennedy's proposals did not go far enough. Here's what we do need, right away, for the strategic striking force alone not just 13,000 more combat soldiers and marines, as the President has asked, but 180,000 enough for 10 combat divisions; not 129 long-range troop-carrying jet aircraft, as the Administration has asked, but twice that; helicopters, rifles, tanks and other non-nuclear weapons in far greater numbers than the Administration has asked."

B'casting: New Way of Life

Continued from page 1

Frontier and all the political pull, prestige and power of office behind it.

Probably the most important fact about Minow's position is Attorney General Robert Kennedy's avid backing. Commonly regarded as the second most important man in Washington, he is solidly and actively behind the youthful FCC chairman. And he could have no more potent patron. This support is bulwarked by that of other Administration wheels, including the Chief Executive's own adviser on regulatory agencies—James M. Landis, learned and experienced expert on controls imposed on broadcasting and other industries under the independent commissions.

Congress Gets The Hint

Support from the uppermost reaches of the Administration is now being limited to some degree on Capitol Hill and as to the idea that Minow wears the mantle of Presidential blessing becomes more apparent, this, pro-Minow sentiment in Congress is likely to spread.

Minow, after meeting what must be chalked up as a decisive rejection of the Administration's FCC reorganization plan, is working on two alternatives to put his notions across sans Congress (for the time being).

Primarily, he's pushing the Commission to accelerate and expand the crackdown on programming and licensee waywardness with present powers. And, importantly, he has wielded the politician's gift to shape a modus vivendi with dissenting FCC members; and even persuade them to go at least part way. Through this strategy, an avalanche of precedent-making actions in recent weeks, Minow can, and has beefed up his own position and carried the majority (4-3) of his cohorts along with moves more or less in line with his thinking. (Although he would have preferred to go further.)

Dissents have not been absent but public opposition by FCC members to Minow have been both rare and couched in relatively mild language.

Even the formal FCC opinions have been noticeably lacking in written dissents of a harsh nature. Obviously, there's a great deal of effort by Minow's philosophical opposites on the Commission to work with the newcomer Chairman. He's liked, and his fellows don't want to see a schism.

Secondly, Minow, realizing that he can't make the Commission an island unto itself vis-a-vis Congress, is becoming a frequent guest on radio-TV news panel programs. In a few short months, he has become undoubtedly the best known Chairman in FCC's history, and perhaps the beneficiary of the greatest amount of public support of the post-"wasteland" speech mail is a gauge. If this doesn't have some impact on a Congress man, there's cause to doubt his political acumen.

All by way of saying that Minow is solidifying his position and has probably so entrenched himself and his philosophy as to make any hopes of opponents to thwart him rather slim.

The industry can still exert a negative influence on Congress (inaction on anti-industry proposals) but so far the Kennedy Administration has been far from responsive to the industry which boasts it put JFK in the Executive Mansion. And Minow, together with Justice, has ample authority at present to accomplish at least the first phase of Minow's program to revolutionize broadcast regulation. The future thus seems fairly well laid out. More and more of the same. Follow-through in the main, with a new twist now and then, but basically the same precepts being implemented.

Minow is naturally being coupled with LeRoy Collins, twinklev-eyed former Governor of Florida. The FCC chairman admits a close working relationship with Collins. This is how it should be "providing no secretive collusion is involved). They share the same general experience of popping up about the same time as slightly brash, outspoken, determined, idealistic mentalities. And meeting personal, philosophical and sometimes emotional criticism as a result of their ideas which jibe more frequently than not.

Although Collins didn't get all

he wanted from the Spring NAB board meeting he apparently won friends and overall made a list.

Tip-off that he's a co-leader came with recent NAB memo to leading Assn support to the revised FCC programming form proposal. Latter goes far beyond the community needs proposal espoused by the late Harold Fellows for NAB last year.

In sum, the broadcasting picture, past, present, and for some time to come, amounts to a tale of two men Collins and Minow made quite a splash and even if they should prematurely exit the scene, the currents they set loose will probably go on. Seidman has the history of any one industry been so shaped by a pair of individuals.

Atlanta's TV Critics

Continued from page 1

In composing their columnar criticisms.

Shows were to be slotted as 30-minute segments on WSB-TV's summer "Challenge" series program destined to offer new experimental and creative ideas in local production and programming.

All of a sudden Messrs. Patrican and Jones ran phish dry and ducked out on the opportunity to show the guys who run the TV stations just how it ought to be done instead of standing off at a long range and taking pot shots at what was offered them on The Tube in home grown product.

Station was particularly anxious to hear what their audience would have thought of shows concocted by two guys who are ever anxious to throw the hatpoo into various offerings emanating from Atlanta studios.

MARRIAGES

Carol Coane to Charles S. Power Jr., New York, July 29. Bride is with CBS-TV program department.

Maie Hurd to Gerry Thomas, Bristol, Eng., July 29. Bride, who appeared with Prince Cox's circus, was a member of the El Gnomas act; he's a newspaperman.

Caroline Howe to John Briggs, London, July 22. He's an actor.

Alice Bernau to Roy Wessendorf (Whitfield), New York, Aug. 19. He's a freelance announcer.

Elizabeth Ann Moritz to John Hyatt Choate 3d, Bedford Village, N.Y., July 29. Bride is an assistant casting director at CBS, he's with Benton & Bowles ad agency.

BIRTHS

Mr. and Mrs. Richard H. Reemer daughter, New York, June 20. Father is an attorney, formerly with Columbia Pictures and ABC Television.

Mr. and Mrs. Joseph K. Coleman son, New York, July 28. Father is a cotton ad executive for Show Business Illustrated.

Mr. and Mrs. Stuart Brent son, Chicago, July 27. Father does book review show on WBKB here.

Mr. and Mrs. Syd Bakal daughter, New York, July 28. Father is publications director of WOR-TV.

Mr. and Mrs. Kenneth Kaplan son, New York, July 14. Mother is the daughter of Nathan Parnes, manager of the Phoenix Theatre, N. Y.

Mr. and Mrs. Edward Carey son, Chicago, July 21. Father's business manager for Wade Advertising agency here.

Mr. and Mrs. Francis Truffant daughter, June 29. Paris, France. Father is a film director.

Mr. and Mrs. Gerald Gold son, July 25. New York. Mother is singer-actress Joan Keenan father is with Council Of The Living Theatre.

Mr. and Mrs. Eddie Morgan son, June 29. Hollywood, Fla. Mother is dancer Ginger Martin, father is a jangler.

Mr. and Mrs. John Pascal Nolan daughter, New York, July 26. Father is troubleshooter for Writers Guild of America.

Mr. and Mrs. Stan Rubin daughter, New York, recently. Father is a society band leader.

Mr. and Mrs. William H. Putsch son, Chambersburg, Pa., July 27. Mother is actress Jean Stapleton; father is producer-director of the Totem Pole Playhouse, Fayetteville, Pa.

In Memory of

DANTON WALKER

August 8, 1960

Connie Soloyanis

John Garitano

Soviet sector and was hailed by the Communists as one of their men. Holder of several top Communist distinctions, including the National Prize, he was also seen in numerous East German Defa pix. He also played important theatre roles throughout the postwar years.

CHIAM SCHNEYER

Chiam Schneyer Hamerow, 69, former character of the Yiddish stage, known professionally as Chiam Schneyer, died July 25 in Long Island City, New York.

Born in Vilna, Russia, he helped organize the Vilna Company, a Yiddish repertory group that toured Europe. He came to the U. S. in 1921. Until his retirement in 1940, he appeared in many plays here including, "The Dybuk" and "The Village Youth."

His wife, actress Bella Bellarina, son, brother and three sisters survive.

PAUL SWATER

Paul Swater, 44, managing director of the Century Cinerama, Minneapolis from 1956 to 1960.

In Remembrance

BARRETT H. CLARK

August 5, 1953

Dramatists Play Service

died of cancer at Veterans Administration Hospital in Brooklyn July 19. Before heading the Cinerama operation in Minneapolis, Swater managed the Roosevelt, Miami Beach, and other Cinerama houses in Buffalo and San Francisco. He directed several theatres in the New York area before joining the Cinerama organization.

Wife, mother and several brothers and sisters survive.

HARRY HEIDEMANN

Harry Heidemann, German film manager and financier, was killed recently when his private sports plane crashed in Switzerland. A Berlin ad agent, Gerhard Zuehlke, and latter's two-year old daughter, in the same plane, were also killed.

Heidemann managed such German stars as Sonja Ziemann and Hildegard Knef (Neff) and frequently invested in pic productions notably Cosmopol and Film-Allianz films.

FRED BRIGGS

Fred Briggs, 47, Honolulu tv and radio personality who also had worked for radio and tv stations in San Francisco, Los Angeles and

which he became charter member and president.

Surviving are his wife and son.

JOSEPH M. GILLIAM

Joseph M. Gilliam, 78, pioneer radio executive, died July 18 in Beaumont, Tex., after a long illness. He assumed control of KFDM, Beaumont, and later purchased KPFB in the same city. He operated the latter station until his retirement due to ill health.

A half brother and two half sisters survive.

HANS-GEORG DAMMANN

Hans-Georg Dammann, 52, film producer and director, died recently in Hamburg, West Germany, after a brief illness.

Founder of Burg-Films, Dammann specialized in cultural films and documentaries, several of which won the West German Federal Film Prize.

SALLY DAVIS

Sally Davis, 33, who worked with Jimmy Durante in his act for several years, died of cancer July 31 in Santa Monica, Cal.

Miss Davis, who appeared briefly in one of Durante's comedy dancing sequences, had been a pianist-singer before turning to comedy.

WILLIAM H. BEDWARDS

William H. (Bert) Bedwards, 75, with Al G. Fields Minstrel Co. for 30 years and later business manager for Butterfield Theatres in Michigan, died recently in Fort Wayne, Ind. He retired about 16 years ago.

His wife survives.

JOSEPH J. MURPHY

Joseph J. Murphy, 84, one of the original Keystone Comedy Kops, died July 31 in San Jose, Cal. He also portrayed the Andy Gump cartoon character on the screen.

His wife survives.

SEYMOUR JAFFE

Seymour Jaffe, 42, art director for the Big 3 (Robbins, Feist & Miller), died July 30 in Ellenville, N. Y.

Survived by wife and two children.

Johnny Cole, 48, a pianist who played with many of the top name bands including Tommy Dorsey, Vaughn Monroe, Guy Lombardo and Meyer Davis, died July 27 in Falmouth, Mass. after a brief illness. His real name was John Kowalski. His wife, four sons, daughter, mother, two brothers and a sister survive.

Wife, 80, of Josiah Thomas, former first flutist with the Scranton

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FILM PASTURES REAP HARVEST

Stiff Army Censorship on Routines Cool Top Names on GI Tours: Carter

The Army posts in Europe are in danger of losing name talent, according to Jack Carter, who returned recently from a tour of Air Force bases on the Continent. The Army command, according to Carter, has a regulation requiring all acts, name or otherwise, to audition, not in public "but before a desk." Carter said he refused to accede to such a request and therefore played dates only for the Air Force which has no such decree.

Carter stated that he was told that even "Bob Hope or Danny Kaye would have to pass an audition if they're to play the Army bases." He said that a top performer would lower himself by an audition of this type which takes place in a small room before an officer, a chaplain and a civilian. In addition, Carter averred, he was asked by Army personnel to see what steps he could make to get this edict repealed so that the Army bases can be visited by top entertainers.

According to Carter, despite the fact that many of the Army bases in Europe are near civilian entertainment centres in Germany, the troops stationed there still long for

(Continued on page 50)

Never On Sunday' Racks Up 10-Mil. Sales Worldwide On Over 30 Disk Versions

"Never On Sunday" is marking its first birthday this week with a rackup of more than 10,000,000 world-wide record sales. The title tune from the Jules Dassin-produced pic, has had more than 30 recorded versions released in the U.S. alone in the past 12 months, with Don Costa's instrumental and Melina Mercouri's vocal, top sellers over the year for United Artists Records.

On the global scale, hundreds of disks have been issued and Italy, France, Germany, Sweden, Mexico and Israel are reporting hefty sales. In Germany alone more than 2,000,000 have been sold.

The soundtrack album, issued by United Artists, has been one of the label's largest sellers both here and around the world. According to Art Talmadge, UA's vice-president, the album sales continue to grow almost daily as the picture opens in new areas around the country.

The song, which won this year's Academy Award, was written by Manos Hadjidakis. It was the first song written for a foreign film to cop the "Best Song" Oscar and it was also the first BMI tune to nab the prize. The tune is published by Eschm and Sidmore Music, subsidiaries of UA. English lyrics were written by Billy Towne.

Boxoffice Boulevard

Considering David Merrick's spectacularly successful record as a Broadway producer in recent seasons, the Shuberts might consider giving him that annual Shubert Award.

Or perhaps they could merely change the name of Shubert Alley to Merrick Parkway.

Gospel Groups Going All Night In Atlanta Aud

Atlanta, Aug. 8. All-night singing is popular in Dixie and Atlanta is fast becoming a centre for the gospel and spiritual chirping groups to gather and participate. Wally Fowler is the entrepreneur behind these gatherings and, as a rule, he stages them in the 5,500-seat Municipal Auditorium.

His latest promotion, scheduled for Saturday (12), got out-of-hand talent-wise however, and he had to find larger quarters. So he hired Ponce de Leon Park, home of the Atlanta Southern Assn. Baseball Crackers, where he can seat 10,000 in grandstand and bleachers. Singing will start at sundown and will continue to crack o' day Sunday. Each group has its following and they come from miles around to listen—and participate.

Among those scheduled to appear at Saturday shindig are Atlanta's Statesmen Quartet, with Hovie Lister; Blackwood Brothers Quartet, out of Alabama; Oak Ridge Quartet, who come from

(Continued on page 15)

Ft. Wayne Mayor Vexed Over 'Indecent' Films

Fort Wayne, Ind., Aug. 8. "I'm going to start lowering the boom," proclaims Mayor Paul M. Burns. His target: films which are held to violate a city ordinance which bans "indecent, immoral, lewd or scandalous plays or other exhibitions."

Decision is awaited from Burns on whether he'll revoke the license of the Little Art Theatre here. This house, operated by Leroy Griffith, defied an order to stop showing the nudist picture, "Hideout in the Sun." On the advice of a Juvenile Aid officer who found the film "deplorable," Burns ordered that the run be ended. This was on July 31. Picture played until Aug. 3.

Incident touched off the mayor's new tough policy on pictures.

\$70,000,000 IN OZONE RENTALS

By GENE ARNEEL

Driven theatres around the country have reached new peak in their rental yield to the national film distributors. While the exact percentage figures vary from company to company, a check with various sales execs in New York indicates that the production-distribution outfits are now deriving 22% to 23% of their total domestic (U.S.-Canada) market income from the ozoners. The money comes largely over a 28-week period, the cold months being not so hot at the boxoffice for the exhibition nanooks of the north.

How does this spell out in terms of actual dollars and cents? This way: The national pic distrib collectively are raking in the area of \$70,000,000 annually from the outdoor spots in the United States.

And as the stature of the drivens has been enhanced over the post-World War II years, so too have the hopes of salvation on the part of the producers. This specifically obtains with the filmmaker whose winter release barely gets off the ground in conventional houses. The skytops over the following spring and summer—those which don't require up-to

(Continued on page 5)

Global Scope Of U.S. Hotel Brains

Besides the Knott (Westbury, London), Hilton and Sheraton chains' global hotel expansion into almost every civilized land, it is no secret that private capital and lesser hotel operations have been eyeing international expansion. Loew's (Tisch) is one. Restaurant Associates (the Forum, the Four Seasons restaurants, motels, etc.) is another. Claude C. Philippe and Col. Serge Obolensky, individually and in association, are others.

Nathan M. Ohrbach, the merchant, is still another. Understood he is virtually set to close for the posh Lancaster Hotel, Paris. This would call for a Franco-U.S. syndicate, since French hotels must have important local directors and management.

Joel Hillman, the Atlantic City hotelier, was ahead of his time in the 1920s when he built the Hotels George V and Prince de Galles—Prince of Wales—with French associates. For many years, most of the top Continental hotels have had British capital in them. Ohrbach is no novice in reality, both from his business holdings and also other U.S. hotel and apartment properties. He is president of the Hampshire House, the Central Park South cooperative

Roger Stevens Out-Producing Himself; Has More Plays Than Playhouses

By HORE MORRISON

'Don Juan,' 35 Yrs. Ago
It was 35 years ago that Warners introduced sound in a motion picture, the company's "Don Juan," starring John Barrymore, having opened on Aug. 6, 1926, at the Warner Theatre on Broadway. Film had a synchronized musical score.

Sometimes even a theatre owner can't get a Broadway house for his own shows—that is, if he produces enough of them.

Roger L. Stevens, who combines the careers of prolific Broadway producing and multiple theatre ownership with major realty operations, is in that spot with a new script he optioned last week. The play is ready to go into immediate production, with director and star set, but a suitable New York theatre isn't available.

The new Stevens entry is "Everybody Loves Opal," a comedy by John Patrick, with Cyril Ritchard in line to do the staging and Eileen Heckart set to star as a kindly junkyard owner who befriends several predatory unfortunates. There are five characters and a single setting is required.

At the moment, Stevens has 10 other shows on his production agenda for this season, of which three have theatres booked for definite opening dates. He also has at least two other prospects, one being tentatively set but not actually under contract and the other

(Continued on page 56)

Japan's Biopic On Buddha To Metro Or WB

Tokyo, Aug. 8.

The life and times of Buddha will be brought to the screen this year in Japan's first blockbuster which was inspired by the success of "10 Commandments" (Par) and "Ben-Hur" (M-G). Produced by Masahiko Nagata, prez of Daito Studios, the film will be first Asian picture in 70m. With a cast of 20,000 and a six-track magnetic sound system, its budget of \$1,500,000 will make it five times more costly than any previous Japanese picture.

Film will be called "Sakya" (Buddha), and is skedded for a November preem in Japan. Nagata expects it to earn over \$5,500,000, half coming from overseas distrib. Execs of Metro and Warner's already have expressed interest in handling global distrib.

Kojiro Hongo, 26 yrs old, stars in the title role opposite beauty Charito Solis of the Philippines. Virtually everybody on the Daito lot, including Masahiko Kyo, Shintaro Katsu, Raizo Ichikawa and Fujiko Yamamoto will appear in Dale's major effort. Kenji Misumi is di-

(Continued on page 16)

Olympic Track Star Turns Nitery Singer

Dortmund, Aug. 8.

Carl Kaufmann, the German track star who won the Silver Medal in Rome for his 400-yard dash in the Olympic games, has decided that the entertainment world is more profitable than amateur sports. He has signed as a singer in the Dortmund cabaret Wintergarten.

The racer from Karlsruhe, West Germany, went to the U.S. with his manager shortly after his Olympic triumphs and tried to enter show business there via television and nightclub engagement. But his efforts in America were with out success.

Brandon Digs Up Old Civil War Pic on Which Hemingway Had Worked

Renewed interest in the career of author Ernest Hemingway, who died last month, has prompted indie distrib Tom Brandon to acquire the reissue rights to the only film on which Hemingway actually worked, "The Spanish Earth." Brandon expects to have prints ready for a New York opening some time next month.

"Earth," originally released by an outfit called Contemporary Historians in 1937, is a documentary on the Spanish civil war, told from Hemingway's deeply pro-Loyalist point of view. Hemingway wrote the commentary, originally recorded by a comparatively unknown Federal Theatre actor whom the VARIETY July 21, 1937, review mislabeled "Norsan Welles." Hemingway, however, was unsatisfied with Welles' readings and later rerecorded the commentary himself. It's this version which Brandon has.

The film was directed by Joris Ivens and photographed by John Ferno, with the musical arrangements done by Marc Blitzstein and Virgil Thomson. Because of its highly political nature, the picture never received wide commercial distribution on its original outing, at a time when the Spanish civil war was still going full tilt. Brandon feels that interest today will centre on the fact that the film contains Hemingway's prose, little known to most people, spoken by the author himself.

Orchestra in Role of Heavy As Met Tells Press of 'Exorbitant Demands'

By ROBERT J. LANDRY

As of Monday, Aug. 7, the upcoming season of the Metropolitan Opera is cancelled. No optimism respecting belated resumption of negotiations with Local 802, American Federation of Musicians, was expressed by president Anthony Plivs, chairman Lauder Greenway and managing director Rudolf Bing at a press conference in the law offices of Milbank, Tweed, Hope & Hadley at Radio City.

Onus of the cancellation was placed exclusively upon the orchestra demands. It being stated that 10 of the 14 unions with which Met deals have settled, if not signed.

Press conference drew about 35 reporters plus a galaxy of radio and television journalists bearing their tape apparatus and cameras. The principals, including Francis Robinson, Lincoln Lauters'cin and Robert Herman, remained after the press conference itself dispersed.

Local 802, pressed for comment, declined any on Monday, arguing its board and negotiators must first study the statements of the Met. Effect of 802's silence was to give the first news break entirely to the opera management.

On Tues. Local 802 prexy Al Manuti rapped the Met's management for "following the usual procedure" of conducting union negotiations, namely, "holding a gun at the head of the union" in the form of a deadline. Stating that the union's demands were still negotiable, Manuti asserted that the bargaining to this point had been a "farce." He said the Metopera has never seriously considered the union's proposals on a point-by-point basis, insisting first that the musicians reduce their demands by 85 to 90% before talks could begin in earnest.

If the Monday afternoon conference was necessarily devoted (Continued on page 59)

Ex-Havana Correspondent In Re Hemingway's Works

By JAY MALLIN

Miami, Aug. 8. Button, button, button; who has the Hemingway manuscripts? This question has arisen in the wake of the great author's death.

Hemingway won the Nobel Prize for literature in 1954 for "The Old Man and the Sea, and at that time he revealed that "The Old Man" was but the epilogue of a five-part series. Since 1954 Hemingway had been working hard and steadily, and on one occasion in 1958 he said, "I've been working... mornings, afternoons and evenings, and you know I usually only work in mornings."

All of which would indicate that there are a substantial number of (Continued on page 61)

'Cad' As In Caedmon

Researched from English folk sources by Alan Lomax and Peter Kennedy two LP's will be cut for the Caedmon label under the titles, "Songs of Courtship" and "Songs of Seduction."

Then there's Caedmon's other item with Richard Burton, "The Rape of Lucrece".

Peggy Hicks Preems Opera at Athens Fest; Other Pending Events

Athens, Aug. 8.

This year's longhair festival here includes a world premiere of an opera by an American composer, Peggy Glanville Hicks, to a libretto of Robert Graves. Called "Nausicaa," the work will be performed at the Herodus Attica Theatre at the foot of the Acropolis here. No European arts festival has heretofore ever world-premiered an American opera, according to music scholarship.

Teresa Stratas, Canadian of Greek extraction and member of the Met Opera roster, is one of the singers. Carlos Surinach is conducting the debut Aug. 19 to John Butler's staging and Andreas Nomikos' sets.

Other attractions at the fest are Maria Callas, a repeater for Athens, in "Medea," Britain's Halle Orchestra under Sir John Barbirolli and the Royal Ballet of Britain with Dame Margot Fonteyn. Solo instrumentalists booked are Gina Bachauer and Isaac Stern.

107 Foreign Pix For Tokyo in Six Months

Tokyo, Aug. 8.

There were 107 foreign films released in Tokyo during first six months of 1961, of which 39 went directly into general release.

Breakdown by country: U.S., 55; France, 17; Italy, 13; Britain, 8; Germany, 3; Poland, 3; Swiss, 3; Sweden, 2; and one each from Soviet Union, Belgium and Austria.

Reddin Resigns From Par

London, Aug. 8.

Tony Reddin, director of publicity, advertising and theatres for Paramount, will retire on Aug. 27. He joined Par in 1927 when it went into the theatre field. Reddin opened the Capitol in Dublin. In 1938, he was upped to his present job.

In 1946, he was made a director of the Plaza and Carlton.



HARRY ALTMAN

Managing Director of Glen Park, at Buffalo, New York, says:

"Tremendous, terrific, great performer, PAUL ANKA is a wonderful showman. Our capacity 1,200 and capacity at every show. Thousands turned away. PAUL ANKA is tops."

Rio Showman On How to Use Shows For Propaganda

The United States isn't using its show business resources properly in the propaganda battle for South America or for the rest of the world for that matter, according to Oscar Ornstein, manager of the Copacabana Palace Hotel, Rio de Janeiro. Ornstein is a vet South American talent buyer who keeps in close touch with the requirements of Brazil as well as the rest of South America.

Thus far, according to Ornstein, the U.S. has sent top many delegations of our top jazzsters, such as Louis Armstrong, Lionel Hampton, Dizzy Gillespie, Dave Brubeck and a few others, all of whom have done a magnificent job in contributing to the good will for the United States. However, in his opinion, these have been aimed at the teenage crowds, when actually a wider base among the various populations is needed.

However, when the U.S. sent down an artist of the stature of Leonard Bernstein, Ornstein said the major portion of his itinerary was in the concert halls where only the elite saw him at the head of the N.Y. Philharmonic. He should have played more arenas and outdoor stadia so that wider segments of the people might have benefitted and created more friends for the United States.

Ornstein says that the Russians have understood the value of getting all classes of people to see their top shows. They have toured the Bolshoi and Moiseyev ballets in both concert halls and mass media as well as television, and have created a tremendous regard for their cultural accomplishments.

TV Stars Also

On the other hand, Ornstein says, the U.S. has at least as much to offer. This country not only has ballet and concert groups that are at least the equal of any other in the world, but we have the added advantage of exported television shows. He feels that Robert Young ("Father Knows Best") would be (Continued on page 15)

KAYE RECORD \$98,000 AT FRAMINGHAM, MASS.

Boston, Aug. 8.

Danny Kaye and his International Revue grossed a tremendous \$98,000 last week in seven evening performances at the Carousel Theatre, Framingham, Mass. The take was a record for the 3,000-seat tent, which upped its scale for the Monday-Sunday (31-6) engagement of the unit to a \$5.50 top weeknights and \$6.50 top weekend eves.

The Kaye group reportedly got \$35,000, plus a percentage of the gross at Framingham. The potential capacity gross at the spot at its regular top of \$3.95 weeknights and \$4.50 weekend eves is \$60,000. Current at the canvastop is Marguerite Piazza in "Song of Norway."

30-Year Dearth of New N.Y.C. Hotels Broken, But Cautions Already Heard

By ABEL GREEN

Not Too Fanciful

Madrid, Aug. 8.

Well known Saragossa exhibitor, Felipe Sanz, told friends about the executive board of a film studio in Italy meeting to discuss their next low-budget spectacle but finding no common ground of agreement. Finally, the board prexy ordered his secretary: "Bring me a Bible."

Opening the sacred text at random, he pointed his golden letter opener to a page and reached his decision: "Let's film this chapter."

Legal Fight Over 'Cleopatra' Insurance Claims Not Into Court Till '62

London, Aug. 8.

The legal hassle between 20th-Fox and various insurance companies and members of syndicates over insurance responsibility for the holdup of "Cleopatra" is now expected to begin in the High Courts next year. Writs have been served on 40 defendants, consisting of nine insurance companies and 31 members of syndicates, including Lloyd's. The writ shows the action as "20th-Fox versus Andrew Weir Insurance Company and others."

20th-Fox is suing over an insurance agreement of \$2,380,000, claiming that each defendant agreed to be liable for a part of an indemnity of such loss as the plaintiffs might sustain up to a total of \$2,000,000 and in excess of \$1,350,000.

Five other writs have been issued by 20th-Fox in connection with five other actions which will be consolidated in the case. It is estimated that the contested insurance will be around the \$3,000,000 mark.

Grade, Assoc. British Form New Film Outfit

London, Aug. 8.

Elstree Films, a new indie production-distribution company, has been formed by Associated British Picture Corp. and the Grade Orben formed by Associated British organization. The two will be equal partners in the set-up. J. H. McDonald, APBC secretary; James R. Wallis, ABPC studio chief, and Leslie Grade and Kenneth Harper will be directors, with Andrew Mitchell, studio production exec, as general manager.

Elstree Films is expected to sponsor a minimum of three pix a year. First under the new company's banner will be "The Young Ones," starring Cliff Richard, and this will be followed by "Other Peoples Babies" and "Within And Without."

Last week's formal opening of Loew's (Tisch) Summit Hotel, on the site of Loew's Lexington Theatre, 51st and Lexington Ave., New York, has given hoteliers generally a second look at the future of the Gotham scene in the next two or three years. Some concern lest, from a paucity of new hotels, the metropolis may swing the other way with overbuilding of new hotels.

Realtors are still smarting from a recent Harper's mag article warning of the unprecedented Manhattan realstate boom, realstate "syndication," and kindred operations, and recalling the bubble that burst in the 1920s. With the population explosion being what it is, a repetition is not anticipated but there is a new caution.

The Summit, per se, with its 800 rooms is no problem. Gotham can absorb that and more, but as the broadening horizons of the upcoming N. Y. Hilton and Loew's Americans and other operations come into focus it might be smoldering again.

Right now, of course, it is seasonal occurrence that the class east side hotels—and some of the better-grade west-of-5th Ave. hostleries—feel the summer vacancies. The Times Sq. hotels, with their comparatively pop-priced tariffs, get the mass tourist trade, and class visitors don't invade the city.

Coming up is that Graham-Paige (Madison Sq. Garden) projection atop the Pennsylvania Railroad in the 7th Ave. and 33d St. zone, with an enlarged MSG, amphitheatre, exhibition and convention halls, and rooming facilities, which is benevolently regarded by many hotel men. This is because of the convention facilities which invariably help all hotels, just as a World Series is a boom to every Manhattan hostelry, restaurant, nitery, theatres and the like.

A recap of the changing facade of the Gotham realty scene, not only hotels but residences and office buildings, puts the spotlight anew also on those two new 8th Ave. motels which Loew-Tisch is building; the motels along the Hudson River on the west side; the class Regency (also Tisch), more of a permanent residence hotel, at Park Ave. and 61 St., the motel on the entire block at (Continued on page 46)

'Sand Castle' Requested At Kennedy Cottage

Rep of Louis deRochemont Associates said this week that Mrs. Jacqueline Kennedy asked for and has received a print of "The Sand Castle" for a moppet showing at the President's summer home in Hyannis, Mass.

Jerome Hill's production is a comedy-fantasy centering on a nine-year-old boy.



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ABEL GREEN, Editor

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HOW 'COMMON' IS BRITAIN?

Sharing-the-Festival-Blame

A Motion Picture Export Assn. exec. who often has to fend off the brickbats hurled when the name of the official U.S. entry at this or that film fest is announced, was somewhat grimly amused at the commotion occasioned by the "Sunrise at Campobello" debacle at Moscow. "At least that's one festival entry they can't blame on us," he said, noting that the "Sunrise" selection had been made at the State Dept.'s insistence.

MPEA exec also found it extremely ironic that at least one of the Hollywood producers who has been most articulate recently in talking about the poor quality of U.S. fest entries is also one of the producers who has refused to allow his pic to be entered in fest competition, for one reason or another. Said the MPEA exec, in effect, "Let him put his pictures where his mouth is."

Europe No Longer 'Easy Pickings'

U.S. Product Finding Native Releases Compete With New-Found Equality—H'wood Publicity Called Stale

By THOMAS M. PRYOR

Hollywood, Aug. 8. Although the European market continues to be most profitable for American motion pictures, it would be a mistake to take for granted audiences in Britain, Germany, France and Italy. They like Hollywood product, to be sure, but not always to the exclusion of their own home made films, or other forms of entertainment and recreation. As a matter of fact, indications point to increasingly stiffer competition as television becomes a more important factor in the European entertainment diet.

During this writer's recent tour of countries mentioned above, on the scene reps of major American companies acknowledged with some concern that the days of easy pickings are fading fast.

"It used to be that we could count on taking about \$100,000 out of West Germany with an average picture," one distribution exec reported, "but now we have to fight to get \$25,000" with the same type of picture."

Another put it this way: "Everytime I see a new car (often they are bumper-to-bumper at stoplights in Berlin and Rome) I wave goodbye to a customer. I don't mean that they don't go to movies anymore, but there's no question about them not going as often as they did before."

What it all boils down to is that time is not hanging as heavily as it did formerly upon Europeans, and more and more the motion picture has to really attract an audience. In other words, the situation in (Continued on page 17)

No Deals in Moscow, But Copenhagen Yields Brandon Jorgen Roos' Danger

Indie distrib Tom Brandon didn't finalize any distribution deals during his stay at the recent Moscow film fest, but a stopover in Copenhagen enroute home was a good deal more productive.

Brandon sewed up U.S. rights to Minerva Films currently shooting "Danger!" being directed by Jorgen Roos, young Danish director whose short, "A City Called Copenhagen," was an Oscar contender this year and is being released this side by Brandon. "Danger!" described as a contemporary drama, is a multi-lingual pic with sections in English, Danish, French and German.

Brandon also set a deal with Nordisk Films, one of the early giants in the film business, to rep that company's more than 2,000 titles in all reissue, remake and revision (adding narration or music tracks to silent pic) deals. Films in Nordisk's library go all the way back to 1902 and include some of the classics of the early cinema era including Carl Dreyer's "The President" (1918).

In conjunction with the extensive library of old films he already has, Brandon is mulling a couple of tv series surveying the silent film scene, one perhaps to highlight the great actors of the era, and another the work of the important directors. Distrib says he's already had preliminary talks with two ad agencies and one net.

Raibourn to Japan

Paul Raibourn, Paramount v.p.-board member will leave New York this week on a hush-hush non-film business trip to Japan.

Exec. who's a specialist in economics, declined comment.

It is deduced he may be auditioning costs and prices for manufacture of some of the Telemeter home-receiving equipment.

Is Photography Now Downgraded In Hollywood?

By DALE OLSON

Hollywood, Aug. 8. Producers are forcing photography into background, says cinematographer Ted McCord. Unless steps are taken to resurrect its position as backbone of films, he believes creativity of American product will suffer.

Rush into production and obsession with time and false cost goals are major stifling points, according to McCord. He sees cameramen grown stale and disinterested as a result of downgrading of their art.

Uptrend of Yank interest in foreign films and significance of photography overseas are pointers toward his own conclusions. Part of the evil is television's fault. It's filmmakers settle for unimaginative lighting, angles and style. "Throw on some light, set up the camera and roll 'em" is telepix's general idea, he thinks.

McCord decries low placement of photography category on Academy Awards listings, the only time of the year when the field even gets a nod.

More attention to photography might be more costly, McCord admits, but he contends boxoffice draw as result of better filming would be worth it. Only on big pic is photography given prime attention and these don't need it as much as the smaller films which could draw better if photography were emphasized, he argues.

McCord remarks public interest in amateur photography, spool and still. He asked, would not more people go to see pictures if "exciting, unconventional" photography were more stressed?

There are a few young producers now basing films on this premise, though they are rare, cameraman asserted. He singled out Leslie Stevens, for whom he made "Private Property" and the just-completed "The Land We Love."

Stevens works directly with McCord on all stages of production, which is the way cameramen should work, McCord contends. Producer apparently agrees, since he gives McCord salary plus a five percent deal on a multi-pic arrangement that includes two upcoming films. "Property," which won acclaim photographically here and abroad and was listed in foreign guides as a "must see" for this reason, was made in 12 days at a cost of \$69,000 and McCord says he will match the photography with any on major pic of its type.

YANKS SEE AN ULTIMATE LOSS

By VINCENT CANBY

If Great Britain, as requested last week by Prime Minister Harold Macmillan, eventually enters the European Common Market community, what repercussions are likely to be felt by U. S. film distributors who are becoming increasingly dependent on the foreign market?

The repercussions will be few, if any, in the immediate future, but the longrange view is so serene.

That's the opinion of a Motion Picture Export Assn. exec who points out that so far the Common Market organization (France, Italy, West Germany, Belgium, Netherlands and Luxembourg) has accomplished very little in the area of film trade. There have been some reductions of tariffs on raw film stock, film equipment, etc., among CM countries, but the total amount of this trade has not been of staggering importance to U. S. suppliers.

This is not to say, however, that a smoothly functioning CM organization, which included Britain, might not eventually take some steps which could have a decidedly corrosive effect on U. S. major company fortunes. One of the major dangers, as seen by the MPEA exec, is that an agreement might be worked out whereby individual Common Market country films would be considered "national," as far as screen quotas are concerned in each of the other CM countries.

Screen quotas—government decrees which require that every theatre play a certain percentage of domestic films—exist today in Britain, France and Italy. Should some agreement be worked out (Continued on page 17)

W. C. Michel In 20th Exec Nine Chairmanship

The postponed Board of Directors meeting of 20th Century-Fox took place yesterday (Tues.) in Manhattan from 4 to 6 p.m. after which it was revealed that the longtime exec veep of the company, W. C. Michel, had been elected chairman of the executive committee of nine. Of many rumors heard in advance, this had not been one. Heretofore there has been no chairman.

Spyros Skouras whose presidential duties will keep him much at the Hollywood studio in time ahead explains that the new status for Michel will strengthen his authority in the N. Y. office and with the board. In addition to Skouras and Michel the exec committee members are John L. Loeb, Milton S. Gould, Colby Chester, Thomas A. Pappas, Robert Lehman, Earl Puckett, Robert L. Clarkson. They represent the board of 12.

According to one report, there were two candidates for the chairmanship of the executive committee. These were Michel, the winner, and Milton S. Gould, the attorney representing Treves & Co. on the board. According to the same report, the vote was 11 to one for Michel which would indicate that even John L. Loeb, of Loeb-Rhoades & Co. voted for Michel.

The other action at the meeting was the reading of a report on the 20th studio operations by Milton Gould, and a separate study of the same subject by Skouras.

Skouras stated that the two reports did not mean that the meeting was not "harmonious." The Board met after days of rumors, west and east. Nobody accepted phone calls or offered comment in advance and the meeting itself was characterized by strong controls of secrecy.

Economics Rather Than Politics Seen Best Guess on Preminger 'Consent' Switch to Columbia

The Pumpkin Coach

How stars are made. For the femme lead in "The Errand Boy," Jerry Lewis has signed Felicia Atkins, a Las Vegas showgirl without any previous film experience.

In Paris, Darryl Zanuck cast Irina Demich, a French model unknown to show business, for the femme lead in "The Longest Day."

Otto Preminger this past week took his "Advise and Consent" package from United Artists to Columbia in a surprise move that at first glance, at least, looked rooted in political anxieties—that is, UA might have been fearful of going against the grain with the Kennedy Administration.

A brief statement issued by UA on Thursday (3) simply said, without explanation, that Preminger, UA chairman Robert S. Benjamin and Col president Abe Schneider "jointly agreed" to transfer the property from the producer's distribution contract with UA to Col. Preminger's releasing deal with UA for three pictures otherwise remains intact.

In the absence of any additional information, masked but usually in-the-know spokesmen said that economics, not politics, dictated the move. One informant related that UA was dissatisfied with the blueprinted budget in light of the cast which Preminger had assembled. There was an "area of disagreement" between the filmmaker and the distributor and all three parties were agreeable to the "Advise" alignment with Col.

Angles

Politics were uninvolved, according to insiders, who point to (1) the fact that Preminger-financier UA in effect bought the property in the first place, (2) the script does not identify any of the Capitol Hill characters as being of any political party, and (3) Col, equally, wouldn't want to invite Washington repercussions.

No specifics as to actual budget but it's strictly "A" in Preminger's plans, the rights cost over \$200,000 and with a cast that includes Henry Fonda, Franchot Tone, Lew Ayres, Gene Tierney, Charles Laughton, Walter Pidgeon and Don Murray. Deal for the rights included the aforementioned \$200,000 plus undeterminable extra amounts, up to a maximum of \$450,000, based on how long the play would run with an operating (Continued on page 15)

TV Selloff Bonus Eased in New Dub Terms of SAG

The importance of the increasing acceptance of foreign films in the U.S. market, and especially the increasing acceptance of dubbed foreign product, (both in theatres and on tv), has not been lost on the New York branch of the Screen Actors Guild. Details of a modified dubbing agreement between the local SAG and the dubbing studios show a significant concession on the part of the union to stimulate the dubbing of more product in N.Y.

Though the new agreement was negotiated earlier this year and signed March 10, its specifics were not revealed until last week. The agreement was retroactive to Sept. 1, 1960 and runs through Dec. 31, 1961.

Distributors' chief complaint against the old dubbing agreement had to do with the provision relating to the eventual sale of the pic to tv. It provided that the distrib had to pay the dubbing actor 25% of his basic wage at the time of dubbing, if the distrib had any intention of eventually selling his film to tv, plus another 25% when the film was actually sold to tv. If the distrib didn't fork over the first 25% payment, and then eventually sold his pic to tv, he was penalized to the extent that he was then required to pay the dubbing actor 100% of his original wage when the pic went to tv.

Under the new agreement, the distrib pays the actor 12 1/2% of the basic wage at the time of dubbing, plus another 12 1/2% when the film goes the tv route. If the distrib fails to make the original 12 1/2% payment, he still pays the actor no more than the 25% total when the pic is eventually sold.

Whether or not the SAG concession will be enough to bring more dubbing to N.Y. remains to be seen. Dubbing costs are a good deal less abroad, but SAG, and some distributors agree, that quality overseas often is less than second-rate.

ORPHANS COURT LEARNS 20TH'S TERMS TO FABIAN

Philadelphia, Aug. 8. Fabian (Forte), through his guardian John Palmieri, has asked Orphans Court here to approve a six-year contract with 20th Century-Fox for making nine features for a gross sum of \$545,000.

The 18-year-old actor-vocalist, who was graduated from South Philadelphia High School this spring and already ranks as his class' most successful man, will be given \$40,000 for two films this year. The sliding-scale pact entitles him to \$50,000 for a pair in 1962 and \$80,000 for one film in 1963.

Then the ante increases sharply to \$100,000, \$125,000 and \$150,000 for one movie each in 1964-65-66. Fabian's counsel said the contract had already been approved by the California Supreme Court, which directed that half of the earnings be put in trust until the youth reaches 21.

Name 'Bridge,' 'Summer' As Yank Venice Fest Entries; 14 Pix Picked

Venice, Aug. 8. Two Yank pix, Metro's "Bridge to the Sun," and Paramount's "Summer and Smoke" (Hal Wallis) will be shown in competition at the Venice Film Fest. "Bridge" is the official MPEA choice while "Summer" was invited by festival officials. Four Italian films, two French entries, and one pic each from Russia, Czechoslovakia, Poland, Switzerland, Britain and Japan complete the total of 14 feature pix chosen by Venice's six-man selection committee.

The pictures are: "L'Annee Dernière a Marienbad" (Last Year at Marienbad), France; "Banditi di Orgosolo" (Bandits of Orgosolo), Italy, directed by Vittorio De Seta; "Il Brigante" (The Brigand), Italy, directed by Renato Castellani; "Carere di Dima Gorin" USSR; "La Fille Aux Yeux D'Or" (Girl with the Golden Eyes), France; "Il Giudizio Universale" (The Last Judgment), Italy, directed by Vittorio De Seta; "Kde Reky Maji Slunce" (When the Tree Will Bloom), Czechoslovakia; "Samson," Poland; "Tu ne Tueras Pas" (Thou Shalt Not Kill), Switzerland; "Vanina Vanina," Italy, directed by Roberto Rossellini; "Victim," Great Britain, and "Yojimbo," Japan.

"Last Year at Marienbad," the French entry, is the probable choice for the opening night screening on Aug. 20 when the 22nd Venice event officially opens.

Committee selecting pix for competition announced several additional pix of "particular interest" would be shown in Venice's "Information Section."

Col Production Boom; 31 for '61 (With 'Advise') 'Best in Years'

Hollywood, Aug. 8.

With 16 pix already started here and abroad and 15 more skedded—nine here and six in Europe—between now and year end, Columbia will have most active production year in "recent years."

While studio hasn't tallies on pix started year-by-year—only releases made by company or bought for distribution—former total of 30 has been increased to 31 as result of Otto Preminger's decision to switch "Advise and Consent" from United Artists sked to Col.

Month by month rundown here and abroad, according to Col toppers, has:

"Operation Terror" by Mildred and Gordon Gordon, is first starter this month. Unit with stars Glenn Ford and Lee Remick planned to San Francisco Monday to spend month there before shifting to Gower St. Blake Edwards is producing and directing own script.

Slated for Sept. 5 will be Preminger directing "Advise and Consent" in Washington, then going to New York and finally here, at Col Studios where he's been casting and making tests on recent visits.

On Oct. 3, it will be "The Great Sebastians" getting gun starring Judy Holiday. Haven Prod. marks Arthur Hoff's maiden indie for Col. Herbert Baker is scripting.

On Oct. 9, "The Interns," Robert Cohn Prod. with David Swift directing, takes off. Novel by Robert Frede has yet to be cast.

Oct. 16, George Sidney, producer and director, klicks off "Diamond Bikini" after months of preparation. He still hasn't been able to form cast.

Oct. 18, "Nine Coaches Waiting" is set to ride as Dome Production (Mel Ferrer-Dorothy Kingsley). Novel by Mary Stewart and screenplay by Miss Kingsley will be directed to Ferrer. Cast to be set.

Nov. 28 is starting date for "Zotz," original by William Castle. He's also producer and director. No cast lined up as yet.

In November, also, "Mothers and Daughters" from Evan Hunter novel gets greenlight with Delmar Daves directing own screenplay.

In December, "Warm Peninsula," based on Joe Masteroff's play, goes before cameras as Robert Cohn production. Director and cast to be set.

Overseas Program

Half dozen slated for foreign lensing are:

Aug. 14, "The Mutineers," novel by Frank Tilsley, starring Alec Guinness, Dirk Bogarde and Anthony Quayle. John Brabourne producing, Lewis Gilbert directing. Guinness and Quayle are working in Jordan in "Lawrence of Arabia." After finishing Jordan sequences duo will go to Spain for exteriors and London for interiors on "Mutineers," then return to "Lawrence of Arabia" unit, wherever it is at the time.)

Sept. 4, Charles Schnee begins "The Golden Fleece" in Yugoslavia. Don Chaffey will direct screenplay by Jan Read with Todd Armstrong as Jason. Super Dynamation and color will obtain.

Sept. 11, "Dangerous Silence," novel by Pierre Boulle, starts in London under Sam Spiegel's Horizon Production with Robert Parrish directing. Jack Lemmon starring.

Also in September, "Shocking," Carlo Ponti Production starring Sophia Loren and David Niven, Ponti directing.

Oct. 2, "The War Lover," based on John Hersey's novel. Sutton Production to star Steve McQueen and Shirley Anne Field, Philip Leacock (now megging "Reach for Glory" for John Kohn and Jud Kimberg in London for Col release), directing.

Dec. 4, "Quartermass and the Pit," Hammer Prod. for which no principals set as yet.

Steinberg Back To L. A.

Herb Steinberg, Paramount's studio publicity chief, back west Monday (6) with a one-day Chicago stopover en route.

New York ex-patriate had been east five days for promotion confabs at the home office plus audlang-syne chit-chats.

Sees Glimp of Gold In Columbia Production

Ed Brennan, who sleuths out such things for Hardy & Co., member of the N.Y. Stock Exchange, this week was at hand with the information that Columbia's production schedule "can bring much higher earnings" than fiscal 1960s \$1.47 per share.

In addition to the heavy filmmaking slate, the Wall Streeter, cites the current release of "Guns of Navarone," \$33-per-share equity in Screen Gems, and \$29 per share in the feature library, etc.

Appraisals such as this from Hardy & Co. obviously can have an effect on the quotations of any company.

AB-PT Half-Year Operating Profit

American Broadcasting-Paramount Theatres estimated net operating profit for first six months of year hit \$5,694,000 or \$1.34 a share compared with \$5,653,000 or \$1.33 per share for the like '60 period. Including capital gains, net profits climbed to \$11,843,000 or \$2.79 a share from \$6,981,000 or \$1.64 a share last year, prexy Leonard H. Goldenson reported.

Second quarter net operating profits dipped to \$2,269,000 against \$2,317,000 for the same quarter last year; but net profits including capital gains totalled \$4,504,000 compared with \$3,601,000 in the '60 quarter.

Second quarter capital gains derived chiefly from sale of half of company's stock holdings in Microwave Associates Inc., and were reduced by a provision of \$2,000,000 for a reserve against foreign investments.

Goldenson noted both theatre and broadcasting revenues (not separately revealed) in the first half were ahead of last year.

Jerry Wald's 128 Films; His Career Detailed In National Board Monthly

The National Board of Review periodical for August includes a detailed career-story of producer Jerry Wald together with an index of his 128 features to date. Fairly exhaustive the article digs back to the Madison High School days in Brooklyn where classmates of Wald's were Garson Kanin and Irwin Shaw.

Written by Jack Edmund Nolan, the Films in Review piece begins as follows:

"Like all Hollywood producers, Jerry Wald has his detractors.

"They say he is merely a glib gag-writer who has publicized himself into a top Hollywood spot, and that even if he wasn't the prototype of Budd Schulberg's 'What Makes Sammy Run,' he could have been.

"These are partial truths. "If, in the course of lifting himself by his bootstraps, Wald has at times resembled Schulberg's Sammy Glick, all that is in the past. He is now a shrewd and knowing showman who makes money for any studio he works for. And he occasionally produces fine pictures—vide 'Key Largo,' 'Johnny Belinda' and 'Sons and Lovers.'"

"The secret of his success, as a director on one of his pictures once said, is that 'he has more ideas in ten minutes than most men have in a year.' Wald also has the energy, and the self-confidence, that are necessary for the actualization of ideas. And today, at fifty, he possesses a filmmaking experience few Hollywood producers can equal. "Even his enemies acknowledge he might be the producer of some of the coming decade's finest films."

'Banner' Manners

John A. Goodno, prexy of the Palace Amusement Co. in Huntington, West Va., reports he was appalled when he showed a "Star Spangled Banner" reel recently at his Palace theatre and nobody stood up. Next night he spotlighted a singer on his stage, and the audience got the message, and stood.

Since then, Goodno says, the national anthem "has met with varying reactions, not comparable with the results one sees at baseball games, boxing bouts and, for that matter, wrestling bouts."

The apathy on the part of the citizens makes him uneasy.

Brisson's Features Upcoming Betwixt Beaucoup Legit

Hollywood, Aug. 8.

Frederick Brisson who is producing "Five Finger Exercise" at Columbia, with Mrs. B. (Rosalind Russell) starring with Jack Hawkins, expects to be on the pic until December although camera work will wind mid-September. Budget is \$2,500,000.

In addition to "Exercise," Brisson has his finger in two other pix, the balance in plays for Gotham and London.

Future features embrace "Yum Yum" now being prepped by author Lawrence Roman for Col release, and "King of Diamonds," by Laurence Marcus. "Yum Yum" won't get the gun until next summer. "King," to be filmed partly in Africa, won't start until 1963.

Re plays: "Caretaker" with Donald Pleasance, Robert Shaw and Alan Bates opens Oct. 4 at N.Y. Lyceum. Harold Pinter is author; Donald McWhinnie director. Brisson is producing with Roger Stevens and Gilbert Miller.

Next will be Samuel Taylor's "First Love" starring Elizabeth Bergner, premiering at Gotham's Morosco Dec. 15. Stevens is co-producing.

Harold Fielding is co-producer on "Yum Yum" for fall debut in London. Ian Carmichael most likely will play lead.

"Volcano" by Peter Shaffer, author of "Exercise," makes Broadway bow in fall, 1962. Brisson has talked to Peter O'Toole, now appearing in "Lawrence of Arabia" for lead.

Sked for late 1962 or early 1963 is life story of French couturier Coco Chanel under title of "Coco" as musical entry with Alan Jay Lerner doing book. Composer isn't set. Roz may portray Chanel #5 gal.

Before producer charts course for "The Clubwoman" he wants to see final script by Edward Chodorov.

Next is "Mr. Mack" by Leonard Wibberley, author of "Mouse That Roared," based on his book "McGillcuddy McGotham." It may come up as straight play or musical. Decision awaits script.

Francois Sagan's play "Castles in Sweden" is being translated from French with producer holding in abeyance verdict until English version comes through.

Brisson is on verge of setting Broadway preem for "Ross" in fall. Terrence Rattigan play is based on "Lawrence of Arabia."

Frederick Brisson Prods., overall unit for theatre and pix, has blue penciled Marcel Achard's "L'Idiot" and Patrick Dennis' "Loving Couple" from further consideration.

As for Roz, her plans are vague after "Gypsy" Mervyn LeRoy Prod. set to roll next month at Warner Bros. under LeRoy's direction.

20th Testing Brennan

Denver, Aug. 8.

Eileen Brennan, who appeared in off-Broadway "Little Mary Sunshine" and now has starring role in "The Miracle Worker" at Central City, will be recreated by 20th-Fox at conclusion of engagement shortly.

William Morris Agency is handling her.

Subtitle Plot, Lyrics in Italics: And O'Seas Must Run 'West Side' Uncut

Hollywood, Aug. 8.

Order Sterling Hayden To Pay Republic \$49,518

San Rafael, Cal., Aug. 8.

Actor-saller Sterling Hayden has been ordered by a Marin County superior judge to pay Republic Corp., formerly Republic Pictures, \$49,518.36.

This was the amount of a summary judgment entered against Hayden by acting Superior Judge Harold J. Haley last Friday (4).

Judgment was based on two promissory notes which a Republic exec said were executed to finance Hayden's 1959 voyage to Tahiti. Hayden made the cruise with his four children in defiance of a court order obtained by his ex-wife, Betty de Noon Hayden.

'El Cid' Hard Tix At Warner, N.Y.

Allied Artists has set the Warner Theatre, N.Y., for the American hardticket preem of Samuel Bronston's made-in-Spain "El Cid." It'll follow "Exodus" at the deluxer with a December launching, though exact date is now uncertain.

Price scale will probably top at \$3.50, which is par for the Times Square section two-day presentations. Widescreen and color yarn of the 13th century Spanish hero costars Charlton Heston and Sophia Loren. Tony Mann directed. Other key city dates expected to be firmed soon.

Frank, Panama Plan 'Road To Hong Kong' in 3 Different Versions

London, Aug. 8.

Melvin Frank and Norman Panama aim to make "The Road to Hong Kong" the first topical musical comedy equally entertaining in all parts of the world. They intend to make three versions. Topical gags will be filmed twice, once with American material and again with British stuff.

Where song routines advance the plot, dramatic "bridges" will also be shot because foreign exhibs frequently axe English which can't satisfactorily be translated into local lingo sub-titles.

This, the seventh of the "Road" series, co-stars Bing Crosby, Bob Hope and Joan Collins. It's announced that Dorothy Lamour will also make a guest "gag" appearance, though a news-story printed here alleges that Miss Lamour has ankled the role because it is too tiny. The film, for UA release next Easter, starts rolling at the end of this month at Shepperton.

U. S. to Europe

Americo Aboaf
Berle Adams
John P. Allison
Martin Baum
Pamela Brown
Ray Calhoun
C. Terence Clynne
Jerry Devine
Jack Entratter
Lawrence Holofrener
Arthur Hornblow Jr.
Isabel Jeans
Bill Josephy
Elizabeth Marilton
Vic Orsatti
Arturo Petterino
Basil Rathbone
Russ Saunders
Edward Scott
Don W. Sharpe
Herbert J. Siegel
Erwin A. Single
Melville Shavelson
Ben Thau
Steve Trilling
Raoul Walsh

N. Y. to L. A.

Edward Andrews
Larry Finley
Lou Frizzell
Lois Nettleton
Bryan O'Byrne
Susan Oliver
Edwin Rubin
Victor Saville
Jeanette Scovotti
Herb Steinberg
Jimmy Stewart

Subtitles will be used in foreign bookings of "West Side Story," producer-director Robert Wise yesterday revealed. He stated that contracts with overseas exhibitors will insist on the picture running in the full original version in every date and said a different kind of screen type, possibly italics, is planned to feature song lyrics. Lyrics are frequently cut out of foreign bookings entirely because of dubbing difficulties, plans mark first-time titles will be used in this connection and could well be a milestone in the international market for musical pix. Significantly, Wise noted subtitles are being flashed on an overhead screen for European stagings of "West Side" currently.

Current plans are to use this device in all major cities, though dubbing might be done for later bookings. No cuts would be allowed at any time.

"West Side" is planned for November opening at Cinerama theatre in London, though deal is not set. It would be booked for an 18 month run prior to expected release then at MGM-Cinerama "How the West Was Won." If this doesn't materialize, Wise said it would open in late January with Paris and Rome dates to follow.

Film makes N.Y. bow in October at the Rivoli, with Chinese Theatre booking here set for December.

In active preparation and production for two years, Mirisch Co.-Wise co-production has two weeks of dubbing to go and will end up at a cost between \$6,300,000 and \$6,500,000, Wise stated. Running time will be around two hours and 28 min.

Wise looks for trend toward longterm pix projects to increase. He said the tenor of the industry indicates these are the films that pay off, but pointed-out the essential element is the property. He cited "Around the World in 80 Days" as starting the trend, bolstered by the success of "Ben-Hur" and revealed he plans to do others in this vein in the future.

Property was the chief emphasis in making "West Side," Wise asserted, pointing to use of young unknowns (aside from Natalie Wood) in cast so the vehicle itself would not be overshadowed by star power. He predicts the film will do much to aid the careers of Rita Moreno, George Chakiris and Tucker Smith, as well as Miss Wood and Richard Beymer, who play the Romeo and Juliet leads. Pic follows stage version almost exactly, with only a switch of construction. Only major change was dropping of a dream sequence ballet.

Wise has three more pix on a non-exclusive Mirisch Co. pact. He owns Shirley Jackson's "The Haunting of Hill House" and "Battle," Robert Capa tome of his experiences as a war photographer, but hasn't decided if these will go on this deal.

L. A. to N. Y.

Peter Arnell
Jim Boles
Carol Bruce
Phil Cohan
Peter Davis
Joe De Santis
Fred Henry
Athena Lorde
Irving Mansfield
Jerold Snitz
Michael Sean O'Shea
Jackie Susann
Gene Wesson
Pat Weaver
John K. West

Europe to U. S.

Lyn Austin
Fielder Cook
Scott Forbes
Sol Jacobson
Stanley Karminsky
Mark Leddy
Samuel J. Laurie
Arthur L. Lippmann
Jan MacArthur
Lola Pergament
Eric Portman
Helen E. Sparber
Ed Sullivan

HARDTOPS' SLOW 'COMEBACK'

Film Content Informational Service

After giving it a "dry run," Theatre Owners of America has decided to launch its Film Content Informational Service to entice membership on a test basis. Project originated as a way of softening the bluenose critics and censorship threats.

Idea is to get out a guidance sheet on major product as far ahead of release date as possible, synopsizing the pix so that exhibs can decide whether to direct campaigns to the family, kids or adults-only patronage. FYER won't attempt its own evaluations, however, or forecast potential grosses. All decisions, in short, will be up to the individual theatre.

At same time, each report will also contain ratings of the MPAA's "Green Sheet," Parents mag and National Legion of Decency.

Test of the service will continue until TOA's convention in New Orleans Oct. 8-12, at which time the org's board will review its worth and effectiveness. Project was born at the TOA mid-winter board parley.

Seadler Discovering America

He Extols Value of Selling The Exhibitors First—On Ballyhoo Trail For Metro

Si Seadler, eastern ad manager of Metro, states he's delighted with the relatively new assignment of handling pictures on a unit ad-pub basis because it gives him more elbow room to get around stirring up interest. "The post of homeoffice exec can become sedentary."

Veteran in the affairs of Metro, Seadler on Monday (8) said he has found a stimulant in his current assignment, that of whipping up interest in "Bridge to the Sun." This is the Carroll Baker starrer based on Gwen Terasaki's autobiography concerning her marriage to a Japanese diplomat prior to World War II and their life in Japan during the war.

Main point made by Seadler is that he foresees the possibilities of problems; he's out to surmount them.

Seadler, who's exec post with M-G goes back to 1924, states he believes he has a "quality" picture to work on but acknowledges that the original property, a short-lived best seller, is "not too well known in a country of 170,000,000 people." Also, the cast names are not abundantly impressive. Theatre men, first, have got to be sold on it, and then, of course, the public. He has a headstart, he feels, in citations via early screenings and reviews from Parents, Good Housekeeping, Redbook and other magazines.

Exploitation starts tomorrow (Thurs.) when Seadler and Miss Baker join Mrs. Terasaki in the latter's home town of Johnson City, Tenn., for a special invitational showing of the picture for the local brass. Simultaneous public premiere is set for Oct. 5 in Washington, San Francisco, and Tokyo.

In between there are to be personal by Mrs. Terasaki and Miss Baker in addition to Miss Baker's appearance at the Venice Film Festival, opening Aug. 20, where "Bridge to the Sun" is the official United States competitor.

Seadler was ad-pub unit chief on "Where the Boys Are," is concentrating now on "Bridge" and follows this with the M-G-Cinema "Wonderful World of Brothers Grimm."

NEGRO PRESSURE FOR THEATRE JOBS IN D. C.

Washington, Aug. 8. Washington chapter of the Congress of Racial Equality (CORE) has asked the Stanley Warner Theatre chain here to discuss the theatres' employment policies toward Negroes.

A letter to the Warner local management alleged discrimination against Negroes and hinted at possible boycotts of the theatres.

The Warner chain was told: "Cursory observations of the Warner Theatres in this city reveal that out of approximately 13 theatres, the Warner Co. employ only one Negro manager, one assistant manager, and one Negro cashier."

Charles V. Grimes, assistant zone manager for Warner, said he had no comment on the letter, which he described as the first protest he had received from the organization.

MAJORITY OF NEW ONES NEAR STORES

By JACK PITMAN

Printed stories, word-of-mouth and general walling wall behavior have in recent years created the impression generally that film theatres are falling by the wayside in vast numbers and with no counterbalancing growth of new projects. Typically, available data is somewhat vague. Yet it is by no means true that U.S. film theatres are without replenishment. Drive-ins, notably, have mushroomed since the war. But rather more arresting of the crepe-hanging is the building of entirely new hardtop situations.

It is probably true that theatres have not been following the population drifts to suburbia with the alacrity of the mercantile interests. Still a conservative estimate would fix 500 as the hardtoppers reared in the past decade.

Roughly 300 of these new houses are adjacent or near shopping centres. Further point to reckon with is that the rate of hardtop construction, once well below that of drive-ins, has now pulled about even with latter and within the next five years looks to easily outstrip ozoner development.

In stark contrast to exhibition's outlying expansion is the virtual absence of new four-wallers in the large centres—a Chicago Loop or Boston Hub, albeit midtown New York is due for a new arty per Walter Ruda Jr.'s blueprint for a Coronet-atop-the-Baronet. Theatre men are going where the business is—the capitalist axiom of supply and demand.

Altered First-Run New theatres, including the establishment of roadside Cinema temples, combine with radical revision of first-run patterns, especially notable in cities like San Francisco, Los Angeles (with its multiple datings), Minneapolis, (with arters moved up to first-run), and so on. The downtown first-runs are quite generally undergoing change, depending on how much over-seating existed in the first instance. But removal of white elephant super-palaces is interrupted by many as a healthy form of necessary surgery, though the publicity fosters the impression of the decay of exhibition.

New bookings, especially of the more posh sort, offset the gloom which at certain points in recent years seemed almost unrelieved. Add, too, the distinct flurry of theatre buys, theatre remodellings, even a small tendency of circuit executives, at retirement, to acquire a situation as their own.

Penchant for shopping centre alignment has persuasive statistical support. Check indicates, for one thing, that the suburb-urb retailer clusters tend to be a focus of activity in their areas, especially where they (which is to say in most cases) provide recreational as well as business facilities. This often means a one-stop for the family. Studies also indicate as a result of the "family habit" angle, at least half of shopping centre

(Continued on page 17)

Ozoners' B.O.

Continued from page 1—mean potential added coin.

Distribution execs, on the basis of informal conversations, don't have any scientifically-based explanation for why the motoring public favors any particular type of entertainment. But somehow the adventure stuff in color (it must be in color) goes better on the outside screen than in the four-wall spots. The epics, if not already played out in a given area, almost certainly mean the ramp space is filled to capacity in the early days of a run in the theatrical mosquito circuit.

One complaint heard in distribution circles: "There seems to be no way we can participate in the egg-roll occasions."

Exhibs Can Make-or-Break Code; Johnston Rejects Any Exclusion Of Foreign Product Re 'Morals'

'CLEO' CASTING HEADACHES

Trevor Howard, Richard Burton Now Muffed For Male Roles

London, Aug. 8.

Statement that Trevor Howard will replace Peter Finch as Mark Antony and that Richard Burton becomes Stephen Boyd in "Cleopatra" is described by a 20th-Fox spokesman here as "premature—and certainly not definitely definite!" It was admitted that negotiations were in progress, "but taking time."

It's known that after the many postponements of "Cleopatra" because of Elizabeth Taylor's illness, both Finch and Boyd have gone somewhat cold on their assignments. Anyway, they now have other commitments which will cut into "Cleopatra" shooting, skedded for Rome in September.

Suggestions of Burton is particularly surprising. What about Broadway's "Camelot"? For the shooting on "Cleopatra" isn't going to be a rush job that could let out Burton for a couple of weeks.

Bettered Fiscal State of NT&T

National Theatres & Television Inc. showed a net income rise to \$114,306, or four cents a share, for third quarter ended June 27, 1961, as opposed to last year's net loss of \$2,253,293, or 78c a share, president Eugene V. Klein reported to stockholders. This shows a gross income increase of 7%.

Total income moved upward to \$10,722,509 from \$10,028,325 for the corresponding period a year ago, Klein reported. Klein noted gains from theatre dispositions in the respective 13-week periods were \$76,553 this year and \$69,773 in the 1960 period.

Circuit head emphasized \$1,521,396 loss a year ago was a special provision for value decline of National Telefilm Associates Inc., in which the company is a 38% stockholder. Remaining \$713,897 loss came through regular operations, he said.

Net income for first 39 weeks was \$736,470, or 23 cents a share, compared with a net loss of \$3,071,274, or \$1.90 a share in same 1960 fiscal year span, Klein's report stated. Company had 2,816,247 common shares outstanding at the end of both periods.

DUNC KENNEDY'S SPOT

64. States Exec Acquires Drive-In At Elgin

Chicago, Aug. 8.

Duncan R. Kennedy, for 10 years vicep and general manager of the 78-house Great States Theatres Chain, has resigned and will take over the Starview Drive-In ozoner in Elgin, Ill. Great States is a subsidiary of the Balaban & Katz Corp., for which organization Kennedy had worked a total of 30 years.

B&K prexy David Wallerstein said that Kennedy's duties will be absorbed by the executive staff of both companies.

Previous owner of Starview was Harry Reckus, who operated it for 13 years.

Frisco Fest's New Credential

San Francisco, Aug. 8. San Francisco Film Festival has become an associate member of the International Film & Television Council.

Word of acceptance of the fest's application came from council secretary Mariq Verdone, in Paris, in letter to fest director Irving M. Levin.

Any attempt by the Motion Picture Assn. of America to stop the flow of foreign films into the U.S. would be an infringement on anti-trust laws, and MPAA has no intention of making such an attempt, MPAA prexy Eric Johnston said last week.

While Johnston did not say, it was apparent that exhibitors themselves are the controlling factor to what extent code-less pictures get exposure in this country.

Johnston pointed out that six prominent exhibs are on the Code Appeals Board in New York. They sit with major company prexy and four indie producer reps on all hearings seeking relief from Code decisions.

Johnston also said that in the case of Columbia's "Suddenly Last Summer," pic had been rejected and was up for appeal. A number of exhibs on the board at the time couldn't agree among themselves on certain passages and incident. However, recommendations for a number of deletions were made and the film was finally given a seal.

The MPAA chief admitted that the dialog in "Butterfield 8" and "Elmer Gantry" had aroused theatre owners' ire, the complaints coming mostly from the American Congress of Exhibitors. In these instances, Johnston talked; the matter over with Geoffrey Shurlock Code administrator, who reportedly admitted that he might have been a bit too lenient by permitting the asserted objectionable dialog to remain in the pic.

Johnston stated that the steering committee appointed by him, Walter Mirisch and Emanuel Frisch will work towards closer cooperation between production and exhibition on mutual problems. The committee consists of William Forman, Pacific Drive-In Theatres; Roy Cooper, Cooper Foundation, repping Albert Pickus, prexy of Theatre Owners of America; Harry C. Arthur, Southern California Theatre Owners, all repping the C of E; Frank Rosenberg, Producers Guild for the Screen, and Y. Frank Freeman, for the Assn of Motion Picture Producers.

GIVING NO ARITHMETIC, M-G TOUTS NEW FILMS

Metro, without giving budget figures, is laying claim to an "outstanding" array of new product for this fall and winter, properties, casts and other production components, obviously add up to blue chips investment and risk.

Samuel Bronston's "King of Kings" heads the list with roadshow openings beginning Oct. 11. The marketing will be patterned after "Ben-Hur"

Company is giving strong ad backing, and thus apparently is high on "A Thunder of Drums," outdoor adventure set for September "Bridge to the Sun," official entry at the Venice Film Festival, is due in October. Bob Hope and Lana Turner are teamed in "Bachelor in Paradise," set for November. "Colossus of Rhodes," a spectacle made in Spain, comes also in November.

"Wonders of Aladdin" will be unwrapped at Christmas. The Joseph E. Levine, Embassy Pictures-Lux coproduction, has Donald O'Connor in the lead "Light in the Piazza," an Arthur Freed production starring Olivia de Havilland and Rossano Brazzi, comes in the winter. About the same time will be "All Fall Down" John Houseman production from the James Lee Herlihy novel with Eva Marie Saint, Warren Beatty, Angela Lansbury, Karl Malden and Brandon de Wilde.

Others due early in 1962 include "A Very Private Affair" starring Brigitte Bardot; "The Horizontal Lieutenant," comedy to be produced by Joseph Pasternak, and an adaptation of "Sweet Bird of Youth," Tennessee Williams play.

The Pit and The Pendulum (C'SCOPE-COLOR)

Blood, sweat and torture in a 16th Century Spanish castle. A rocco elaboration of Poe's famous horror story. Stylish, imaginative production helps hide corny script and some wooden acting. Good exploitation possibilities.

American International Pictures release of Roger Corman production Stars Vincent Price, John Kerr, Barbara Steele, Luana Anders. Directed by Otto Cristofani, Richard Matheson, based on Edgar Allan Poe story, camera, Floyd Crosby, special effects, Pat Dingus edit. For. Anthology. Music by Les Baxter; production design, Daniel Haller; asst. dir. Jack Bohner. Reviewed Aug. 3, '61, in N.Y. Running time, 85 MINS.

Charles Medina Vincent Price Francis Burtard Elizabeth Bernard Medina Barbara Steele Luana Anders Anthony Carbone Patrick Westwood Lynn Bernay Larry Turner Mark Lawrence Charles Victor

Producer-director Roger Corman, who racked up a neat box-office record for AIP last year with his screen adaptation of Poe's "House of Usher," obviously hopes that lightning will strike again with "The Pit and the Pendulum." And it may. With Vincent Price again as star, Corman employed some of the same prop bolts and plot gimmicks, which illuminated the earlier film with good and eerie effect. "Pit and Pendulum" is an elaboration of the short Poe classic about blood-letting in 16th Century Spain. The result is a physically stylish, imaginatively photographed horror film which, though needlessly corny in many spots, adds up to a good exploitation bet.

The main problem with the picture is that Poe furnished script-writer Richard Matheson with only one scene - the spine-tingling climax - and Matheson has been hard put to come up with a comparably effective build-up to these last 10 or so minutes. He has removed the tale one generation beyond the time of the Spanish Inquisition for reasons best known to himself and contrived a plot involving an ill-fated nobleman slowly losing his mind because he thinks he accidentally buried his wife alive, just like his father did some years before - on purpose.

Actually, Matheson's plotting isn't at all bad, but he has rendered it in some of the fruitiest dialog heard on the screen in a couple of decades. If audiences don't titter, it's only because veteran star Price can chew scenery while keeping his tongue in his cheek. "This room," says Price soothingly of the basement torture chamber, "was my father's life."

Costar John Kerr and the rest of the cast are not so experienced. As a young Englishman who has come to Price's castle to investigate the reported death of his sister, Kerr wanders through the proceedings with a grim stoicism, almost as if he refused to be surprised at the next line he'll be called upon to utter. "Will you stay the night, Mr. Bernard." "The night and more, sir, until I find out exactly what happened."

What happened, in brief, is that Price's supposedly deceased wife, Barbara Steele, and his best friend, Anthony Carbone, have contrived the apparent death of Miss Steele as part of a plan to drive Price mad. Ironically, they succeed, but only to the point of making Price assume the identity of his late father, the most infamous of Spain's grand inquisitors. After killing Carbone, and locking Miss Steele in a handy iron maiden, the demented Price sets about to shave Kerr's chest with the giant, free-swinging razor which Dad employed on religious heretics.

While Matheson's script takes a good deal of time, including three extended flashbacks, to get to the denouement, it's almost worth it. The last portion of the film builds with genuine excitement to a reverse twist ending that might well have pleased Poe himself.

Adding much to the effectiveness of the film is Floyd Crosby's camerawork (in appropriately vivid Pathé color) and the grandeur that once was one Spanish castle, designed by Daniel Haller. Les Baxter's music also contributes while editing is sharp and to the point.

Though her performance is limited by the range of the material, Miss Steele registers as a remarkably striking "new face" in Holly-

wood. Luana Anders, as price innocent sister, looks as pained and glum as Kerr at finding herself in such garish circumstances.

The Secret Of Monte Cristo (DYALISCOPE-COLOR)

Shopworn adventure meller crammed with cliches. Adequate lower berth item for kiddies.

Hollywood, July 25. Metro release of Robert S. Baker-Monty Berman production. Stars Rory Calhoun, Patricia Bredin; features John Gregson, Peter Arne, Sam Kydd, Ian Hunter, David Davies, Gianna Maria Canale. Directed by Baker and Berman. Assistant director, Bert East. Reviewed at the studio, Aug. 1, '61. Running time, 83 MINS.

Pauline Patricia Bredin Renato John Gregson Roldini Peter Arne Albert Sam Kydd Colonel Jackson Ian Hunter Van Ryman David Davies E. J. Cunnings Endre Muller Gino Tulle Lemkow Inkeeper George Street Cafe Proprietor C. Denier Warren Bill Cummings John Sullivan Jenkins Tony Thawnton Lucia Officer Bill Cummings Luccetta Gianna Maria Canale

"The Secret of Monte Cristo" is the British equivalent of the old-fashioned American western. The hero wears a starched collar instead of a 10-gallon chapeau and brandishes a sword instead of a six shooter. Otherwise the setting might just as well be 1860 Texas as 1815 England. Whereas, however, the American western has recently gone high hat, adult and psychological, this little number from Metro's British unit is a throwback to the non-cerebral adventure epic of yesteryear, complete with every cliché from runaway coach horses halted at cliff-side to the comic manservant who conks his master on the noggin with a barrel when aiming for the villain's bean in a titanic fistfight in yon inn. All of which makes it an ideal conglomeration of free-wheeling good-natured, lower berth pap for juniors with a healthy appetite for derring-do infrequently satisfied on the ever-more-sophisticated modern screen.

Hero of the piece is Capt. Adam Corbett (Rory Calhoun), soldier of fortune implicated in a mercenary pilgrimage to the Island of Monte Cristo for purposes of unearthing a hidden treasure chest via (what else?) treasure map. Bursts of mortal danger crop up at a rate of about two-a-minute in Leon Griffith's screenplay. Bad guys can be spotted instantly by the tilt of their left eyebrow, but this dead giveaway escapes only heroine Pauline (Patricia Bredin), who refuses to trust Calhoun until he has littered the countryside with villainous rabble bent on inflicting perils upon Pauline. Ultimately, the treasure chest sinks to the bottom of the sea, but Calhoun and Miss Bredin have "found something greater than diamonds and pearls," and so forth and so on into the golden sunset.

Generally the actors do what is required of them in a film of this character, which isn't very much save to look scared (in the case of the girls and the manservants), brave (in the case of Calhoun and the gentlemen on his side of the good-evil fence) or foolishly troublesome (you know who). Among those prominent in addition to the leads are John Gregson as a friendly outlaw ("ha-ha, this Corbett, I like him, he is one brave fellow"), Peter Arne as an unfriendly outlaw, Sam Kydd as the comedy relief lackey and Ian Hunter as Miss Bredin's father, whose every other line seems to be, "Corbett, again I'm indebted to you," until he runs out of indebtedness when he runs into a sword.

The film was produced, directed and photographed by Robert S. Baker and Monty Berman. From a purely cinematic standpoint, it is a creditable piece of filmmaking, with some especially pretty Eastman Color views of the countryside on the other side of the Atlantic.

Tiffany' Into Hall

Paramount's "Breakfast at Tiffany's" has been hooked by New York's Radio City Music Hall. Film follows Universal's "Come September" which, in turn, goes into the Hall after the current and continuing "Fanny."

Magie Boy

(JAPANESE-COLOR)

Artificially adept but dramatically routine cartoon fantasy. Fast-paced number especially suited to tastes of tykes and trimmed to neat twin-billing essentials.

Hollywood, Aug. 2.

Metro release of Toei production. Executive producer, Hiroshi Okawa. Associate producer, Hideaki Takahashi. Director of animation, Sanae Yamamoto. Screenplay, Dohel Muramatsu, from original story by Kazuo Dan. Camera (Magna-color), Seigo Otsuka, Mitsunori Ishikawa; editor, Shintaro Miyamoto; art supervisor, Seigo Shindo; music, Toru Funamura; sound, Hisashi Kase; animators, Akira Daikuhara, Hideo Furusawa, Yasuji Mori, Masao Kumagawa. Reviewed at the studio, Aug. 2, '61. Running time, 74 MINS.

With "Magie Boy," the Japanese animators display their drawing and coloring prowess in a fast-paced, though dramatically un-imaginative, full-length adventure-fantasy cartoon that probably will appeal to the tykes of any land. Trimmed to a swift and snug 74 minutes, it should fit attractively into any package assembled and aimed at moppets by Metro and is especially valuable as a lower-berth offering for summer distribution. Famous for duplication, the Japanese artisans here again prove their skill as following a proven formula. With a forestful of sweet animals, a lovable little hero, a handsome prince and a wicked witch, their little tale is almost pure Disneyland with an Oriental accent. The scenario by Dohel Muramatsu, from an original story by Kazuo Dan, takes a normal, but especially courageous, Japanese twist: invests him with magic powers acquired during a three-year course given by a helpful hermit, and pits him against the forest's evil sorceress in a hectic great debate to the death.

Unlike the animal heroes of U.S. cartoondom, the animals of "Magie Boy" don't talk, which makes sense. They merely cheep, squeal, grunt and tug human arms to warn of neighborhood peril. Unfortunately, though, the animals bear a striking resemblance to the stuffed toys of the average department store, and little more in the way of personality. Luckily, the stress is on the human characters. The artwork, while perhaps not as exacting as recent U.S. cartoon endeavors, is beautifully colored, and the animation, under the direction of Sanae Yamamoto, is smooth and expressive. Sound, engineered by Hisashi Kase, is vivid, and the novel music score by Toru Funamura is exciting and surprisingly international in theme (even incorporating a guitarish Latin flavor on occasion).

A title tune, written by Fred Spielman and Janice Torre and sung by Danny Valentino, tells the gist of the story in a melodic, tv-commercial way. Voice dubbing (the Japanese characters speak perfect English), naturally less of a problem in a cartoon, doesn't interfere at all.

Scream Of Fear (BRITISH)

Contrived but expertly executed mystery shocker.

Hollywood, Aug. 4.

Columbia Pictures release of Jimmy Sangster production. Stars Susan Strasberg, Ronald Lewis, Ann Todd, Christopher Lee. Directed by Seth Holt. Screenplay, Sangster; camera, Douglas Slocombe; editor, Eric Boyd-Perkins; art director, Bernard Robinson; music, Clifton Parker; sound, James Groom; assistant director, David Tomblin. Reviewed at the studio, Aug. 4, '61. Running time, 81 MINS.

Penny Appleby Susan Strasberg Rob Jane Ronald Lewis Ann Todd Dr. Gerrard Christopher Lee Mrs. Legrand John Serratt Spratt Leonard Sachs Marie Anne Blake Father Fred Johnson Gentleman Bernard Brown Plainclothes Sgt. Richard Lee Swisnair Hostess Mme. Lobegue

If ever a picture has been salvaged by expert cinematic execution, "Scream of Fear" is it. Thanks to the deft efforts of director Seth Holt, an earnest cast and the master craftsman of mood and shock who work for Britain's Hammer Films, a holding and frightening suspense thriller has somehow been fashioned out of a devious, involved and thoroughly implausible morsel of mystery fiction by producer Jimmy Sangster. As is the case with most mysteries erected on contrived foundations, everything hums along mysteriously but grippingly, then promptly falls apart at the moment of truth. Audiences may be dismayed by this barrage of contradiction. (Continued on page 16)

Yugoslav Film Festival Reviews

Uzavrell Grad (When the Fires Started) (YUGOSLAV)

Pula, Aug. 1. Avala Film (Belgrade) production. Directed by Veljko Bulajic. With Olivera Markovic, Bija Dzuvaljevska, Bata Zivojinovic. Screenplay, Dragoslav Bic, Zvezdo Ostojic, Bruno Barati and Vase Bulajic; camera, Dusan Jerovic; at Pula Film Fest. Running time, 122 MINS.

"Fires," which teed off the 1961 Pula Film Festival, falls considerably short of "Train Without Time-table." Veljko Bulajic's 1959 effort. But it's still better than some director's "War," his rather disappointing opus of last year. This shows Bulajic's directorial abilities in handling the players, but, as a whole, fails to make an impression because unconvincingly told. It's overly long, and fundamentally holds little interest for western audiences.

Film depicts how Yugoslav peasants became industrial workers right after the war. The building of the first melting furnace is shown. Action is focused on all sorts of characters—there's love, jealousy, intrigues, misunderstanding, etc. along the way.

Towards the end of the pic, there's a flood which threatens to destroy the melting furnace but the men and women get together to save it. There are some good performances while technical credits are satisfactory.

Carevo Novo Ruho (The King's New Clothes) (YUGOSLAV-COLOR)

Pula, Aug. 1. Zora Film (Zagreb) production. With Zlatko Madunic, Ana Karic, Vanja Drach. Directed by Ante Babaja. Screenplay, Boszid Vojlic; camera (Eastmancolor), Oktavijan Miletic; music, Andeko Ribicuar. At Pula Film Fest. Running time, 78 MINS.

Zora Film, which specializes in puppet and fairytale pix, comes along with a full-length fairytale adapted from a Hans Christian Andersen yarn. It's technically well made and imaginative but the film is somewhat confusing inasmuch as it's neither fish nor fowl.

The Andersen plot doesn't quite come off while the gags appear overly adult. Technically, the film is interesting. It's played against a painted background with only few props. Despite these objections, the film qualifies for some special situations abroad. It could stand some cutting.

Story is set in a country called Great Puritania where the moral code is very strict. There's a minister who controls all the dreams. A vagabond is sentenced to death because he dreamed he saw someone naked. But then he dreams of invisible clothes and this dream, also caught by the minister, gives him the chance to escape death if he succeeds in making such clothes for the king. Of course, he does. The acting is competent. Hans.

Martin U Oblacima (Martin in the Clouds) (YUGOSLAV)

Pula, Aug. 1. Jadran production. With Boris Dvornik, Ljubica Jovic, Joza Seb. Directed by Branko Jovic. Screenplay, Fedor Vukobratovic; camera, Branko Blazinic; music, Aleksandar Bubanovic. At Pula Film Fest. Running time, 101 MINS.

This is a harmless, little comedy charmingly acted and not without brilliant ideas. However, story appears a bit far fetched. For this type of comedy, this runs too long. This strictly commercial pic should do well in this country. If cutting could give it more pace, film may have some slight export possibilities.

Two young students, deeply in love with each other, dream of a flat of their own. In order to raise the necessary money, the boy rents the apartment of his landlord when latter goes with his wife on an extensive vacation. Thereafter he's constantly fearing that bad weather may make the apartment owners return earlier. The young principal players show possibilities.

Dan Cetinaesti (The Fourteen Days) (YUGOSLAV)

Pula, Aug. 1. Loeven production. With Mira Stupica, Olga Spridonovic, Hermina Pipinic, Mira Nikolic, Babovic. Directed by Zdravko Velimirovic. Screenplay, Berislav Pervovic; camera, Vlado Lukić; music, V. Ruker. At Pula Film Fest. Running time, 70 MINS.

This is an interesting film. But the plot's possibilities haven't been exploited to the best advantage.

So the picture is nothing much more than a Yugoslav average production. It has only some spotty chances abroad.

A law in this country gives prisoners the chance to take an annual 14 days' home leave provided, of course, they have shown good conduct in jail. This pic centers on four convicts who are granted such privilege and shows what they do on leave.

It contains a number of good sequences and also a good deal of comedy to balance with the more serious stuff. But, all in all, it lacks the necessary pace and is too talky. A more imaginative script and fluent direction could have helped much. As often in Yugoslav films, the lensing is very good while the acting is generally fine.

Signal Nad Gradom (Signal Over the City) (YUGOSLAV)

Pula, Aug. 1. Jadran production. With Aleksandar Gavric, Marica Todorovic, Dragan Cekuljic. Directed by Zika Mitrovic. Screenplay, Slavko Golstajn; camera, Branko Blazovic; music, Edo Jan. At Pula Film Fest. Running time, 83 MINS.

Jadran reportedly produced this film in memory of the 20th anni of the general uprising of the Yugoslav people against the Nazi occupation forces. But this is hardly a film to celebrate the event. It's nothing more than a common actioner, rather naive if not primitive in many respects. An okay item for this country's juve action trade, but there's nothing here for western release.

Plot sees two members of the illegal underground movement caught by the pro-German police. In the disguise of the pro-German Ustashi soldiers, their partisan friends march into the town and free one of them. There's a lot of gun fire in film's final sequences. Acting is routine, direction fair and technical credits are average.

Balada O Trubi I Oblaku (A Ballad About a Trumpet and a Cloud) (YUGOSLAV)

Pula, Aug. 1. Triglav production. With Lojze Potokar, Anzelka Hlebec, Branko Miklavic, Rudi Kosmic. Directed by France Siflar. Screenplay, Ciril Kosnic; camera, Rud Vavpotic; music, Alojz Srebotnjak. At Pula Film Fest. Running time, 75 MINS.

This is, artistically speaking, one of the most ambitious Yugoslav pix of the season. It benefits from superb camerawork and some impressive acting. However, it fails to make the grade due to a confusing script and direction. Along with his efforts to be as uncompromising as possible, director Stiglic seemingly lost control at times. Film's outcome may be called vivid but it's too strange a mixture: poetic realism, mime, Ingmar Bergman and early (the snow scenes) Leni Riefenstahl. A doubtful export item.

Story takes place high in the Yugoslav mountains during the last World War. An old forester sets out on his own to warn a group of wounded partisans, who have hidden up there, of a White-guardist patrol which plans to liquidate them. The old man puts patriotic duty above all and succeeds in reaching his goal. However, he has to kill the three White-guardists and gets killed himself. All this is delivered in sort of a brutal fairytale with ghostly dream visions. It's occasionally hard to distinguish what's reality and what's the dream world. Pic also suffers from monotony.

Ples U Kisi (Dancing in the Rain) (YUGOSLAV)

Pula, Aug. 1. Triglav production. With Bina Balich, Dusa Pockal, Ali Raner, Rado Nakrat. Directed by Bosijan Hladnik. Screenplay, Hladnik; camera, Jozef Kalinac; music, Bozav Adamcic. At Pula Film Fest. Running time, 100 MINS.

Here is the most controversial Yugoslav film of the year. It's the type of feature pic that will garner the most varied reviews, ranging from bad to brilliant. Film both shocks and amuses, but also will thrill an audience. Nothing for the general public but an obvious bet for arties that specialize in offbeat items. Pic is original enough to qualify itself as an entry at festival. (Continued on page 10)

SLUFF PIX IN WALL ST. BOOM

Hall's Screen Quality No Accident

High quality of projection at Radio City Music Hall, N.Y. rates salute in the summer bulletin of the International Alliance of Theatrical Stage Employees. Stagehands' organ quotes Ben Olevsky, chief boothman at the flagship, on the changeover to a new screen every six months. Day-to-day change in screen surface is barely noticeable, he states, but over a six-month the quality declines far below Music Hall standards.

"Refinishing," Olevsky adds, "is not the answer, and there is nothing a theatre can install to improve its projection like a new screen. The cost is low—the improvement is vast."

Epitaph For a Picture Palace

Never Found Success at Hamilton, Lancaster, After Stanley Left—Many Abortive Policies

By JOSEPH KINGSTON

Lancaster, Pa., Aug. 8. Wreckers are set to move in on Lancaster's 45-year-old Hamilton Theatre. Site becomes an off-street parking facility.

Hamilton has been dark and shuttered, stripped of seats and equipment, since the fall of 1956, when the Stanley Co., of Philadelphia, lapsed the lease it had held for 30 years.

Sebral Inc., local owners of the theatre property, said this week it has become a "tax problem." Since 1956, several attempts had been made—none successful—to utilize the auditorium. A cafe-type variety operation was projected—singing waiters, etc., using the existing stage for the variety turns. But Pennsylvania Liquor Control Board nixed the idea.

Later, and until a few months ago, a straight barroom operation was carried on in the former lobby of the picture palace under license of the big hotel building of which the lobby of the showhouse is a part. This, too, folded after repeated alleged violations of the state booze regulations.

Meanwhile, local Theatre Arts Assn., an amateur producing group doing half a dozen shows a year and using such stars as Victor Jory, Walter Abel and Pat Carroll, was eyeing the auditorium as a possible permanent home. Limited stage facilities, absence of seats and a variety of other impracticalities finally chilled enthusiasm.

Theatre was opened Sept. 11, 1916 by late George M. Krupa. Hamilton lobby, with its massive marble columns and terrazzo-tile floor, will remain, because it is part of the Wheatland Hotel. Town now has Capitol. Grand and Boyd as first-run film theatres in downtown Lancaster. King Theatre, several blocks distant, also is prime first-run house and most modern film playhouse in city.

Lancaster still has its historic Fulton Theatre downtown, a 110-year-old showhouse that never in all that time has been used for anything else. For the past few years, it has been an art film theatre, mounting occasional stage productions—both local and touring legit. Luther Adler's "View From The Bridge" was in here last winter, just prior to the spectacular blowup of the show in Washington.

ERNEST TURNBULL ON U.S. SCOUTING TRIP

Hollywood, Aug. 8. Ernest Turnbull, managing director for Hoyts Theatres Ltd., of Australia, arrived from Sydney at the weekend for 10-day check into theatre situation in U. S.

Australian circuit of about 180 theatres is controlled by 20th-Fox. Turnbull conferred briefly with 20th presy Spyros P. Skouras before latter took off for Gotham early Saturday morning. He will again see Skouras on latter's return before heading for Denver to look over Cooper Foundation built Cinerama Theatre.

MEYERS DECAMPS FAMOUS

Toronto, Aug. 8. Harold Meyers, director of trans-Canada group sales for Famous Players Corp., has exited. Says he'll disclose his plans in the near future.

BULLS ACT ONLY WITH BLUE CHIPS

First full week of trading since President John F. Kennedy revealed the Administration's preparedness program saw Wall Street bulls in command. The market went up, values soared to new highs, the industrial averages set records. This was the week ended Friday (4) and analysts mostly see a continuation of the upbeat.

But being treated like a stepchild in this otherwise lush period is the motion picture business. Film issues were absent from the scores of new highs being registered day by day. In comparison with the blue chips, stocks of the Hollywood companies were all but ignored. Film trading would be considered normal if the general market transactions were normal. Instead, films were static while the Dow-Jones graph hit a peak.

This bears out earlier predictions based on multi-faceted considerations.

Until the last couple of months, while the market generally was behaving in commonplace fashion, pix were the pets. Metro, Paramount and Warners—these three particularly—were listed repeatedly among the new highs. Then the downtowners in some quarters began to fear that the stocks might hit over-priced levels. This, accompanied by profit-taking, had a deflating effect.

Last week a factor was investor attitude in a period of international near-crisis. The investment money was being diverted to the big industrials, away from "speculative" Hollywood.

Too, each company was considered as a separate entity and in certain instances the investors' aversion for hesitancy. Twentieth-Fox hit a low for the year of \$36.50 per share, from a high of \$55.25. This drop in paper value, on the basis of nearly 2,500,000 common shares outstanding, amounts to nearly \$47,000,000. Production losses and unsettled affairs at 20th seem to have sent the money men running for cover.

Metro closed the week off another couple of points, to \$51.50. The drop, from a high of \$70.37 1/2, (Continued on page 16)

'Fanny,' 'Guns,' 'Parent' July's 1, 2, 3; Triumph in Subtitles, 'Dolce Vita'; 'Parrish' & 'Possessed' Sexapated

Best July Bets

1. "Fanny" (WB)
2. "Guns of Navarone" (Col)
3. "Parent Trap" (BV)
4. "Le Dolce Vita" (Astor)
5. "Spartacus" (U)
6. "Parrish" (WB)
7. "Exodus" (UA)
8. "Naked Edge" (UA)
9. "Love Possessed" (UA)
10. "Pleasure Company" (Par)
11. "Ladies Man" (Par)
12. "Never on Sunday" (Lope)

By MIKE WEAR

VARIETY's regular weekly barometric reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data to state an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U. S. - Canada market, this monthly reprise does not pretend to express total rentals.

Dog days again. Only the strongest screen fare was able to battle successfully the July heat spells and distractions of the outdoors. But at the outset of month a long weekend helped the usual July 4 holiday this year and first time generally did better than usual.

Some eight now comers, launched during July, finished in VARIETY's sweepstakes for the month. "Fanny" (WB) copped first place, with a gross of nearly \$1,500,000 in the bigger key cities. It was closely pursued, especially late in the month by "Guns of Navarone" (Col) which ran up a gross of \$1,139,000, to finish second. This pic actually landed in first spot the final week of the month.

"Parent Trap" (BV) captured third position. It, too, wound up first one week early in July. "La Dolce Vita" (Astor) finished fourth, a remarkably strong showing for a foreign-language film playing with sub-titles. It had moved up into third position in two weekly surveys late in the month, indicating its building power. All four of these top pix are productions launched last month.

"Spartacus" (U) copped fifth money, unusual in view of the fact that it was fourth in June and long has been high on the list. "Parrish" (WB) finished sixth. This film went out in full distribution only last month after having been previously released in N.Y. some time ago.

"Exodus" (UA), which was second in June, wound up seventh, indicating that the pic is wearing the end of many runs on hard-ticket. "Naked Edge" also from United Artists, captured eighth place. It is a newcomer for this past month.

"By Love Possessed" (UA) from United Artists and another newie, is taking fifth position. "Pleasure of My Company" (Par), which was No. 1 in June, is landing in 10th spot.

"Ladies Man" (Par) also new, will finish 11th while "Never on Sunday" (Lope) rounds out the Top 12 films. Last name was 10th in June.

"Romanoff and Juliet" (U) was usually strong in arts-theatre "Saturday Night, Sunday Morning" (Cont), 13th in June, and "Last Summer" (U), which was third in the previous month, were the runner-up films.

Judging from the new entrants just getting started as the month ended, the fresh fare does not look too promising. However, there are some solid newcomers. One of the ones is "Goodbye Again" (Continued on page 15)

U. S. Choosier, Tells Critics What They Write Counts

Boston, Aug. 8.

Film critics are more important now than they were 10 years ago. William Castle, producer-director of "Homicidal," told the critics here at a luncheon on his two day visit, Monday (31-Tues. 1) to kick off his gimmick film at the Pilgrim. He declared, "good reviews mean good b.o." Until the post-war decline set in, exhibitors could hang up signs and people would come in. There was a mass picture going public. We don't have that anymore. People read film reviews today, and are guided by them."

Castle reported his "coward's corner" and "yellow line" gimmick on "Homicidal," with a money-back guarantee, was working "great," and that theatres were averaging about \$100 paid out on every \$20,000 taken in.

"Many of the audiences stay for two shows, and then ask for their money back."

Castle will produce "The Old Dark House," a Priestly shocker, in Britain. In the can is his story in "Playboy" magazine by Ray (Continued on page 15)

Films Off Though July Best of '61 At Stock Market

Although the stock market generally was stronger in July than in any other month of the year, the period was an offish one for film shares. Pic companies as a group experienced a 1.6% drop in values from the previous month.

June brought a 2.6% rise in the pic industry prices, and this in turn followed a 4.7% decline in May.

Principal film losers in July were Metro, down 5 1/4, and Paramount, off \$7.12 1/2.

Myerberg Scheme For N.Y. Production Concessions; IATSE Taking % of Net

In an effort to stimulate more low-budget production in New York, seven locals of the International Alliance of Theatrical & Stage Employees, have entered into a precedent agreement with producer Michael Myerberg which will substantially lower production costs.

Agreement, disclosed at a press conference in New York Monday (7), provides that Myerberg, in return for the unions' concessions, will cut in the unions for a 16% share of the net profits on each of five pictures he intends to make.

The unions, for their part, will permit the producer "interchangeability" of union members within the various crafts or classifications to the extent that it does not result in the displacement of an employee who might otherwise be employed. Unions also will adjust the size of the crew's in the interests of economy and efficiency, without, however, sacrifice of quality. Also the starting time of the union working day may be any time up to 12 o'clock noon, whereas the standard local contract presently requires an 8:30 a.m. start.

Myerberg estimates that these concessions will, for example, allow him to make a picture, for \$200,000 which might otherwise cost \$500,000 or more. The deal, the experimental nature of which was emphasized at press conference, is expected to cover a

period of approximately two years.

"Policing" the deal will be a five-man review committee, comprised of three union reps and two Myerberg reps. This committee will have power of approval on script purchase, production schedule, shooting sked, labor costs, size of crews and any other expenses affecting production and/or distribution costs. Despite their close supervision, thus, of all aspects of the productions, the union reps at press conference emphasized their members were not to be considered "partners" in the ventures.

Just how the seven locals will divvy up their 16% share of the profits has not yet been determined, it was said. Also left open is the manner in which the individual locals will spread their share of any loot. It was said that some of the money may go directly to reimburse those local members "depending on the extent to which his local has departed from standard union practices." Some of it may go in pension and welfare funds. Union members in all cases will be receiving the minimum wages required under the standard contract.

Myerberg says he hopes to start production on the first of his projected five pictures within the next three months, though he wasn't ready to divulge any of the titles he has in mind. The five pix are expected to cost a

total of no more than \$1,000,000, and films will be made sans prior-production distrib agreements.

In a deal separate from the union pact, Myerberg also disclosed that he's dickering for space to be turned into a studio at Mitchell Field in Nassau County, Long Island. This, he described, as "strictly a real estate deal," to be backed by interests apart from the corporation he expects to organize to back his five pix.

Although Monday's press conference was held at IATSE's national N. Y. headquarters, both Myerberg and union reps stressed the local nature of the agreement. Seven locals, which have an estimated membership of about 3,000, are: Assistant Directors and Script Clerks; Stage Employees, Motion Picture Operators; International Photographers of the Motion Picture Industries; Theatrical Wardrobe Attendants; Motion Picture Film Editors; and Makeup Artists and Hair-Stylists.

The local Screen Actors Guild hadn't been approached for concessions, said Myerberg because the SAG minimums have never been a deterrent to production.

Union spokesman Steve D'Angillo, who acted as coordinator in negotiations with Myerberg said similar concessions had never been granted before because no other producer had ever gone along with the profit participation scheme, plus the reviewing committee idea.

VACATIONISTS ATTEND 'OPERATION ABOLITION'

State Vt., Aug. 8

Lamoille County Young Republicans, sponsored an unveiling at this resort village of the Fulton Lewis 3d-narrated film, "Operation Abolition," dealing with the Un-American Activities Committee hearing of over a year ago in San Francisco.

State police who stood by reported meeting was lively with dispute, the summer tourists taking strong positions. But, said the cops, no fistuffs or breach of peace occurred.

Det. Biz Brisk; 'Konga' Smash \$27,000, '2 Rode' Lofty 17G, 'Nikki' Hep 15G, 'Vita' Great 18G, 'Guns' Terrif 14G

Detroit, Aug. 8.

Tri-o of newcomers adds zest to another good grossing week for downtown first-runs. "Konga" shapes big at Fox in first. "Two Rode Together" looks smash at the Palms. "Nikki" is good on opener at Michigan.

"La Dolce Vita" stays wow in fourth session at Trans-Lux Krim. "Fanny" stays torrid in fourth round at Madison.

"Guns of Navarone" still is sockeroo in fifth at United Artists. "Spartacus" looms big in eighth at Mercury.

Estimates for This Week Fox (Woodmont Corp) (5,041; 75-\$1.49) — "Konga" (AI) and "Atlas" (AF). Big \$27,000. Last week, "Morgan Pirate" (M-G) and "Ring of Fire" (M-G), \$11,500.

Michigan (United Detroit) (4,036; \$1.25-\$1.49) — "Nikki" (BV) and "David and Goliath" (AA). Good \$15,000. Last week, "Goodbye Again" (UA) (24 wk), \$14,000.

Palms (UD) (2,995; \$1.25-\$1.49) — "Two Rode Together" (Col) and "Warrior Empress" (Col). Great \$17,000. Last week, "Naked Edge" (UA) and "Frontier Uprising" (A) (2d wk), \$14,000.

Madison (UD) (1,408; \$1.25-\$1.49) — "Fanny" (WB) (4th wk). Fatso \$13,000. Last week, \$15,000.

Grand Circus (UD) (1,400; \$1.25-\$1.49) — "Parent Trap" (BV) (6th wk). Good \$10,000. Last week, \$11,500.

Adams (Balaban) (1,700; \$1.50-\$1.80) — "Gone With Wind" (M-G) (reissue) (14th wk). Fast \$8,000. Last week, same.

United Artists (UA) (1,667; \$1.25-\$1.80) — "Guns of Navarone" (Col) (5th wk). Tremendous \$14,000. Last week, \$15,000.

Music Hall (Cinerama, Inc.) (1,208; \$1.20-\$2.65) — "This Is Cinerama" (Cinerama) (reissue) (10th wk). Solid \$12,500. Last week, \$10,000.

Trans-Lux Krim (Trans-Lux) (1,000; \$1.49-\$2) — "La Dolce Vita" (Astor) (4th wk). Wow \$18,000. Last week, ditto.

Mercury (UM) (1,465; \$1-\$1.80) — "Spartacus" (U) (8th wk). Big \$12,500. Last week, \$12,400.

Hub Off; 'Master' Potent \$17,000, 'Guns' Loud 27G, 'Sunset' Brisk \$18,000

Boston, Aug. 8.

Picture biz picked up all around here this week, with overcast skies and threatening rain rated of little help. The big ones are the only plx to get real coin. "Guns of Navarone," in fourth week at Gary, leads the city, a position it has held since opening. New openers are doing fairly well. "Last Sunset," good at Metropolitan, and "Master of World," torrid at Paramount. "Homicidal" did nicely at the Pilgrim, but was not held.

"Fanny" at the Saxon is still big in fifth stanza. "Tammy Tell Me True" is oke at Memorial in second round. "Naked Edge," in third at Orpheum, shapes good.

Estimates for This Week Astor (B&G) (1,170; 90-\$1.50) — "Spartacus" (U) (6th wk). Oke \$8,500. Last week \$7,500.

Beacon Hill (Sack) (678; \$1-\$1.50) — "Never On Sunday" (Lope) (18th wk). Stout \$8,500. Last week, \$8,000.

Boston (Cinerama, Inc.) (1,354; \$1.75-\$2.65) — "Windjammer" (NT) (reissue) (13th wk). Good \$8,000. Last week, \$6,000.

Capri (Sack) (900; \$1-\$1.50) — "Raisin in Sun" (Col) (4th wk). Nice \$8,500. Last week, \$8,000.

Exeter (Indie) (1,376; 90-\$1.50) — "Romanoff and Juliet" (6th wk). Oke \$5,000. Last week, \$4,000.

Fenway (Indie) (1,350; \$1.50) — "Cheaters" (Cont). Good \$3,800. Last week, "Cow and I" (T-L) (3d wk), \$2,000.

Gary (Sack) (1,277; 90-\$1.80) — "Guns of Navarone" (Col) (4th wk). Booming \$27,000. Last week, \$25,000.

Kenmore (Indie) (700; \$1.50) — "Love and Frenchwoman" (Kings) (2d wk). Oke \$8,500. Last week, \$8,000.

Metropolitan (NET) (4,357; 90-\$1.25) — "Last Sunset" (U). Nice (Continued on page 18)

Omaha Big; 'Guns' Wham \$18,000 'Command' Loud 10G, 'Fanny' Fancy 9G

Omaha, Aug. 8.

Biz is on strong side at downtown first-runs this stanza, with "Guns of Navarone" particularly boffo at the Orpheum. "Fanny" is brisk at the Omaha, while "Armored Command" looks sturdy in three houses. "Parent Trap" remains great in fourth at the State.

Estimates for This Week Admiral Chief, Skyview (Blank) (1,239; 1,000; 1,200; \$1) — "Armored Command" (AA) and "Brainwashed" (AA). Stong \$10,000. Last week, "Naked Edge" (NA) and "Three on Spree" (UA), \$13,500.

Cooper (Cooper) (687; \$1.55-\$2.20) — "South Seas Adventure" (Cinerama) (3d wk); Fast \$9,000. Last week, same.

Dundee (Cooper) (500; \$1.55-\$2.20) — "Spartacus" (U) (11th wk). Fair \$3,500. Last week, \$4,000.

Omaha (Tristates) (2,066; \$1-\$1.25) — "Fanny" (WB). Fancy \$9,000. Last week, "Voyage Bottom of Sea" (20th), \$6,500 at 75-\$1 scale.

Orpheum (Tristates) (2,877; \$1-\$1.25) — "Guns of Navarone" (Col). Whopping \$18,000. Last week, "Two Rode Together" (Col), \$7,500, at \$1 top.

State (Cooper) (743; \$1) — "Parent Trap" (BV) (4th wk). Great \$6,000. Last week, \$6,300.

State (Cooper) (743; \$1) — "Parent Trap" (BV) (4th wk). Great \$6,000. Last week, \$6,300.

'Guns' Whopping \$22,000 in Prov.

Providence, Aug. 8.

Strand has dusted off its SRO sign for "Guns of Navarone" and is headed for biggest week in years. Majestic's third week of "Parent Trap" also is on happy side. Very slow is second of "Francis of Assisi" at Albee. Elmwood's eighth round of "Exodus" looks okay.

Estimates for This Week Albee (RKO) (2,200; 65-90) — "Francis of Assisi" (20th) and "Shepherd of Kingdom Come" (20th) (2d wk). Drab \$3,500 after \$6,500 in first.

Elmwood (Snyder) (724; \$2-\$2.50) — "Exodus" (UA) (8th wk). Oke \$4,500. Seventh week, \$4,600.

Majestic (SW) (2,200; 65-90) — "Parent Trap" (BV) (3d wk). Happy \$6,000. Second was \$8,000.

State (Loew) (3,200; 65-90) — "Man of West" (UA) and "Indian Fighter" (UA) (reissues). Bad \$5,000. Last week "Voyage to Bottom of Sea" (20th) and "20,000 Eyes" (20th), mild \$5,500.

Strand (National Realty) (2,200; \$1.25-\$1.50) — "Guns of Navarone" (Col). Sellout with terrific \$22,000 likely. Last week, "Gidget Goes Hawaiian" (Col) and "Hand in Hand" (Col) (2d wk), \$5,000.

'Guns' Paces Buff Biz, \$20,000; 'Fanny' 7G, 4th

Buffalo, Aug. 8.

"Guns of Navarone" is pacing the city currently in a week which finds little support from other newcomers. "Goodbye Again" looms fair on opener at the Buffalo. "Fanny" is big in fourth at the Center and "La Dolce Vita" shapes fine in second at the Teck.

Estimates for This Week Buffalo (Loew) (3,500; 75-\$1) — "Goodbye Again" (UA). Fair \$9,000. Last week, "Morgan Pirate" (M-G) and "You Have to Run Fast" (Indie), \$7,000.

Center (AB-PT) (7,000; 70-\$1) — "Fanny" (WB) (4th wk). Big \$2,000. Last week, \$8,500.

Century (UATC) (2,700; 70-\$1.50) — "Guns of Navarone" (Col). Smash \$20,000. Last week, "Francis of Assisi" (20th) (2d wk-6½ days), \$5,000 at \$1.25 top.

Lafayette (Basil) (3,000; 70-\$1) — "Tammy Tell Me True" (U) and "Trouble in Sky" (U) (3d wk-5 days). Drab \$3,000. Last week, \$5,000.

Paramount (AB-PT) (3,000; 70-\$1) — "Voyage to Bottom of Sea" (20th) and "Rommel's Treasure" (20th) (2d wk). Nice \$7,000 or over. Last week, \$11,000.

Teck (Loew) (1,200; \$1-\$1.75) — "La Dolce Vita" (Astor) (2d wk). Fine \$6,000. Last week, \$6,500.

Cinema (Martina) (450; 70-\$1.25) — "Never On Sunday" (Lope) (9th wk). Nifty \$3,000. Last week, \$3,200.

'Fanny' Fatso 10G, K.C.; 'Guns' 12G

Kansas City, Aug. 8.

Potent newcomer here is "Fanny," bright at Paramount and likely to stay. Remainder of the city has holdovers, ranging from sock to mild. "Guns of Navarone" at Plaza is standout while "Parent Trap" at Uptown is big. "Pleasure of His Company" at Empire holds okay. "Tammy Tell Me True," now at Granada as well as Brookside (3d wk), looks good.

Estimates for This Week Brookside, Granada (Fox Mid-west-Natl. Theatre) (800; 1,217; \$1) — "Tammy Tell Me True" (U) (3d wk Brookside) (1st at Granada). Good \$6,000, holds at Brookside at least. Last week, Brookside only \$6,200.

Capri (Durwood) (1,260; \$1-\$1.80) — "Spartacus" (U) (24th wk). Oke \$3,500, nearing end of run. Last week, \$4,000.

Empire (Durwood) (1,280; \$1-\$1.80) — "Spartacus" (U) (24th wk). Oke \$3,500, nearing end of run. Last week, \$4,000.

Estimates for This Week Empire (Durwood) (1,280; \$1-\$1.80) — "Spartacus" (U) (24th wk). Oke \$3,500, nearing end of run. Last week, \$4,000.

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'Guns' Mammoth 19G, Mpls.; 'Vita' Boff 12½G, 'Spartacus' Sockeroo at 9G

Minneapolis, Aug. 8.

'Voyage' Fast \$20,000, St. L.; 'Master' Hep 15G

St. Louis, Aug. 8.

"Voyage to Bottom of Sea" shapes fine on opener at the vast Fox while "Master of World" looks hep, also in first, at the St. Louis. "Guns of Navarone" is smash in third at State while "Fanny" is sock in fifth at the Esquire. "Exodus" is great in second at Ambassador.

Estimates for This Week Ambassador (Arthur) (2,970; \$1.25-\$1.50) — "Exodus" (UA) (2d wk). Great \$12,000. Last week, \$12,000.

Apollo Art (Grace) (700; 90-\$1.25) — "Never On Sunday" (Lope) (27th wk). Big \$2,000. Last week, \$2,300.

Esquire (Schuchart-Levin) (1,800; \$1.25-\$1.50) — "Fanny" (WB) (5th wk). Sock \$11,000. Last week, \$12,000.

Fox (Arthur) (5,000; 90-\$1.25) — "Voyage to Bottom of Sea" (20th) and "20,000 Eyes" (20th). Fine \$20,000. Last week, "Tammy Tell Me True" (U) (2d wk), \$16,000.

Loew's Mid-City (Loew) (1,160; 60-90) — "Parent Trap" (BV) (6th wk). Great \$12,000. Last week, \$14,000.

State (Loew) (3,600; 60-90) — "Guns of Navarone" (Col) (3d wk). Smash \$16,000. Last week, \$19,000.

Pageant (Arthur) (1,000; 90-\$1.25) — "Two-Way Stretch" (Indie). Okay \$4,000. Last week, "Raisin in Sun" (Col) (6th wk), \$1,500.

St. Louis (Arthur) (3,800; 75-90) — "Master of World" (AI). Hep \$15,000 or close. Last week, "Misty" (20th) and "Racers" (20th), (reissue), \$6,000.

Shady Oak (Arthur) (760; 90-\$1.25) — "Romanoff and Juliet" (U) (3d wk). Big \$3,500. Last week, \$4,000.

'Vita' Sweet 8G, Balto; 'Guns' 9G

Baltimore, Aug. 8.

General picture is fair here this week with "La Dolce Vita" now in fourth week at the Town, and "Guns of Navarone" in same at the Hippodrome, still way out in front. "Fanny" is warm in third week at the Charles. "The Truth" is good in second week at the Cinema. "Big Deal" is nice in second week at the Rex. "Romanoff and Juliet" looks okay in first at the Five West. "Nikki" shapes modest in opener at Stanton while "Naked Edge" is thin in third at Mayfair. "Never on Sunday" is now in 38th week at the Playhouse, and steady.

Estimates for This Week Aurora (Rappaport) (367; 90-\$1.50) — "Exodus" (UA) (2d wk). Fair \$1,800. Last week, \$2,500.

Charles (Fruchtman) (500; 90-\$1.50) — "Fanny" (WB) (3d wk). Warm \$6,000. Last week, \$6,000.

Cinema (Schwaber) (460; 90-\$1.50) — "Truth" (Kings) (2d wk). Nice \$2,500. Last week, \$3,000.

Five West (Schwaber) (435; 90-\$1.50) — "Romanoff and Juliet" (U). Okay \$2,500. Last week, "League of Gentlemen" (Kings) (6th wk), \$1,200.

Hippodrome (Rappaport) (2,300; 90-\$1.50) — "Guns of Navarone" (Col) (4th wk). Bright \$9,500. Last week, \$11,000.

Little (Rappaport) (300; 90-\$1.50) — "Back Streets of Paris" (Indie). Mild \$1,800. Last week, "Nazi Terror" (Indie) (2d wk), \$1,400.

Mayfair (Fruchtman) (750; 90-\$1.50) — "Naked Edge" (UA) (3d wk). Down to fair \$4,500. Last week, \$5,000.

New (Fruchtman) (1,600; 90-\$1.50) — "Spartacus" (U) (2d wk) (rerun). Okay \$6,000. Last week, \$7,500.

Playhouse (Schwaber) (355; 90-\$1.50) — "Never On Sunday" (Lope) (38th wk). Steady \$2,000. Last week, same.

Rex (Freedman) (500; \$1.50) — "Big Deal" (UMPO) (2d wk). Nice \$1,800. Last week, ditto.

Stanton (Fruchtman) (2,800; 90-\$1.50) — "Nikki" (BV). Good \$7,000. Last week, "Tammy Tell Me True" (U) (2d wk), \$5,000.

Town (Rappaport) (1,125; 90-\$1.50) — "La Dolce Vita" (Astor) (4th wk). Good \$9,000. Last week, \$10,000.

"Guns of Navarone" is the lone entry of Big Bertha proportions in Minneapolis this session. It shapes huge in initial round at State. Other hefty grossers are the hard-ticket "La Dolce Vita" in second week at Academy and "Windjammer" starting third month at Century. Second newcomer is "Honeymoon Machine," virile at World.

"Fanny" continues boffo in sixth frame at the Mann. Bowing out this chapter are "Gidget Goes Hawaiian," "Naked Edge" and "Tammy Tell Me True," all in third rounds. "Edge" is best of the lot. "Spartacus," which ended a 12-week loop stay two months ago, is opening a popscale engagement at the St. Louis Park, initial week being socko.

Estimates for This Week Academy (Mann) (947; \$1.75-\$2.65) — "La Dolce Vita" (Astor) (2d wk). Looks rousing \$12,500 this round. Opened with \$12,000.

Century (Cinerama, Inc.) (1,150; \$1.75-\$2.65) — "Windjammer" (NT) (reissue) (9th wk). Healthy \$10,000. Last week, \$11,000.

Gopher (Berger) (1,000; \$1-\$1.25) — "Gidget Goes Hawaiian" (Col) (3d wk). Nice \$4,500. Last week, \$6,200.

Lyric (Par) (1,000; \$1-\$1.25) — "Naked Edge" (UA) (3d wk). Fast \$5,000. Last week, \$7,000.

Mann (Mann) (1,100; \$1.25-\$1.50) — "Fanny" (WB) (6th wk). Holding up at boff \$7,000. Last week, \$8,000. Will go another.

Orpheum (Mann) (2,800; \$1-\$1.25) — "Tammy Tell Me True" (U) (3d wk). Winding up with dull \$4,000. Last week, \$6,000. "Come September" (U) starts Friday (11).

St. Louis Park (Field) (1,000; \$1.25-\$2) — "Spartacus" (U) (2d run). First babe showing playing three shows daily at popscale after 12-week; hardticket run in Loop. Wham \$12,000. Last week, "Love in Goldfish Bowl" (M-G) in three days. "Country Girl" (Par) and "Bridges of Toko-Ri" (Par) (reissues), four days, \$1,800 at \$1.25 scale.

State (Par) (2,200; \$1.25-\$1.50) — "Guns of Navarone" (Col). Looks like wham \$20,000 or better, with prices upped. Last week, "Parent Trap" (BV) (5th wk), \$8,000 at \$1.25 top.

Suburban World (Mann) (800; \$1.25) — "Romanoff and Juliet" (U) (2d wk). Nifty \$4,500. Last week, \$6,000.

Uptown (Field) (1,000; \$1.25) — "Farrish" (WB) (6th wk). Brisk \$3,500. Last week, \$4,500.

World (Mann) (400; 85-\$1.50) — "Honeymoon Machine" (M-G). Lusty \$7,000. Last week, "Carry on Constable" (Gov) (2d wk), \$3,500 for 5 days.

'Konga' Mighty \$15,000, Cincy; 'Nikki' Big 10G; 'Guns' Great 15½G, 4th

Cincinnati, Aug. 8.

Cincy first-run biz shapes for a modest general climb this frame. Normal wicket dips of more than average holdovers are exceeded by fine outlook for Twin Drive-Ins' entries. "Konga," wow for west side, and "Nikki" big on east side. "Guns of Navarone" booming at Capitol bids to retain town lead with a great fourth round.

"Fanny" remains potent in sixth stanza at suburban Valley. Second weekers have "By Love Possessed," shaping okay at Albee, with "Naked Edge" at Keith's, also okay, and "Voyage to Bottom of Sea" at Palace only fair. Single marquee change currently, "Elephant Walk" and "Naked Jungle" both on reissue at the Grand look good.

Estimates for This Week Albee (RKO) (3,100; \$1-\$1.50) — "By Love Possessed" (UA) (2d wk). Okay \$8,000 after \$9,500 preem.

Capitol (SW-Cinerama) (1,400; \$1.25-\$1.80) — "Guns of Navarone" (Col) (4th wk). Great \$15,500 after \$17,000 in third round.

Esquire Art (Shor) (500; \$1.25) — "Carry on Constable" (Gov) (5th wk). Swell \$1,000. Last week, \$1,500.

Grand (RKO) (1,300; \$1-\$1.25) — "Elephant Walk" (Par) and "Naked Jungle" (Par) (reissues). Good \$6,500. Last week, "Secret of Monte" (Continued on page 18)

NEW FARE BOOSTS CHI B.O.

L.A. Spotty Albeit 'By Love' Brisk \$19,000; 'Machine' Okay 16G; 'Vita' Boff 24G, 4th; 'Spartacus' 15G, 42d

Los Angeles, Aug. 8. Local first-runs are tapering off sharply this stanza with a pair of newcomers failing to show too much promise. However, prospects are brightened by several strong holdovers. "By Love Possessed," in first general release, looks handsome \$19,000 in four theatres. "Honeymoon Machine" shapes okay \$16,000 or close in three houses. However, city is headed by "La Dolce Vita," playing arty Music Hall and Canon in fourth frame, with great \$24,000 likely. "Guns of Navarone" is aiming for boff \$20,000 in sixth session at Warner Beverly.

"Spartacus" looks sharp \$15,000 in 42d week at Pantages on popscale policy. "Fanny" is rated fine \$15,000 at Hollywood Paramount in sixth. Second week of "Pepe" shapes brisk \$19,000 or over playing three spots.

Estimates for This Week
 Warrens, Beverly, Loyola, Hollywood (Metropolitan, State, FWC) (1,957; 1,150; 1,298; 756; 90-\$1.50) — "By Love Possessed" (UA) and "Cat Burglar" (UA). Handy \$19,000. Last week, Warrens, "Ladies Man" (Par) with "Love in Goldfish Bowl" (Par) (2d wk), \$4,000. Beverly, "Misty" (20th) (2d wk), \$2,500. Loyola and Hollywood, "Voyage Bottom of Sea" (20th) with "Squad Car" (20th), \$12,600.
 State, Wiltern, Iris (UA, SW, FWC) (2,404; 2,344; 825; 90-\$1.50) — "Honeymoon Machine" (M-G) with "Ring of Fire" (M-G). Okay \$16,000 or close. Last week, State, "Sun Lovers Holiday" (Indie) and "Career Girl" (Indie), \$3,300. Wiltern, "Tammy Tell Me True" (U) with "League of Gentlemen" (Rank), \$4,900. Iris, "Ladies Man" (Par) with "Love in a Goldfish Bowl" (Par) (2d wk), \$3,700.
 Pix (Prin): (756; 90-\$1.50) — "Young Lions" (20th) and "Some Came Running" (M-G) (reissue). Soft \$3,500. Last week, "Tammy Tell Me True" (U) and "League of Gentlemen" (Rank), \$3,800.
 Orpheum, Hawaii, Baldwin (Metropolitan, G&S, State) (2,213; 1,106; 1,800; 90-\$1.50) — "Pepe" (Col) with "Hand in Hand" (Col) (2d wk). Brisk \$19,000 or over. Last week, \$30,100.
 Los Angeles (FWC) (2,019; 90-\$1.50) — "Voyage to Bottom of Sea" (20th) with "Squad Car" (20th) (2d wk). Thin \$4,400. Last week, \$7,700.
 Hillstreet (Metropolitan) (2,752; 90-\$1.50) — "Tammy Tell Me True" (U) with "League of Gentlemen" (U) (Continued on page 18)

'Guns' Socko \$19,000 in Denver; 'Ladies' 17G

Denver, Aug. 8. Big news here this stanza is the mighty gross being racked up by "Guns of Navarone" at the Centre in opening week. "Ladies Man," also new, shapes fancy at the Denver. "Exodus" is rated stout in 11th round at the Denham.
Estimates for This Week
 Aladdin (Fox) (900; \$1.25) — "Nikki" (BV) (4th wk). Nice \$3,700. Last week, \$3,800.
 Centre (Fox) (1,270; \$1-\$1.45) — "Guns of Navarone" (Col). Socko \$19,000. Last week, "Voyage Bottom of Sea" (20th) (2d wk), \$7,700.
 Denham (Indie) (800; \$1.25-\$2.50) — "Exodus" (UA) (11th wk). Stout \$6,800. Last week, \$6,900.
 Denver (Fox) (2,432; \$1.25) — "Ladies Man" (Par). Fancy \$17,000 or near. Last week, "Parent Trap" (BV) (5th wk), \$9,500.
 Esquire (Fox) (600; \$1) — "Big Deal" (Indie) (2d wk). Fair \$1,700. Last week, \$2,400.
 Orpheum (RKO) (2,690; \$1-\$1.45) — "Last Sunset" (U) (3d wk). Okay \$7,000. Last week, \$9,500.
 Paramount (Indie) (2,100; 90-\$1.25) — "Goodbye Again" (UA) (2d wk). Good \$10,000 or close. Last week, \$14,000.
 Towne (Indie) (600; \$1-\$1.45) — "Francis of Assisi" (20th) (2d wk). Okay \$3,800. Last week, \$5,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.
 The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Fanny' Hotsy 18G, Cleve.; 'Guns' 20G

Cleveland, Aug. 8. Strongest newcomer here currently is "Fanny," rated big at the Allen. "Guns of Navarone" still is mighty in second stanza at the Hipp, after coming near the summer record opening week. "La Dolce Vita" is rated good in sixth session at Colony.
 "Romanoff and Juliet" shapes fancy on initial round at the Ohio but "Goodbye Again" looms only mild in opener at State.
Estimates for This Week
 Allen (Stanley-Warner) (2,866; \$1-\$1.50) — "Fanny" (WB). Wow \$18,000 or over. Last week, "Parish" (WB) (2d wk), \$8,500.
 Colony (S-W) (1,354; \$1.50-\$2) — "La Dolce Vita" (Astor) (6th wk). Good \$8,500. Last week, \$7,500.
 Continental Art (Art Theatre Guild) (1,900; \$1-\$1.25) — "Ballad of Soldier" (Lope) (3d wk). Average \$2,000 after \$2,700 last week.
 Heights Art (Art Theatre Guild) (925; \$1-\$1.25) — "Saturday Night, Sunday Morning" (Cont) (3d wk). Oke \$2,300 after \$3,100 last week.
 Hippodrome (Eastern Hipp) (3,700; \$1.25-\$1.75) — "Guns of Navarone" (Col) (2d wk). Mighty \$20,000 after \$30,000 last week, which was near summer record.
 Ohio (Loew) (2,700; \$1-\$1.50) — "Romanoff and Juliet" (U). Pleasing \$9,000. Last week, "Angel Baby" (AA) and "Look in Any Window" (AA), \$3,500.
 Palace (Silk & Helpert) (2,739; \$1-\$1.50) — "Voyage to Bottom of Sea" (20th) (2d wk). Sad \$5,000 in 5 days. Last week, \$9,500.
 State (Loew) (3,700; \$1-\$1.50) — "Goodbye Again" (UA). Mild \$9,500. Last week, "Honeymoon Machine" (M-G) (2d wk), \$7,000.
 Stillman (Loew) (2,700; \$1-\$1.50) — "Honeymoon Machine" (M-G) (m.o.). Light \$4,500. Last week, "Naked Edge" (UA) (3d wk), \$6,000.
'Vita' Capacity \$13,000, Toronto; 'Guns' Mighty 70G, 'Fanny' Good 14G
 Toronto, Aug. 8. On top product doing turnaway night weekend biz, newcomers include "Guns of Navarone," "La Dolce Vita" and "Fanny," all doing terrific biz. "Spartacus" is also wow at pop prices. Second stanzas of "Goodbye Again" and "Parent Trap," latter in seven-house combo, too, are doing great trade.
Estimates for This Week
 Birchcliff, Capitol, Nortown, Palace, Rummymede, University, Westwood (F-P-Taylor) (865; 1,026; 959; 1,485; 1,385; 1,556, 994; 65-\$1) — "Parent Trap" (BV) (2d wk). At seven-house combo looks potent \$35,000. Last week, in 12 theatres, with 14,645 capacity, \$55,000.
 Carlton, Danforth, Humbler (Rank) (2,318; 1,330; 1,203; \$1-\$1.50) — "Guns of Navarone" (Col). Wham \$70,000. Last week, "Wild in Country" (20th), \$15,000.
 Eglinton (FP) (918; \$1.50-\$2.50) — "Windjammer" (NT) (33d wk). Fine \$7,000. Last week, \$6,500.
 Hollywood (FP) (1,080; \$1-\$1.50) (Continued on page 18)

'EDGE,' 'JULIET,' 'GOODBYE' HOT

Chicago, Aug. 8. Four strong newcomers are hyping deluxer biz this stanza, with most holdovers maintaining the previous session's solid tallies or topping them. "Naked Edge," preeming at the Oriental, looks a great \$48,000. "Goodbye Again" should do a hefty \$26,500 at United Artists in first. "Romanoff and Juliet" shapes fast \$15,000 opener at the Esquire.
 "Voyage to Bottom of Sea" continues fast in its second Woods stanza. "Nikki" looks trim in third at Roosevelt.
 "Fanny" is still powerful in fourth Chicago session. Sixth round of "Guns of Navarone" looms great at the State-Lake. "Spartacus" in seventh week on sub-run at popscale, is notching a sock take at the Loop and at Carnegie, where day-dating.
 "La Dolce Vita" on hard-ticket is recovering from last week's lull and should be fancy in eighth at the Todd.
Estimates for This Week
 Carnegie (Telem) (495; \$1.25-\$2) — "Spartacus" (U) (subsequent-run) (7th wk). Nice \$5,000. Last week, \$5,500.
 Chicago (B&K) (3,900; 90-\$1.80) — "Fanny" (WB) (4th wk). Great \$33,000. Last week, \$34,000.
 Cinema (Stern) (500; \$1.50) — "Saturday Night, Sunday Morning" (Cont) (6th wk). Neat \$3,900. Last week, \$4,300.
 Esquire (H&E Balaban) (1,350; \$1.25-\$1.80) — "Romanoff and Juliet" (U). Fancy \$15,000. Last week, "O.N. Double" (Par) (5th wk), \$7,000.
 Loop (Telem) (606; \$1.25-\$2) — "Spartacus" (U) (sub-run) (7th wk). Big \$15,000. Last week, \$14,500.
 Monroe (Jovan) (1,000; 65-90) — "Matter of Morals" (Indie) and "Operation Bottleneck" (Indie). Oke \$4,400. Last week, "Ferry to Hong Kong" (Indie) and "Long Rope" (Indie), \$4,500.
 Oriental (Indie) (3,400; 90-\$1.80) — "Naked Edge" (UA). Socko \$48,000. Last week, "Francis of Assisi" (20th) (3d wk), \$15,000.
 Palace (Indie) (1,570; 90-\$1.80) — "This Is Cinerama" (Cinerama) (reissue) (6th wk). Fair \$5,700. Last week, \$6,000.
 Roosevelt (B&K) (1,400; 90-\$1.80) — "Nikki" (BV) (3d wk). Neat \$12,000. Last week, \$15,000.
 State-Lake (B&K) (2,400; 90-\$1.80) — "Guns of Navarone" (Col) (6th wk). Big \$28,000. Last week, \$27,000.
 Surf (H&E Balaban) (685; \$1.50-\$1.80) — "Never On Sunday" (Lope) (27th wk). Sizzling \$7,500 or close. Last week, \$7,000.
 Todd (Todd) (1,089; \$2.20-\$3.50) — "La Dolce Vita" (Astor) (8th wk). Rousing \$16,500. Last week, \$15,000.
 United Artists (B&K) (1,700; 90-\$1.80) — "Goodbye Again" (UA). Big \$26,500. Last week, "Tammy Tell Me True" (U) (3d wk), \$12,500.
 Woods (Essaness) (1,200; 90-\$1.80) — "Voyage to Bottom of Sea" (20th) (2d wk). Fine \$17,000. Last week, \$26,000.
 World (Teitel) (606; 90-\$1.25) — "Hand in Hand" (Col). Mild at \$4,000. Last week, "Pagliacci" (Indie), \$4,000.

'Guns' Giant 26G, Philly; 'Vita' 14G

Philadelphia, Aug. 8. Main strength at first-runs in current session stems from long-runs and holdovers. "Guns of Navarone" shapes wow in fourth at the Fox, easily pacing the city. "La Dolce Vita" looms great in third at Boyd while "Goodbye Again" is rated good in third at Goldman.
 "The Truth" shapes solid in first at the tiny World. "Naked Edge" looks big in third at the Viking. (Continued on page 18)

Rainy Week Boosts B'way; 'Fanny' Perks To Whopping \$186,000 in 5th; 'Cold Wind' Sock 22G, 'Assisi' 33G

Rain on many days of the past week is proving a real hypo for the Broadway first-run boxoffice in the current session. The rainfall, with the accompanying cooler weather, kept thousands away from the beaches, and this naturally benefited cinema trade. Biz was not helped by any new entries but there obviously was plenty of strength left in the holdovers and longruns. Many houses are holding even or topping last week's showings.
 "Fanny" with stage-show is running way ahead of the fourth round to likely hit a mighty \$186,000 in current (fifth) stanza at the Music Hall. Biz topped the fourth week the first four days. Current gait indicates a holdover through Labor Day.
 Another blockbuster, "Guns of Navarone," is heading for a huge \$67,000, day-dating the Criterion and arty Murray Hill, for seventh round. "Tammy Tell Me True" held with nice \$20,000 in second Palace session.
 "Francis of Assisi" looks to hold with a big \$33,000 in second stanza at the Rivoli. "The Truth" held with big \$27,500, day-dating the Forum and arty Paris, in sixth round.
 "Voyage to Bottom of Sea" looms like a fair \$20,000 in third week at the Paramount. "Naked Edge" is heading for a solid \$14,000 in sixth round at the Victoria.
 "Spartacus" looks to climb to a socko \$25,000 in current (45th) frame at the DeVille as against \$23,000 last stanza. "Goodbye Again" looks like good \$23,000 in sixth week at the Astor and arty Fine Arts. "Gone With Wind" held at fine \$15,000 at the State in 15th round.
 "By Love Possessed" held with okay \$22,000 in third week at the Capitol. "Cold Wind in August" did great \$22,000 in second session, day-dating the Embassy and Trans-Lux, 42d Street, nicely ahead of opener.
Estimates for This Week
 Astor (City Inv.) (1,094; \$2-\$2.50) — "Goodbye Again" (UA) (6th wk). This session ending today (Wed) looks like solid \$18,500 after \$15,500 for fifth week. "Young Doctors" (UA) opens on Aug. 15.
 Capitol (Loew) (4,820; \$1-\$2.50) — "By Love Possessed" (UA) (4th wk). Third week ended yesterday (Tues.) held with okay \$22,000 as against \$21,500 for second.
 Criterion (Moss) (1,520; \$1.25-\$2.50) — "Guns of Navarone" (Col) (7th wk). This stanza ending tomorrow (Thurs.) is pushing ahead to socko \$53,000 after \$51,000 for sixth week. Day-dating with Murray Hill. Stays on indef.
 DeMille (Readie) (1,463; 90-\$2.75) — "Spartacus" (U) (45th wk). Current round winding today (Wed) looks to beat previous week, with great \$25,000. The 44th week hit \$23,000. Stays indefinitely at this gait.
 Embassy (Guild Enterprises) (500; 90-\$1.75) — "Cold Wind in August" (UA) (3d wk). First holdover stanza finished yesterday (Tues.) was great \$10,000 after \$9,000 for opener.
 Henry Miller (Gilbert Miller) (800; \$1.50-\$3.50) — "La Dolce Vita" (Astor) (17th wk). The 16th session completed last Saturday 6: climbed to smash \$28,200 after \$25,000 for 15th week.
 Palace (RKO) (1,642; 90-\$2.50) — "Tammy Tell Me True" (U) (3d wk). First holdover stanza ended yesterday (Tues.) was fine \$20,000 after \$24,000 for opener.
 Forum (Moss) (813; 90-\$1.80) — "The Truth" (Kings) (7th wk). Sixth round ended Sunday 6: edged up to \$15,500 after \$14,500 for fifth week.
 Paramount (AB-PT) (3,665; \$1-\$2) — "Voyage to Bottom of Sea" (20th) (4th wk). Third frame concluded yesterday (Tues.) was fair \$20,000 after \$22,000 for second.
 "Marines Let's Go" (20th) opens Aug. 15.
 Radio City Music Hall (Rockefeller) (6,200; 90-\$2.75) — "Fanny" (WB) with stage-show (5th wk). This session ending today (Wed.) is heading for giant \$186,000, ahead of \$176,000 for fourth week. Stays a sixth week and likely through Labor Day.
 Rivoli (UAT) (1,545; \$1.50-\$2.50) — "Francis of Assisi" (20th) (2d wk). This round winding tomorrow (Thurs.) looks to hold with big \$33,000 after \$39,500 for initial week. Stays on.
 State (Loew) (1,900; \$1.50-\$2.50) — "Gone With Wind" (M-G) (reissue) (16th wk). The 15th stanza finished yesterday (Tues.) held with fancy \$15,500 after \$15,000 in 14th week.
 Victoria (City Inv.) (1,003; 50-\$2) — "Naked Edge" (UA) (6th wk). This week winding tomorrow (Thurs.) is heading for big \$14,000 or close after \$13,000 for fifth round.
 Warner (SW) (1,813; \$1.50-\$3.50) — "Exodus" (UA) (34th wk). This stanza ending today (Wed.) looks to hit big \$24,000 after \$22,000, over hopes, for 33d wk. Stays until end of year, and possibly longer.

First-Run Arties
 Baronet (Readie) (430; \$1.25-\$2) — "Saturday Night, Sunday Morning" (Cont) (19th wk). The 18th round finished Sunday 6: edged up to sock \$10,300 after \$9,900 for 17th week.
 Fine Arts (Davis) (468; 90-\$1.80) — "Goodbye Again" (UA) (6th wk). This frame finishing today (Wed.) looks like fine \$6,500 after \$7,000 for fifth week.
 Brekman (R&B) (590; \$1.20-\$1.75) — "Torero and Brothers" (Astor) (7th wk). Sixth week finished Monday 7: was big \$9,500 after \$9,000 for fifth.
 Carnegie Hall Cinema (F&A) (300; \$1.25-\$1.80) — "Apu Trilogy" (Harrison) (4th wk). This round concluding today (Wed.) is heading for wham \$6,400 after \$6,300 for third week. Stays indef. biz being curtailed somewhat by turnover, since film runs more than five hours.
 Fifth Ave. Cinema (R&B) (250; \$1.25-\$1.80) — "Secrets of Woman" (Janus) (5th wk). Fourth stanza finished Monday 7: was smash \$5,500 after \$6,000 for third week.
 Normandie (T.L.) (592; \$1.25-\$1.80) — On reissues. Last week, "Mist" (20th) (3d wk). Mild \$4,000 after \$5,000 for second.
 Little Carnegie (L. Carnegie) (520; \$1.25-\$2) — "Leda" (Times) (4th wk). Third session finished (Continued on page 18)

'Guns' Smasheroo 15G, Seattle; 'Vita' 6½G, 3d

Seattle, Aug. 8. Despite hot weather, some newcomers are helping biz this week. Standout is "Guns of Navarone," with a sockeroo take opening week at Fifth Avenue. "Voyage to Bottom of Sea" looks good in second at Coliseum. "La Dolce Vita" looms good in third at Music Box.
Estimates for This Week
 Blue Mouse (Hamrick) (769; \$1.50) — "Fanny" (WB) (6th wk). Okay \$4,000. Last week, \$5,300.
 Coliseum (Fox-Evergreen) (1,870; \$1.50) — "Voyage to Bottom of Sea" (20th) (2d wk). Good \$7,000 or near. Last week, \$9,300.
 Fifth Avenue (Fox-Evergreen) (2,500; \$1-\$1.50) — "Guns of Navarone" (Col). Sockeroo \$15,000. Last week, "Pleasure of Company" (Par) and "Heroes Die Young" (AA), \$6,800.
 Music Box (Hamrick) (768; \$1-\$1.50) — "La Dolce Vita" (Astor) (3d wk). Good \$6,500. Last week, \$7,400.
 Music Hall (Hamrick) (2,200; \$1-\$1.50) — "Tammy Tell Me True" (U) and "Ways of Chance" (U). Fair \$7,500. Last week, "Nikki" (BV) (2d wk), \$5,800.
 Paramount (Fox-Evergreen) (2,000; \$1-\$1.50) — "Parent Trap" (BV) (6th wk). Nice \$5,400. Last week, \$5,700.



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Carroll Baker in **Bridge to the Sun**



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NORI ELIZABETH HERMANN • based on the autobiographical novel by GWEN TERASAKI
screen play by CHARLES KAUFMAN • produced by JACQUES BAR • directed by ETIENNE PERIER • A CITE FILMS PRODUCTION

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OCTOBER

Giant World Premiere send-off in simultaneous 3-city Gala Celebration, Washington, D. C., San Francisco and Tokyo. World press coverage.

Federal Film Credit Bank Setup Urged to Bolster German Pix Biz

By HAZEL GUILD

Frankfurt, Aug. 1. Scheme to aid the faltering West German film industry with the establishment of a federal film credit bank, similar to that in Mexico, has been proposed here. Major problem confronting the German film industry currently is a shortage of the native product. It is expected that German filmmakers will come up with only about 50 new films this year, a big decline from the average of 85 to 100 made annually in the land for the last few years.

And as Rolf Thelle, president of the Central Assn. of German Film Producers, explained, this will pose an added difficulty in filling the German cinemas with local films. Last year, with a total net income of about \$217,250,000, the German films had about 40% of the gross while the Americans came second with over 30%, followed by the French with 9 1/2%, Austrians with 5 7/8%, Italians with 5 1/8% and English with 4 5/8%.

Since the German films are of course most popular with the German audiences, if there is this much of a dropoff in the German-made pix, it can be anticipated that patrons will not accept constant substitutes from foreign lands. And even if the Americans, for instance, should come up with needed product or re-runs to take care of the gap, the theatregoers would not be satisfied. And German exhibitors fear there would be even more of a slump in business. So just importing from other lands will not take care of the product dearth.

Financial Crisis Due?

Banks in West Germany have given the film industry credit to an estimated \$375,000,000 to \$500,000,000 in the last decade here, and the German film industry is now facing the most serious financial crisis of the last 50 years. In former years, the banks have taken a high rate of interest in aiding production and distribution of local product. Now, according to the film industry toppers, is the time for the banks to come to the rescue or for the federal government to offer more concrete help.

In helping the films get back on their feet after the last World War, the federal German government had offered guarantees in the amount of about \$5,000,000 and \$20,000,000. And it has been suggested that some such support could enable the producers to come up with an added number of productions. The government has given considerable support to tele. And some such financial aid—without any political strings attached—controlling the themes of films—could also help the pix industry. The West Germans are afraid, though, of any federal aid which would in the slightest control the type of films to be made for they fear the problems in their sister country of East Germany, where the Commie-slanted pix get plenty of government support but don't do well at the boxoffice.

Credit Bank Project Looms

The credit bank project might be a solution to all these objections since it would be set up as a separate and non-political entity. Where banks now generally concentrate on short-term or long-term credit, the filmmakers usually need a middle-length credit of about 18 months. Most banks are not particularly interested in this type of loan. But if a film credit institute were set up, it could work with the producers, the distributors and the theatre chains in order to do more business with various terms of interest. The project, similar to that in Mexico, which controls the entire film industry through federal and state combine, could be applied here.

Film industryites point out that the films, like tele, radio and the stage, are contributing to the culture of the country, and that the other media are given continual financial grants and support from the federal, state and city sources. The films alone are fighting without adequate backing.

In addition to competing with the lucrative tv industry, films are hampered by hefty entertainment taxes. In the last decade, the federal and state governments have taken more than \$375,000,000 off the top of the gross receipts. Even

last year, when the total income was down, the entertainment taxes took about \$26,500,000 off the top. Now some sort of subsidizing or low credit-financing must be offered by the German government or at least the entertainment taxes must be reduced, to give the film industry a fair chance against television, according to leading spokesmen of the group.

Rudas Launches Aussie Price War

Sydney, Aug. 1.

Tibor Rudas, who originally played the Tivoli loop as a dancer under the late David N. Martin, and finally went into the production field in a house deal with the Tivoli for revues such as "Oriental Cavalcade" and "Ziegfeld Follies," has started a price war here.

Following a biz fallout with Gordon Cooper and Lloyd Martin, co-directors of the Tivoli, Rudas made a lease deal with Greater Union Theatres for the Capitol (\$2,500-seater) here spending plenty on redecorations and front-of-house improvements. Then he brought in "The Crazy Gang" revue starring Freddie Sales, British comic.

To offset the Rudas bid, the Tivoli brought in "The Happy Gang," with another British comic, Nat Jackley. Both houses are only a block apart in the downtown show biz area.

This week, Rudas, with biz on the downbeat, broke into splash newspaper ads announcing drastic admission cuts, with a \$1.50 top week nights and \$2 on Saturdays, regarded as the lowest scales for fresh-and-blood in the last 20 years.

Tivoli management is off-setting the opposition by announcing that moppets and old-age pensioners can see the Jackley show for as low as 25c at matinees.

The Rudas-Tivoli price-cutting battle is being keenly watched by key fresh-and-blood operators here, most of whom operate on \$4 top to very solid business with U.S. and British shows.

LONDON ON MIDNIGHT CINEMA SHOW SPREE

London, Aug. 8.

London is going on a midnight cinema kick. Latest to provide a once-a-week late night show is Metro's Ritz. It teed off Saturday (29) with an 11 o'clock showing of "Two Women." The Columbia, Academy, Continental, Berkeley and the Starlight cinema club at the May Fair Hotel have been profitably running these late Saturday night shows for some time.

The Academy goes further. It operates the 11 p.m. show four times a week and intends shortly to make it an every night event. Against the proposition, of course, is the cost of overtime for the staff and of having to transport them home in taxis.

G. Alarcon Threatens Moving to So. America

Mexico City, Aug. 1.

Gabriel Alarcon, stymied in his plans for major film production here for his Venezuelan and other budding Latin American circuits, has notified industry organizations that if he does not obtain "cooperation," he will concentrate his production activity in Caracas. It is possible that Alarcon has given up hope of making headway in Mexico.

Alarcon, who controls a growing chain of theatres in Central and South America, apparently will direct distribution, exhibition and production ends from his Caracas base. Industry and officialdom unhappy about most recent Alarcon moves, despite fact that the Latin American market has proved disappointing in recent years.

But Mexico now views Alarcon and his plans as a major threat to rewinning of the market. Hope is that this area can again contribute flow of income once the political-economic situation normalizes.

Woodfall Joining Up With Bryanston Films

London, Aug. 1.

Woodfall, the company headed by John Osborne and Tony Richardson, is joining up with Bryanston Films, the producers' co-operative distrib setup chaired by Sir Michael Balcon. Osborne and Richardson join a team of 11 top producers on the Bryanston board, and the move follows the transfer to Woodfall of the Bryanston shares previously held by independent Artists.

Bryanston has been behind Woodfall's "The Entertainer" and "Saturday Night and Sunday Morning," and soon will release the latest Woodfall pic, "A Taste Of Honey."

Woodfall has an active program ahead which includes "Loneliness Of The Long Distance Runner," "Lily White Boys" and a version of the Colin McInnes novel, "City Of Spades."

Old Classics Set For Next Season By C. Francaise

Paris, Aug. 1.

Maurice Escande, director of the state subsidized Comedie-Francaise, announced that the 1961-62 season for this rep theatre, with most of them reprises of classics with some proven contemporary late authors also repped. He said a new play of a modern author would be given at the CF next season but declined to mention his name.

First up will be refurbished versions of Alexandre Dumas' "Une Visite De Noces" (A Honeymoon Visit) and Alfred De Musset's "Chandelier." For Moliere's annit, this house will do "The Miser" next February.

There also will be a play version of "Crime and Punishment," adapted by Gabriel Arout and with Michel Vitold brought in to direct as well as Georges Feydeau's "Un Fil A La Patte" (A Hair in the Soup) and Marivaux's "L'He Des Esclaves" (Island of Slaves). Henri De Montherlant's "La Reine Morte" (The Dead Queen) also will be revived. "Dialogue Des Carmelites" will be mounted by Marcelle Tassencourt. Barillet and Gredy's adaptation of R. Sheridan's British comedy, "School For Scandal," is also on the agenda.

The late Albert Camus' "Caligula," will be added to the C-F rep as well as two Eugene Labiche comedies. Jean Giraudoux's "Le Voyage De Cook" also is in the lineup.

11 Fewer Films Made in France

Paris, Aug. 8.

According to statistics revealed here, 113 French and majority French coproductions were made so far in the 1960-61 season which is 11 pix less than last year. This was mainly because of the spurt of first pix on the heels of the now ebbing "new wave" movement last year.

Production seems to have settled down with the new directors who showed promise now a part of the industry and the others falling out.

There were 371 new pix distributed this year with Common Mart films taking about 60% of the playing time as against the usual 50% thanks to a spurt in Italian pix.

Anna Moffo Is Boffo

Venice, Aug. 8.

American and Met soprano Anna Moffo scored a personal triumph in her bow at the local La Fenice Theatre. She received 37 curtain calls following her appearance as Violetta in "La Traviata."

She has several more appearances here in same role. Her husband, Mario Lanfranchi, staged the production.

In the fall, Yank soprano is set for a series of video shows over Italy's RAI-TV network, in addition to concert, recording, and opera dates in this and other countries.

International Sound Track

London

George Sanders and Paul Hammershlag join Hayley Mills and Maurice Chevalier in the star roll call for "The Castaways" for Walt Disney. Pic rolling at Pinewood... Shirley Anne Field with Steve McQueen in "The War Lover," based on John Hersey's novel, which will be directed by Philip Leacock, is due to start later this summer... Kenneth Rive will distribute the Peter Ustinov feature "The Man Who Wags His Tail," for Gala Films. Pic was screened at the Venice fest a few years back. Gala's sked also includes two award films—"Unexpected," a San Sebastian prize winner, and "Two Women," for which Sophia Loren copped the best actress award at Cannes... William Holden set as one of the leads in Darryl F. Zanuck's "The Longest Day." He's to play Col. Benjamin Vandervoost of the 82d Airborne Division, which took a stiff rap at St. Mare Elglise, later named Omaha Beach... "Gone With The Wind" will have done a nifty 10 weeks when it winds up at the Coliseum on Aug. 13. It will be followed by "A Matter Of Who," "Black Tights" and an unnamed subject, prior to the opening of "King Of Kings" later in the year.

Final title decision on Leo McCarey's William Holden starrer for 20th-Fox is that it will be tagged "Satan Never Sleeps" for the States, but "The Devil Never Sleeps" for Britain and the Continent... Carl Foreman's "The Guns of Navarone," which is in its 15th week in the West End set a new all-time first week boxoffice record at Blackpool Palladium and topped that the week after... Anthony Quayle into Sam Spiegel's "Lawrence of Arabia." Quayle left for Jordan last week and will later plane to Spain to appear with Sir Alec Guinness in Columbia's "The Mutineers"... Kenneth Rive, boss of Gala Films, back from a swifty to U.S.A. He completed a deal with Astor Pictures for the distribution of "During One Night" in Canada and the States. He also set up a three picture co-production deal with Gala-Janus Films and Gordon Films and settled to distribute New Terra's "Between Time and Eternity" here... Richard Todd is to play Major John Howard in Darryl F. Zanuck's "The Longest Day."

Paris

Anatole Litvak prepping a new pic to roll next season here for which he wants to repeat Anthony Perkins with French thesp Jeanne Moreau. It would be made as a Yank pic. Concerns a Yank pilot who stays on in France after the last war and meets a French girl. Their respective obsessions ruin their affair. Litvak has no title yet and the script is an original idea by French writer Andre Versini being adapted by Litvak and Peter Viertel... French comedians Francis Blanche and Henri Salvador off to Italy for three pic stints each. They seem to be more popular there than here... Incidentally Serge Reggiani is another Parisian getting more recognition and roles in Italy... he is moving to Southern France to be nearer... Robert Bresson has started shooting "The Trial of Jehanne D'Arc" on locations in old buildings around Paris. Director likes to be left alone and a special police contingent is keeping away ogers, a partime here with so much pic making in Paris streets and locations these days... Darryl Zanuck has Jean-Louis Barrault, Bourvil, Bernard Blier, Daniel Gelin, Christian Marquand for roles in the French segment of his current "The Longest Day" (20th)... Serge Bourignon, who won a Cannes prize for a short last year, makes his first feature "Sundays in Ville D'Avray" which director Marcel Carne was supposed to have done... Clarence Brown will be honored with a selection of his top silent and sound films at the French Film Museum, the Cinematheque Francaise, next season... Five films have been selected from which two, or maybe even three, will be picked for Venice... to wit, Alain Resnais' "Last Year in Marienbad," Robert Hossein's "Taste of Violence," Jean-Pierre Melville's "Leon Morin, Priest," Francois Villier's "The Well of Three Truths," and Leonide Keigel's first feature "Leviathan."

Rome

The "Taras Bulba" race continues: in the face of two other Italo projects to film work by Nicholas Gogol, United Artists in placing several trade ads here on behalf of the Harold Hecht project, and stating: "There's only one 'Taras Bulba'!" Other companies who've advertised plans to shoot pic are Morris Ergas' Zebra Films and C. C. E. of Rome... there's talk here that "Medea" will be filmed this fall via a British-Italian combine with Maria Callas, Giulietta Simonato, and Franco Corelli to star... Burt Lancaster latest candidate for key role in "The Leopard" filmization by Titanus, Luciano Visconti to direct... Some 10 features planned for next 12 months by Documento Film topper Gianni Hecht Lucari... Columbia staging a giant 2,000-mile junket with two vintage cars to ballyhoo "Pepe"... Unitalia reveals that its recent Italo film weeks in Scandinavia helped sell 56 in that area, many of them some years old... Mario Nascimbene composing the music for DeLaurentiis' "Barabbas."

Charlton Heston, speaking on Italian television net, said he might be shooting a modern story in Rome this fall... David Niven's next is "Shocking," opposite Sophia Loren, slated for September start, thesp said in Rome where he returned to post-synch his recent "Best of Enemies" (DeLaurentiis)... Total of 110 pix started here since January, with 60 of them already completed... 28 items currently in exteriors, 22 in studios.

Mexico City

Hollywood producer William Perlberg told Mexican industry bigwigs they are not alone in having "problems," and that Hollywood is desperately in need of new blood to regain lost ground and avoid further setbacks. It's not only a matter of talented "new faces" but replenishment of all segments of the industry with vigorous new elements, Perlberg said... Mexico's exhibition difficulties may be Hollywood's gain for Quintino Ordaz Roch, head of the National Theatre Operating Chain has obtained green light from authorities to use reissues at 32c top admission on experimental basis. Also if Mexican film shortages continue Roch has signified his intent to "favor" foreign product.

Mexico's National Assn. of Actors is prepping drive to build legit houses in provinces, alongside union buildings in Guadalajara, Monterrey, Tijuana, Acapulco, etc., with these, as the Jorge Negrete Theatre in Mexico City used for co-op ventures. Meanwhile Deputy Jose Rodriguez Granada, ex-union leader and scenic designer, is attempting to set up a second film cooperative.

Berlin

Jury members of the recent Locarno Film Fest in Switzerland, July 19-30, were attacked in the German limgo papers of that country as being practically Communists because most of the awards went to Eastern bloc countries like Poland, Red China, and Russia and passed over France, Italy and West Germany. America got two awards but only for indie N.Y.-made features. Actually grand prizes for feature and short went to Japan and India.

Comment trickling over from Europe refers to the curious, not to say ironic, setting in which Premier Khrushchev chose to warn the British Ambassador to Russia, Sir Frank Roberts, that 200-million mortals would die in an hydrogen bomb war. K. launched his threats at dinner during the first intermission of the British Ballet playing the Bolshoi Theatre. The Russian combined food, threats and an occasional artistic compliment to the dancing of Dame Margot Fonteyn.

Yugoslav's Second Export Setup

Pula, Aug. 1.

In an effort to strengthen their relations with foreign companies, four Yugoslav film units have recently set up a separate corporation called Globus Film. All through the years, only one domestic export-import company, Yugoslavia Film, had been operating here. It handled all the native producing companies' export.

The four companies that founded Globus Film include Jadran, one of the top feature film producing companies in the land, Zagreb-Film, known for its short subject of all calibre and of which its cartoons reached world prominence, Zora-Film, which specializes in puppet, educational, popular scientific and children's films, and Dubrava-Film which is an organization for film services and facilities. According to the Globus leadership, the new company is designed to ensure more effective and simplified cooperation in film dealings of any kind with interested foreign partners. It aims at competing with Yugoslavia-Film, the old and hitherto monopoly export-import company in the Titoland. It's headquartered in Zagreb and headed by Mr. Percusovic, former chief of Zagreb-Film, the short pic making company.

Big Paris 1st-Run Exhib Forecasts Closure of 100 Cinemas This Year

Paris, Aug. 8.

Jean Hellman, owner of the biggest first-runs here, the Rex and some others, feels that more than 100 theatres may fail and close in the Parisian region alone this year and in 1962 if something is not done soon. Hellman states that declining film patronage and outmoded exhib aspects are the main reason for this plus a lack of top product.

He points out that the US, Germany and Britain already have had a drastic reduction in the number of cinemas and France is now due for changes, too. He opines that a syndicate has to be set up among exhibs to try to regulate releases.

Hellman maintains that 30% of the overall take comes from Paris first-run houses alone. What he envisages is a grouping of all leading first-runs all over France which would regulate runs and then further distrib so as to set up a more stable system. He estimates 75% of the gross would come from these cinemas.

There would have to be a reduction of subsequent, but it would be held down to a solid nucleus which would then get the pix directly from the exclusive runs. He feels that in this way the most would be gotten from pix by the exhibs, and there would no longer be overextended runs.

Hellman foresees growing repertoire and houses using reissues to round out this setup. Three shutterings of second-run theatres loom in Paris now. He claims exhib steps could lead to better co-operation and film channelling to cope with the coming changes before a true crisis is reached.

Theatre of Nations Tops Old Highs in Number Of Shows, Boxoffice Take

Paris, Aug. 1.

For its fifth season, the Theatre of Nations broke previous records in number of troupes, performances and boxoffice take. Nineteen countries with 29 troupes gave 36 different shows for 112 presentations, with an average nightly take of \$1,340 at the 1,200-seat Sarah Bernhardt Theatre and \$617 at the 400-seat Vieux Colombier. This is triple the average regular legit receipts during this period.

Besides its cultural influence, the TON has shown a growing interest in foreign lingo fare here as well as adhesion by resident foreigners, tourists and visitors. There were 55% straight drama entries and 45% lyric and terp companies. The top grossers were in the opera and dance fields but mostly because prices are hiked for these. However, the best and most auspicious entries were in these categories rather than in the regular legit channels. But the off-Broadway U.S. company, the Living Theatre, made a fine splash at the smaller Vieux Colombier Theatre where it played six performances at practically SRO. Living Theatre did Jack Gelber's "The Connection," William Carlos Williams' "Many Loves," and Bertolt Brecht's "In the Jungle of Cities."

But the top entries stayed via the Berlin Opera of West Berlin, the Brussels Opera and Ballet, and the Zagreb Opera from Yugoslavia.

MacLiammoir Scores On Buenos Aires Date

Buenos Aires, Aug. 1.

Irish actor Michael MacLiammoir is on a Latin-American tour, appearing in "Importance of Being Oscar," a solo effort, which had been booked by the National Comedy Theatre here, for the Cervantes Theatre, recently partly destroyed by fire. The Comedy management, as in the case of the Jean-Louis Barrault - Madeleine Renaud company, was able to transfer the MacLiammoir performances to the Odeon. Although the nearly \$4 admission was high, all three performances were sell-outs, and won the Duplic Gate Theatre player praise.

So far the Barrault and MacLiammoir bookings have been the high spots of this year's legit "season" and bode well for the success of the forthcoming Actors' Studio engagement at the Coliseo Theatre. This company also had been booked for the Cervantes, and another showcase had to be found when the 40-year old National was hit by fire.

Admish Tax Up 2% But Italian Exhibs Had Feared More

Rome, Aug. 8.

A 2% admission tax increase has been voted by the Italian Senate on all film and sport tickets. Move, raising levy from 3 to 5% on all tabs over Lire 100 (15c) was previously ratified by the House, and thus becomes effective immediately.

Hike is lower than that previously proposed, which was violently opposed by exhibs here who threatened widespread shutterings of Italo showcases, but nevertheless has not filled exhibitors here with joy. Sector considers itself already overburdened by various taxes, winter relief levies, etc.

Also affected by new legislation are free admission tickets and cinema passes, which will be burdened by annual tax stamps. In the latter case, and by per-ticket levy, in the case of the former.

A decision to fight, block or revise, the Senate tax bite was apparently called off before passage in fear that such a move might have sent entire law back to House, where perhaps more drastic clauses might have emerged.

Polish Pic Slanted To Show U.S. in Bad Light

Frankfurt, Aug. 1.

Latest of the Commie-slanted propaganda films to come out of Poland is one which pictures the American military and the Allies of the last World War in a particularly vicious light. Titled, "Tonight a City Dies," the film concerns the 1945 Allied bombing of Dresden, which levelled the once-beautiful city.

Plot concerns a Pole who manages to escape from a Nazi concentration camp and lives through the bombings of Dresden.

Last-Minute Reprieve Averts Strike of Mex Prod. Exchange Unions

Mexico City, Aug. 8.

A last-minute reprieve by the two film industry unions here, Union of Film Industry Workers (STIC), and Union of Film Production Workers (STPC) averted an industry walkout on the Aug. 1 expiration date of the old collective work contract. Both Hollywood distributorships maintaining offices here and the official Pelliculas Nacionales as well as the Mexican producers are being given a final 10-day chance to come up with acceptable counterproposals to the union demands.

Time extension was a true zero hour affair, with Secretary of Labor Salomon Gonzalez Blanco telling both sides that a strike would not help the already problem beset industry. The secretary hopes that conciliatory talks between management and labor will resolve differences of opinion on the new contract. Carlos Tinoco, STPC head, would not say whether union will be disposed to grant yet another extension when the August 11 deadline is reached.

There's some hope of a settlement since STPC demands arbitrarily asking for full-time status for some 700 technical workers of 11 shooting units (heretofore hired on a picture-to-picture basis) are being studied by a joint producer-union commission, with decision to be given before the end of October.

But union demands in other contract sections are also stiff: a 40% salary hike; mandatory arbitration in cases where producers or distributors dismiss personnel summarily; a participation in producer-distributor profits by union members, and sundry other fringe benefits.

Producers have told the Federal Conciliation Board that these demands are "impossible," and Department of Labor officials are hoping to persuade unions to brass to revise their demands downward.

Tinoco insists that the unions do not want to strike and that demands are fair. He claimed backing of some 3,000 technicians, 4,000 actors and several thousand workers controlled by the sister union, STIC (distributor, theatre, short-subject production personnel).

Hollywood distributorships, meanwhile, face flat rejection of their personnel cutback proposals. Union demands insist on full labor force and a reduction of work week below 40 hours via granting of a free Saturday. Now workers report for a half day's work.

It is learned from an excellent source that President Adolfo Lopez Mateos, briefed on industry labor troubles, is against a walkout. His views have been passed on to both sides, with the tenor of these stressing the financial and foreign market difficulties that should be resolved. Too, the federal government is in the red around \$18,000,000 in so-called "Mexicanization" of the industry via acquisition of Churubusco Studios, the two privately-owned major circuits, budget advances via Film Bank loans, etc.

The government would like to see an inflow of pesos instead of constant outgo. This official deficit, according to insiders, may lead to important changes this year in the 32c first-run boxoffice admission.

Taormina Film Fest, Sponsored By Italian Exhib Assn., Attracts More Stars and Prods. Than Most Others

Rome, Aug. 8.

Hong Kong Tourist Trade Up Over 36%

Hong Kong, Aug. 1.

The booming tourist industry will bring into the Colony an estimated \$100,000,000 or more this year, according to the Hong Kong Tourist Assn.

The rate of visitors coming to the Colony in the first six months this year already is over 38% higher than the same period in 1960.

Hotel facilities are getting better all the time, it was pointed out. Right now there are 3,379 rooms. In 1962 there will be 4,500. The tourist angle is being exploited via any new undertaking. One of the biggest of these is (in the near future) the American Don the Beachcomber's Mississippi ferryboat which will scour the scenic harbor.

Half of \$100-Mil. Spanish Ticket Sale for Films

Madrid, Aug. 8.

Spaniards spent six billion pesetas, or \$100,000,000 for entertainment during 1960, government figures revealed last week. Over half of this amount went into motion picture coffers.

These peseta billions represent almost a 200% increase over 1951 when Spaniards passed slightly more than 2,000,000,000 pesetas through the wickets at motion picture sales, theatres, football stadiums, bullfight arenas, night clubs, ballrooms and other entertainment emporiums. Compared to 1951, los Espanoles tripled motion picture box office gross—despite the continued extension of "for free" radio and television.

Sports ran a distant second to motion pictures though statistics show that an impressive 13% of the record-breaking 1960 intake came from attendance largely at football stadiums—followed by corridas de toros, racetracks and the variety of competitive sports. Cinema, by far, and football (what we call soccer) are the undisputed favorites of the masses. Theatres and bullfights follow in that order. Rounding out the top half dozen in popular entertainment are ballrooms and night clubs.

A province-to-province breakdown of the entertainment gross lists Madrid, Barcelona, Valencia and Sevilla in the lead, followed by Bilbao, Kuipuzcoa (San Sebastian), Saragossa, Malaga, and Alicante.

It should be pointed out, however, that tourists probably contribute more to the bullfight and night club gross than the Spaniards themselves.

Industry observers returning from the recent Taormina Film Festival are surprised and somewhat puzzled by that event's obvious attraction for show biz officials, stars, and other filmites. One reason given for this is that it's merely a non-competitive showing of old and new films, and secondly because this fest is held in a fairly remote section of Sicily.

The Taormina Fest manages to draw more top film personalities and stars that better known international affairs like Venice, Cannes, Berlin and others. This year, for example, such names as Charlton Heston, Sophia Loren, Mel Ferrer, Susan Strasberg, Alberto Sordi, Anthony Quinn, Claudia Cardinale and numerous others repped the star sector. Then, too, the industry was well covered by producers Dino De Laurentiis, Goffredo Lombardo, ANICA topper Eitel Monaco, AGIS prexy Italo Gemini, and a host of Italian exhibs, distribs and filmmakers. Yank contingent was headed by Leo Hochstetter, MPEA's Mediterranean chieftain Metro's Charles Rosmarin, Dear Films Robert Haggag and Universal's Orlando Salvo.

This perhaps can be attributed to the fact that the affair is sponsored by the Italian Exhibitors Assn. (AGIS), and that the turnout is in way of an opportune tribute paid to the theatremen by other showbiz sectors. Another factor is that the Taormina Fest is an all-industry affair, with few outsiders, if any, in attendance. This makes for readier acceptance.

With regard to star turnout, some of the above is said to apply plus the ample coverage given affair (live) via RAI-TV. Some catter comments suggest that those attending weigh their presence in gold: the Donatello David statuettes awarded on another occasion, but presented here to various top names. This year they went Alberto Sordi, Charlton Heston, Sophia Loren and Claudia Cardinale as well as reps for various winning pictures.

Taormina has devised a nearly surefire way of getting stars to receive kudos in person: if they don't come, they get no prize. And prize, weighing approximately one kilo of gold, is worth an estimated \$1,000 or more. P. S. Mel Ferrer came to pick up Audrey Hepburn's win last year. Brigitte Bardot didn't come, so she gets none.

Award this year also went to memory of Gary Cooper, with Anthony Quinn accepting the posthumous prize, and making a brief, pointed speech. A brief but even more effective tribute to Cooper was Heston's dramatic recital of lines from Shakespeare's "Julius Caesar," ending with "the noblest Roman of them all" and "this was a man" . . .

Among the Yank pix receiving their Italian prems at Taormina were "Naked Edge" (UA), "Raisin in Sun" (Col), "All in Night's Work" (Par) and "Gold of Seven Sants" (WB). Columbia also screened its British-made "The Mark" while Metro displayed a French pic, "The President," which it's handling in this Italy.

Spain's Theatres Seek New Rating Allowing Kids in If With Parent

Madrid, Aug. 8.

The Spanish motion picture industry has petitioned the government director-general of cinema to add a new category to the pair now governing admission at motion picture houses.

At the present time, the director-general's office qualifies all films as either suitable for all or only permitted to 17-and-up age bracket. Film exhibitors, backed by the distribs and producers, are now asking for an in-between category authorizing admission to minors accompanied by their parents. Contending that the most enthusiastic and consistent part of their film going attendance are the youngsters between 8-16, the petitioners argue that this age group gets its cue from parents for television viewing at home, so why not give

parents the same authority to decide what film fare young folks can see.

Film industry leaders also urge acceptance on the grounds that films classified for all are few and far between, making it extremely difficult for parents to share this entertainment form with their children. Liberalizing current admission categories would give parents greater responsibility, but more leeway, for full family attendance at cinema salles.

The industry petition also points out that minors are freely admitted to motion picture halls organized by religious orders and institutions, regardless of the film's classification. Parents, the petitioners maintain, should be given the same authority as that now enjoyed by spiritual supervisors.

\$10,000,000 Hong Kong Hotel Gets New Tag

Hong Kong, Aug. 1.

Back in February this year, Americans Leo F. Corrigan Sr. and Taddie Lee Wynne Sr. decided to name their new \$10,000,000 luxury hotel the Marco Polo, but this touched off a legal battle over the title. Basis of beef was that a nightclub-restaurant named Marco Polo exists in Kowloon.

Corrigan and Wynne, through their lawyers here, now reveal that they have decided to change the name of their hotel, work on which is presently going on, to The American, since it will be the first of its kind in the Colony. The new American Hotel will be situated on the Hong Kong side of the harbor.

It delves
 without
 compromise
 into the
 hungers
 that lie
 deep
 within
 us all!



20th
 Century-Fox
 presents
PAUL NEWMAN
 in ROBERT ROSSEN'S
THE HUSTLER
 co-starring
PIPER LAURIE · GEORGE C. SCOTT
 and **JACKIE GLEASON**
 AS "MINNESOTA FATS"

with
**MYRON
 McCORMICK**
 PRODUCED AND DIRECTED BY
ROBERT ROSSEN
 SCREENPLAY BY
SIDNEY CARROLL
 AND
ROBERT ROSSEN
CINEMASCOPE



It will electrify your theatre this fall!

New York Sound Track

Looks like Warners is trying again with "Old Man and the Sea," boxoffice collapse production which originated with the recently-late and now in-the-headlines Ernest Hemingway. Reissue of the Spencer Tracy starrer is now going out . . . It used to be called "Deadlock," and now Edmund O'Brien and Stanley Prázen decided to call their joint production "Man-Trap." . . . There's just a little more than a week of interior photography to go before "Mutiny on the Bounty" is camera-completed, after seven months in Tahiti and nearby points. It's for roadshow in 1962, via Metro. Villalonga, according to a Paramount publicity dream merchant, actually is a Spanish marquis and shouldn't (?) a story about him being an actor in "Breakfast at Tiffany's" be headed, Marquis on the Marquee. Why not that Paramount man beheaded?

Latest list on the locals who are going up to Montreal this week for the film fest includes Morris Engel, Jonas Mekas, Helen Scott, John Korty, Don Allen Pennabaker, Marshall Lewis, Herman Weinberg, Roger Sandall, Hillary Harris, Rudy Franchi, Rosalind Constable, Robert Firman and Myer Ackerman. Also attending will be New York's own "new wave" publicist, Elinor Silverman . . . Skedded to attend the Montreal filmmakers' seminar from the coast are Denis and Terry Saunders, who'll show their new pic, "War Hunt" . . . The Blecker St. Cinema in Greenwich Village has been helping still local interest in the affair up north by showing a trailer on the fest for last week.

Metro set 1,056 August dates in U. S. and Canada for Joe Levine's "Thief of Baghdad" . . . Wayne P. Lavin, Fanfare Films (Philly) booker, uprooting as of Aug. 25 to take a liberal arts degree at St. Norbert College in Wisconsin . . . Audie Murphy and Dan Duryea into U's "Six Black Horses" . . . Second TOA "Operation Big Screen" trailer (extolling virtues of theatrical versus homescreen exhibition) is from American-International, blurring its "Pit and Pendulum" scarum pic.

UA publicist-in-Detroit Howard Pearl signs off his letters "best regards to U Always," for obvious UA reasons. The stagger-casting of "Advise and Consent" now extends to George Grizzard and Will Geer. Former will play Sen. Fred Van Ackerman, the McCarthy-like opportunist, and latter will portray senate minority leader Warren Strickland. Hold the phone.

Robert Rich, Seven Arts Associated veep and general sales manager, back in town after business trip to Minneapolis and other midwestern points . . . Harry Goldstone, Astor Pix general sales manager, is conducting a series of sales seminars with Astor franchisers along the eastern seaboard . . . Producer Harold Hecht off to Salta, Argentina, for preproduction work on his "Taras Bulba," one of four versions of the Gogol work now set for filming. Cracked one industry wag: "I've always said that what this industry needs more than a good five-cent cigar is a good 'Taras Bulba.'"

Dick Guardian, American International's Latin American supervisor, back from a sales tour through his southern areas . . . "The Miracle Worker" has wound up shooting here . . . Word from Athens is that some inflexible workers at the Niarchos Shipyard pulled out the sea-cocks while Jules Dassin was shooting a scene for "Phaedra" in a floating drydock and literally swamped cast and crew. The police had to be called.

Saul Shiffrin has joined the Art Theatre Guild as veep. With headquarters in N. Y. he'll serve as film buyer for the circuit's 16 theatres in the west, midwest and south . . . The Italo "Giri With A Suitease" opens at the Normandie Sept. 11 . . . Gary Crosby has signed a pact with 20th . . . Piper Laurie back in town.

A publicist by any other name smells just as sweet: When 20th-Fox sends out somebody from their publicity department to talk to field people, civic assns., etc about family films in general (and "The Trapp Family" in particular), company gives the homeoffice guy a new, temporary title, that of "special representative of 20th president Spyros P. Skouras." Latest to be so upgraded, for one week anyway, is Greg Morrison, who's doing the creamed chicken-and-petit-pois bit through Indianapolis, Fort Wayne, Louisville and Evansville this week.

Howard Koch, exec producer of Frank Sinatra's Essex Productions' "Soldiers Three" and "X-15," in town earlier this week . . . A 15-week workshop course on film production is being offered by the local New School for Social Research starting Sept. 28 . . . Ballantine Books has just issued a paperback of the screenplay of "La Dolce Vita," complete with 200 stills from the film . . . Times Film has the British import, "Beat Girl," for upcoming release.

Rhode Island preem of "This Is Cinerama" bows tonight (Wed.) at the Cinerama (nee Hope) Theatre in Providence.

Allied Artists nabbed initial cover of the new Chicago-published Show Business Illustrated, consumer mag, for Sophia Loren in "El Cid" raiment. Preem issue due on the stands Aug. 23.

Manos Hatzidakis, composer of "Never On Sunday" will write the music for next season's presentation of Aristophanes' comedy "The Clouds" at the Athens, Greece, National Theatre.

Papers involving five Technicolor corporations were filed the same day with the Secretary of State in Albany. Technicolor Corp. of America Inc. recorded a certificate designating its New York State office for the conduct of business. Surrender of authority papers were registered for Technicolor Products Inc., a Delaware company, Technicolor New York Corp., also a Delaware concern, Technicolor Realty Corp., likewise a Delaware company and Technicolor Inc. of Delaware. Fulton, Walter & Duncombe of Manhattan, were the filing attorneys.

Central City, home of the Central City Opera House and now a tourist mecca, has been designated as a "registered national historic landmark," according to word received by Rep. Peter H. Dominick (R) from Interior Secretary Stewart Udall. Rick H. Ricketson Jr., and his dedicated associates, have made opera and annual Play Festival important in the past 19 years. Ricketson, for many years president of Fox Intermountain circuit, but who is now a Hollywood producer, is still active in the Central City Opera House Assn. activities.

National Film Board of Canada is producing a full-length feature called "Canada," with commentary written by Donald Lamont Jack of Toronto. Latter's play "To the Canvas Barricade" is being done this month in the Festival Theatre, Stratford, Ont.

Martin Kosleck, typed a Nazi all through the Hollywood assault on Hitler, goes back to the old stand after a 13-year screen absence to play Herr Goebbels again in Allied Artists' "Hitler" . . . Prize of the week for a handout rut goes to Universal's press mill, which on five counts had "Tammy Tell Me True" either "rolling up" or having "rolled up" smash takes. It's enough to leave you stoned—and reMOSSful.

Arthur Horablow Jr. had a press conference on the sked for last Friday (4) but cancelled out and winged to London instead. He wasn't expected at the British capital until this week but then came a phone call about the preliminaries on his production of "War Lover" and off he went . . . Producer Steve Trilling, director Raoul Walsh and assistant director Russ Saunders to Frankfurt, Heidelberg and Munich scouting locations for "The Deathmakers" . . . Rita Hayes, actress in the tv commercials field, will be "introduced" in Jerry Lewis' "Errand Boy." Jane Fonda back in town after pic work west.

John Gardner Sells Glen

Albany, Aug. 8. John W. Gardner has sold the Glen Drive-in, a mile north of Glens Falls, to Samuel E. Rosenblatt (Acme Theatres Inc.), and has disposed of his interest in the smaller Unadilla Drive-in, near Smaller on the Southern Tier of the State, to Al La Flamme, a former partner in it.

Acquisition of the Glen, opened during the latter part of the 1958 season, somewhat changes the outdoor competitive picture in the Glens Falls-Lake George area. The Glen is located eight miles from the Fort George Drive-in, on the outskirts of Lake George Village, which Acme Theatres (Rosenblatt and Jules Perlmutter, both of Albany) also operates.

Rio Showman

Continued from page 2
an excellent propaganda tool for the U.S. because of the popularity of the show in South America. He also feels that we missed a great opportunity when we didn't "tour" Dr. Jonas Salk after his polio vaccine proved successful. Ornstein says that city administrations would have closed schools and declared a one-day holiday during Dr. Salk's visit to any city and it would have been no less than triumphal.

He pointed out that the Russians are presently doing this with the current South American tour of their premier spaceman, Yuri Gagarin.

On the other hand, the U.S. has such draws as Cary Grant, Danny Kaye, various sports figures, great performers such as Sammy Davis Jr. who was highly successful in his recent tour. Frank Sinatra, Harry Belafonte, Red Skelton are among some of the others who could do a tremendous job in making friends for America. The State Dept. would lose no money in sending these attractions on tour, according to Ornstein.

"My Fair Lady" and "West Side Story" could also be used to advantage, as could some of our modern ballet troupes.

The State Dept., he said, could use some of Madison Avenue's as well as more Broadway methods to promulgate its better aspects to the people of the world. Ornstein was in New York last week on his way back to Rio from a European trip. He says he is currently working on a "Carnival in Rio" show to tour the U.S. He says it'll be a layout in the same proportions of the Lido show current at the Stardust, Las Vegas, and he hopes to build it into one of the exchange shows under the auspices of the Brazilian and United States governments.

"Consent" to Col

Continued from page 3
profit. Agreement was entered prior to the legit production's opening.

Another sotto voce source had it that in addition to the investment risks considered by UA, this distrib also couldn't fit "Advise" into its releasing schedule as Prem'nger would like. Production starts in September and is scheduled to be ready by next Jan. 1.

A usually savvy observer believes the "Advise"-to-UA-to-Col maneuver mirrors something of more significance than which distributor comes to handle one picture. Opinion in this instance is that Columbia has become more aggressive in nabbing properties, along with taking the risk, while UA lately is tending toward the more conservative side.

This thinking is extended to include the sidebar opinion that UA v.p. Max E. Youngstein, who has lost some in-tramural status since it became known he's about to leave the company, also is taking with him some of the venturesome spirit that was so much a part of UA when the Krim-Benjamin regime took over.

Interestingly, some years ago both UA and Col were involved in a somewhat similar switch. Sam Spiegel had "On the Waterfront" going for UA. Latter bowed out, and Col took over what proved to be a major Oscar-winning click.

Then there's the recent one which sees Darryl F. Zanuck switching from 20th-Fox, with which he so long has been importantly identified, to Warners with "Chapman Report."

Yugoslavs Sluff Their War Phobia; New Accent On Love and Comedy

By HANS ROEHN

Youngstein to Tell 'Em

Boston, Aug. 8. Max E. Youngstein, United Artists partner, will be speechifier at the 30th annual regional convention of Independent Exhibitors Inc. and Drive-in Theatres Assn. of New England at Chatham Bars Inn at Chatham, Cape Cod, Mass., Sept. 5-7.

Clambake, cocktail party and a banquet hosted by Coca-Cola are skedded. No formal speeches at latter. George Roberts, Boston Film Row toastmaster, will introduce industry figures and award door prizes.

Edward W. Lider is general chairman of the convention, with cochairman Julian Ruffin and Arthur K. Howard. Carl Goldman is coordinator.

Gospel Groups

Continued from page 1

Ten-O-Sec; Florida Boys; Rangers of Charlotte, N.C.; and Wendy Bagwell and the Sunlighters, an all-large group.

Don Butler and Warren Roberts will divide up emcee chores.

This mess of talent does not show up en masse for these all-night songs. Most of them have engagements for Saturday nights and their appearances are scheduled to coincide with their commitments. A group might have a date in Chattanooga that keeps them busy until 1 a.m. Sunday. As soon as they play "Goodnight Ladies," they'll pile into a station wagon and head for Atlanta. They arrive a few minutes before they're due to go on, maybe around 4 o'clock in the morning, and waiting to receive them with cheers and plaudits will be a claque of their followers ready to whoop and holler and sing along with them.

Fowler has been staging these events for years and no fair is complete without its program of gospel and spiritual singing, with bit of rockabilly thrown in for good measure.

'Fanny,' Guns

Continued from page 7

(UA), which showed enough the only week out in release to any extent, to wind up 10th. "Voyage To Bottom of Sea" (20th) did well enough the final week in July to finish seventh in weekly ratings.

"Tammy Tell Me True" (U), while spotty the two weeks out in release, managed to finish fifth both sessions. It is regarded as doing fine for light fare. "Cold Wind In August" (UA) was torrid at two N.Y. cinemas opening stanza.

"The Truth" (Kings), another newcomer, was solid in N.Y. on longrun, big in Washington and good in Balto. "On the Double" (Par), a runner-up pic in June, finished 10th one week last month and was a runner-up film another stanza.

"Francis of Assisi" (20th), fairly new, wound up eighth one week and ninth another but was inclined to be very spotty the second session out in release. "Carry On Constable" (Gov) did reasonably well in arty houses and managed to be a runner-up pic one week.

And Choosier

Continued from page 7

Russell, with Guy Routh, inported from England to play the lead.

"I want to get away from Hollywood for a while to get a more realistic feel."

Castle was in company here with John Markle, Columbia exploitationeer. Also at press confab were Harry Rogovin, New England district manager and Tom O'Brien, branch manager of Columbia Pictures plus Henri Schwartzburg, film buyer of ATC theatre. Abner Finanski, manager Pilgrim Theatre,

Pula, Yugoslavia, Aug 8. Eighth annual Yugoslav Film Festival of Pula, which ends a nine-day run Saturday (5), has brought to the surface some pertinent information about Yugo production. Mainly, the local film-makers are getting away from the war themes; there's a new emphasis on comedy and light drama.

Interesting, too, is the new selectivity as pertaining to official entries in the fest. Only the top pictures have been selected, unlike in past when just about everything went, this being an effort to stress quality. Of the country's total output of 32 productions, 16 are in competition in the old Roman Arena, with the balance shown out of competition via "informative showings" at a downtown theatre.

The total of 32 features in one year, incidentally, is record volume for Yugoslavia.

The lineup of the 16 competing films including three Avala, three Jadran, three Triglav, three Lovcen, two Vardar productions, while Bosna and Zora contributed one film each. Remarkably enough, the Lovcen production, "Nebeski Odraci" (The Heavenly Squadron), Yugoslavia's entry at the recent Moscow Festival, was not considered good enough to run in the Pula sweepstakes. It's shown here outside competition.

There's no denying the fact that light entertainment has begun playing a more essential role in domestic film-making. In fact, the greater part of the new Yugoslav product concerns love or comedy subjects. It looks as though the Yugoslavs themselves are finally getting fed up with blood and machine-gun fire on the screen. One of the few outright partisan pic is "Signal" but it's understood that Jadran-Film merely produced it in memory of the 20th anniversary of the general uprising of the Yugoslav people against the then Nazi occupation forces. The Yugoslav filmites are realizing more and more the importance of export markets, and that's another reason why they are now putting more emphasis on themes of more general interest.

Cartoons, this film country's forte for which, now as before, chiefly the Zagreb company is responsible, are shown only in small quantities this year. This has to do with the fact that Yugoslavia has now a short film festival of her own. It's being held in Belgrade every spring. (The short film festival) marked its second annual last March.

The Pula festival has a new director, Branko Bekko, who replaced B. Torbica. Latter is now associated with Yugoslavia Film, export-import company, in Munich. Pula, a not so attractive harbor town of about 33,000 inhabitants located at the Adriatic Sea, represents the common picture of flags and film posters scattered all over town, overcrowded restaurants and streets. Rumors are still flying that organizers plan to move the festival to Bled, near the Austrian border, where there are considerably better hotel accommodations and traffic connections. Pula is too inconveniently located and this is indeed a major reason why still not too many West European visitors find their way to this place. Reason why the Yugoslavs stick to Pula is the more than 2,000 year old well-kept Roman amphitheatre in which the festival films are being shown. It's always a highly impressive view and not few visitors say that Pula has the world's most unique festival site yet. Nevertheless, it's this reporter's belief that the Yugoslav film festival would be better off in Bled where more western visitors could be anticipated.

The annual festival continues under the patronage of President Tito who, it's understood, is a big fan himself. There was some hope that Tito would show up for the opening but he didn't. But Vice-President Alexander "Marko" Rankovic, the second highest man in the state, came, escorted by other high-ranking Yugoslav officials.

Opening feature was "Uzavrlji Grad" (When the Fires Started) which found only lukewarm critical acclaim. Aside from the Yugoslav film people who come in bulk from all parts of the country to Pula each year, the guest list shows many foreign names of mostly East European lands.

Locarno Film Fest Reviews

Tire-Au-Flanc

(The Sad Sack)
(FRENCH-FRANSCOPE)

Locarno, Aug. 1.
SEDIF release of Carrosse SEDIF-Anire film production. With Christian De Tilliere, Jacques Balutin, Serge Davri. Directed by Claude de Givray. Screenplay by Givray, Francois Truffaut from play by Muzes Eon. Stivane; camera: Roulou; editor: Claudine Bouche. At Locarno Film Fest. Running time, 90 MINS.

French army comedy is a series of gags about new recruits. Though many are familiar, this has a pacing, tone and inventiveness which make them all risible enough. There is an adequate amount of originality in this comedy, making it likely for play-off for even specialized spots abroad.

A snobbish rich boy and his chauffeur are drafted. Follows the routine of breaking into this new life. What it does succeed in doing is looking at the army in an inventive manner with the gags eliminating any need for plot or more elaborate setting up.

Gray lensing enhances the atmosphere of the pic and newcomer actors are also a help. This is a highly amusing comedy on army life and the first one from France since the last war. It looks headed for biz here and proper handling and placement could make it a solid entry in the U.S. **Mosk.**

Fantasma A Roma

(Ghosts In Rome)
(ITALIAN-COLOR)

Locarno, Aug. 1.
Lux release of Lux-Vides-Galatea-Franco (cristaldi production. Stars Marcello Mastroianni, Vittorio Gassman, Sandra Milo, Eduardo De Filippo, Belinda Lee. Directed by Antonio Pietrangeli. Screenplay, Messers Flaiano, Pietrangeli. Atondi; camera: Maccari; editor: Giuseppe Rotunno; editor, N. Genta. At Locarno Film Fest. Running time, 100 MINS.

Ghost comedy concerns a bunch of eerie characters living in an old house with an eccentric prince. He cannot see them but is aware of these ghosts, and most of the comedies are based on this. Pic is quaint but bogs down after some inventive early passages. It looks more a dualer item abroad than for specialized chances.

Special effects are good but without the film pacing to make them captivating throughout. Obvious phantoms soon get repetitive. Technical credits are good as is color and the performances.

Mosk.

Noenl Host

(Night Guest)
(CZECHOSLAVAKIAN-SCOPE)

Locarno, Aug. 1.
Czech Slate Film production and release. With Jiri Vala, Jana Hlavacova, Rudolf Hrusnick, Svetla Amortova, Martin Ruzek. Directed by Otakar Vavra. Screenplay, Ludvik Askenazy. Vavra; camera, Jaroslav Tuzar; editor, E. Semenen. At Locarno Film Fest. Running time, 90 MINS.

In these days of the Eichmann trial and renewed interest in the causes and meaning of Nazism, this pic has timeliness. It examines a case of a still active Nazi outlook of a West German today. But the film is somewhat unbalanced dramatically. So this is mainly for specialized situations abroad.

A West German, visiting the site of his family's former quar-

ters in Czechoslovakia, stops at a roadside bar with a young Czech girl he has picked up. He speaks Czech and after some drinks sounds off with the philosophy of might making right and the right to kill off things less beautiful than those in power, etc. He is shot at by the proprietor who had been in a concentration camp. Then the police come, and the German goes away as arrogant as ever.

Film uses a split screen effectively to evoke thoughts and past feelings in superimposition. The acting manages to keep this an essentially talky pic if fairly engrossing. The longing for speed and adventure of wayward youth is also worked in as well as some symptoms of discontent among some Czechs on their jobs. But all is too easily cleared up when faced by the incipient Nazi.

Somewhat loaded, this still makes its points and is neatly acted and directed. It is just too pat in its sentiments and symbolism to allow it to be told visually. **Mosk.**

Cuba Baila

(Cuba Dances)
(CUBAN)

Locarno, Aug. 1.
ICAIC release of Manuel Barbachano Ponce production. With Raquel Revuella, Alfredo Perote, Vivian Gude, Humberto Garcia Espinosa, Wilfredo Fernandez. Written and directed by Julio Espinosa; screenplay, Barbachano Ponce, Alfredo Guevara; camera, Sergio Vejar; editor, Jose Fraga. At Locarno Film Fest. Running time, 80 MINS.

For the first Cuban feature pic and first to be shown at a Western film fest, this is strangely un-revolutionary. It concerns family problems pre-revolutionary, with some social notations on the times. Somewhat naive in conception, this looms mainly a Latino entry.

Cuban girls "come out" at the age of 15 and a big party was rated necessary. A little clerk just does not have the money for such an affair but his ambitious wife eggs him on to borrow from his boss or even slight his old friends to bring it off.

Some satire is aimed at the petty bureaucrats of the day. Also pointed up is the Cuban passion for dancing. Film also makes a point in the clerk's revolt and having the party in a public dance place, with the bureaucrats joining in.

The U.S. is only mentioned by some of the rich people at a dance as being a fine place for shopping. Technical credits are good and direction probing in spots but somewhat stilted in others. It shows a technical proficiency growing in Cuba but as yet a simple approach to film techniques and subject matter. **Mosk.**

Pula Film Fest

Continued from page 6

Ples U Kisi

vals where it will lead to many discussions.

Some critic may object that director Bostian Hladnik (incidentally, his first full-length film) may have hefted too many directorial ideas from others. In fact, some scenes in "Rain" are very reminiscent of several big directors. Fellini, Chabrol, Welles, Cocteau, Clouzot, Hitchcock. They also may object that Hladnik hasn't found a clear-cut style of his own because it's a mixture of realism, poetic realism, surrealism and expressionism.

However, this admittedly is an extremely interesting film and one that's technically well made. Although the pic is somewhat too

long, it's never dull for one technical surprise follows the other. Obviously the film would have benefitted from some cutting. It seems as though Hladnik occasionally fell in love with symbolism and has lost control of his vehicle. But nevertheless, the film's outcome is extremely intriguing.

"Rain" is a modern psychological drama that centers around a couple that finds it tough to master the problems of daily life. He's a struggling painter; his wife a sensitive actress. Their marriage is a far cry from being happy. In fact, the man has become tired of his wife. Although she has the chance to turn to another man, she remains faithful.

But she feels that she cannot live without love and decides to take her life. Her death makes her husband realize what he has lost. Practically half of the film is composed of his or her day-dreaming.

Camerawork and editing of these sequences are particularly praiseworthy. Also the acting deserves praise. Especially impressive is the performance turned in by Dusa Pockaj, the woman in this unusual film. **Hans.**

'Buddha' Biopic

Continued from page 1

recting from a screenplay by Fujii Yahiro.

While an attempt is being made to faithfully reproduce the story of Buddha as studied from respected sources and counsel, picture will be heavy on spectacle splash. In the tradition of American epics based on Biblical episodes, "Sakya" is being made with an eye toward b.o. as well as educational appeal. It will offer a bathing scene, a contest in martial skills for the leading girl's hand, an earthquake, a rape sequence and erotic dances.

Daei is taking extreme care not to offend sensitivities. Hongo will not appear on the screen after Buddha achieves divinity, or during the last 60% of the picture. His presence will be represented by voice, shadow and special music.

"Sakya" is producer Nagata's move to crack Japan's self-strangulation policy of mass-producing pictures, which has made Japan the world leader in volume of production while profits have diminished. He favors a policy emulating Hollywood of making fewer, bigger and better pictures which can play longer runs and draw greater receipts. Daei Studios has won more international prizes than any other Japanese firmery, with such entries as "Rashomon," "Gate of Hell" and "Ugetsu."

Second unit work on "Sakya" was begun on actual locations in India, but had to be abandoned after three weeks when the intense heat caused makeup to run. The exterior settings are being matched in Japan, supplemented at Daei's studio in Kyoto. Film is being made in Super Technirama. Negative is being shipped to Technicolor in London since Japan has no lab facilities for processing 70m.

Sluff Pix

Continued from page 7

similarly is substantial but seemingly hardly warranted by the profits picture. M-G will end its fiscal year Aug. 31 with a net of \$5 per share, on slightly over 2,500,000 shares out. The \$2,000,000-plus "Lady L" casualty and the cost of the new-completing "Mutiny on the Bounty" (\$16-18,000,000) evidently cued some buyers into chickening out.

Columbia, holding steady at around \$29.50, seems to have a good prop in "Guns of Navarone," a robust schedule of new production, the 89%-owned Screen Gems tv entity, etc.

Deca last week picked up a couple of points but at \$34.87½ still was close to the year's low of \$32. Although Warners dropped two and a fraction, this issue continues as the key favorite of the film stocks at the \$80 price level. Pending stock split, which first saw the light of print in VARIETY on June 28, is a major bolstering influence.

For yesterday's (Tues.) closing prices of the various amusement stocks see Wall St. box on Page 18.

Film Reviews

Continued from page 6

Scream Of Fear

tory and doubtful climactic revelations, but at least they will have enjoyed the 71-minute buildup to the 10-minute letdown, and that should make the Columbia release a salable programming commodity.

As the complex picture begins, a girl's body bearing an uncanny resemblance to Susan Strasberg is dredged from a lake. Then the viewer is immediately transported to a wealthy French Riviera estate, where Miss Strasberg, an invalid now, arrives to visit her father, whom she has not seen for 10 years. Father is "away on business," but pretty soon Miss Strasberg is bumping into his upright, new-you-see-it-now-you-don't corpse in every room. Are these merely hallucinations? Is she going insane?

As the plot unfolds, stepmother Ann Todd evolves into the chief suspect and Miss Strasberg, accompanied by helpful chauffeur Ronald Lewis, is on her way to inform the gardener when suddenly Lewis steps out of the car into the arms of Miss Todd as the vehicle carrying the crippled Miss Strasberg and daddy plunges off yon cliff. The provisions of the will paint a very bright future indeed for Lewis and Miss Todd. But lo, whom should they encounter next day at the villa but the pesky Miss Strasberg, no invalid-daughter at all but rather a companion of the deceased sprig originally witnessed while being dredged from the lake at the outset. Foul play was suspected, and Miss Strasberg had been dispatched to investigate.

Miss Strasberg makes a sympathetic heroine, sure to bring out the protective instinct in every male spectator. Lewis and Miss Todd create subtle portraits of evil within surface kindness. Christopher Lee is excellent as the family doctor, and support is capable all around.

Credit the film's suspenseful mood and occasional crescendos of shock and terror mostly to the skilled assists of cameraman Douglas Slocombe, editor Eric Boyd-Perkins, composer Clifton Parker, art director Bernard Robinson and soundman James Groom. All operating under Holt's aggressively imaginative generalship. **Tube.**

Die Schatten Werden Laenger

(The Shadows Are Getting Longer)
(SWISS-GERMAN)

Zurich, Aug. 1.
Praesens-Film AG. Zurich release of Praesens (Lazar Wechsler) and CCC-Film (Artur Braun) production. Directed by Ladislav Vajda. Screenplay, Isvan Bekkefi, Heinz Pauck. Vajda; camera, Enrique Gaertner; music, Robert Blum; editor, Hermann Haller. At Rex Theatre, Zurich. Running time, 90 MINS.

Frau Diethelm Luise Ullrich
Christa Andrea Barbara Ruetting
Max Hansjoerg Feimly
Erika Schoener Loni von Friedl
Dr. Borner Fred Tanner
Helene Heiga Sommerfeld
Anni Renja Gill
Barbara Margot Philipp
Bessie Carola Raach
Hilde Iris Erdmann
Paula Heidi Pawellek
Ruth Brit von Thiesenhausen
Steffie Elizabeth Roth
Susanne Erika Wolf
Vera Gabriele Adam
Yvette Maria Neri
Fritz Schmoll Michael Faryla

This Swiss-German coproduction, filmed on location in Zurich and interiors in Munich, has the commercial assets of a topical theme, slick production and generally above-par performances. Fate at the boxoffice for this depends on whether the public has not been somewhat overfed lately with tales of juvenile delinquency and the rehabilitation of morally rotten youngsters. Director Ladislav Vajda, whose former credits include the Swiss filmization of a Friedrich Duerrenmatt story, "It Happened in Broad Daylight" (which has been released in the U.S.), has done a commendable job in keeping a maudlin story from lapsing into over-sentimentality.

The action takes place in a girl's education home and centers on a 16-year-old inmate, a seemingly hopeless case, and one of her educators, a young woman whose shadowy past runs somewhat parallel to the future of this teenager. The woman's desperate efforts to prevent the girl from re-living her own experience, are momentarily thwarted when her former lover and ruthless exploiter turns up and tries to renew his hold over her. She finally kills him, and her

arrest causes the girl to realize her own errors at last.

Despite several serious flaws, notably because of lack of motivation (it's never explained how the woman managed to get such a highly responsible job without properly accounting for the time lapse during which she "provided" for the pimp), the story plays better than it reads. Vajda's directorial touch is responsible for this since there are several believable performances.

Topping the cast is Barbara Ruetting as the ex-prostitute-gone-straight. Avoiding the pitfalls of excessive dramatics inherent in such a cliché-ridden part, she offers a strong, convincing portrayal. Newcomer Loni von Friedl reveals remarkable talent as the tough teenager while Luise Ullrich, an old pro in German films, plays the home's matron with quiet dignity and understanding. The many individual girls' parts are all convincingly cast, partly with amateurs. Technical credits are okay. This is done in the German language. **Mezo.**

Shin Heike Monogatari

(The Sacred Hero)
(JAPANESE-COLOR)

Paris, Aug. 1.
Pathe Overseas release of Dalei production. With Raizo Ichikawa, Yoshiko Kuga, Michio Kogure. Directed by Kenji Mizoguchi. Screenplay, Yoshikata Yoda; camera (Eastmancolor), Kazuo Miyagawa; editor, F. Hayasaka. At Studio De L'Etoile, Paris. Running time, 104 MINS.

Kiyomori Raizo Ichikawa
Tadamori Yoshiko Kuga
Mothor Michio Kogure

Film is listed as the last of the late great Japanese director Kenji Mizoguchi. It has his flair for recreating period, in this case the 17th Century, and a feeling for the epic drama and man's place in it. If not as rigorous and finished as his other pic, this has a beauty in imagery and a solidity in characterization for specialized placement abroad.

Plot concerns the son of a samurai warrior who finds he might have another father. But he stays alongside the one he knows when adversity has his father arrayed against the corrupt leaders and monks of the era. He fights his doubts, and backs his father in problems of banishment and persecution by the warlike monks. It ends with the son facing up to and defeating the monks and then vowing to make the reign of the debauched despots short-lived. This is possible Mizoguchi may not have finished this pic but it has enough eye appeal and absorbing narrative to have this something worth personalized handling. Technical credits are expert all along uoyonpoad djos upm ouit up values also a help. **Mosk.**

Malin to Exit ACLU

Patrick Murphy Malin, who has been exec director of the American Civil Liberties Union in N.Y. since 1950, when Roger Baldwin stepped out of the post, will exit spring to move to Istanbul, Turkey. He'll be president of the Robert College there, an American missionary venture. Malin was previously a prof at Swarthmore, the Pennsy college of Quaker persuasion.

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Amusement Stock Quotations

Week Ended Tues. (8)

N. Y. Stock Exchange

Table of N. Y. Stock Exchange quotations for 1961, listing various stocks like ABC Vending, Am Br-Par Tb, Ampex, CBS, Col Pix, Decca, Disney, Eastman Kdk, EMI, Glen Alden, Loew's Thea, MCA Inc, Metro GM, NAFI Corp, Nat. Thea, Paramount, Philco, Polaroid, RCA, Republic, Rep. pfd, Stanley War, Storer, 20th-Fox, United Artists, Warner Bros, Zenith, with columns for High, Low, Weekly Vol, Weekly High, Weekly Low, Tues. Close, and Net Change for wk.

American Stock Exchange

Table of American Stock Exchange quotations, listing stocks like Allied Artists, BalM't (Gac), Buckeye Crp, Cap. Cit. Bdc, Cinerama Inc, Desilu Prods, Filmways, MPO Vid, Nat'l Telefilm, Reeves Bdest, Reeves Snd, Screen Gems, Technicolor, Teleprompter, Tele Indus, with columns for Bid, Ask, and Net Change.

* Week Ended Mon. (7)

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

Table of Over-the-Counter Securities, listing companies like America Corp, Four Star Television, Gen Aniline & FA, General Drive-in, Gold Medal Studios, Magna Pictures, Metromedia Inc, Movielab, Official Films, Sterling Television, U. A. Theatres, Wometco Enterprises, with columns for Bid, Ask, and Net Change.

How 'Common' Is Britain?

Continued from page 3

whereby all CM country films could qualify as domestic in those three important markets, the effects obviously would be to tighten the market still further for U. S. product.

The current situation in West Germany also bears watching by U. S. filmmen concerned about possible Common Market moves towards building up a trading wall against films outside the six-nation economic association. Perhaps the biggest single deterrent to any such CM moves so far has been the totally free, unprotected, unsubsidized German film industry.

Now, however, there are reports from Bonn that the West German government may, at long last, take the first steps towards a more paternal approach to the local film industry. No matter how tentative those first steps are, it would serve to put the West Germans on a level with the very important and active Italo and French industries, and thus pave the way for a CM film agreement which heretofore has been impossible. The British government already is heavily involved in the financial fortunes of its film industry via production subsidies and Eady money.

Pending the time when—and if—the CM comes to an agreement on a common film trade policy, the groundwork for such cooperation might be laid when Britain, France, Germany and Italy reach a government level understanding on co-production activities. Talks in this area have been stymied by the differences in union policies and prerogatives among the four countries. Observers feel confident, however, that a pact will eventually be formed which will provide

that coproductions between any two of the pacts, or even among three or more, will be considered "local" films by participating countries, and thus qualify for local subsidies and as domestic pix under screen quota rules.

On an individual pic basis, these coproductions would be getting most of the benefits which an overall Common Market film pact would provide for all films produced in the CM countries, whether coproductions or not.

Italo-Franco Angle

Americans, of course, are not unaware that the existing coproduction agreement between France and Italy has been one of the chief sources of stimulation of big-budget films in those two countries. It's indeed rare today when a big-budget Italo or French pic is made without this promise of dual citizenship. Extend the success of this bilateral pact to include Britain, and the screens of the world may well get an even greater number of "big" pictures from Europe—and "big" pictures are just the kind that Hollywood depends upon most today to bring in the money from the foreign market.

The Americans, as often noted in VARIETY in the last year, have in turn been investing more and more heavily in "local" European production to take advantage of its new popularity, even to the extent of setting up "local" production companies, as Metro has done in France and Italy.

Conceivably, then, a successful four-way coproduction agreement among Britain, France, Italy and Germany, followed, perhaps, by CM moves to reach a film agreement, would have the effect of

stimulating even greater American investment in "local" European production — diverting dollars which might otherwise be spent in Hollywood. It would be the most logical way to get around a Common Market "wall" against the rest of the world.

It should be noted that in addition to Britain, two other members of the so-called European Free Trade Assn. (originally set up to meet the CM threat), Norway and Denmark will also seek CM membership. The other EFTA nations, Austria, Portugal, Sweden and Switzerland, reportedly will settle for a form of association with the CM if they can get it.

Meanwhile, there's still another angle to Britain's request to enter the CM. The move is frankly dictated by the fact that the country's gold reserves are dwindling at a rapid rate. (They went down by \$319,200,000 in July—the largest decline of any month since December, 1951). Should the drain continue, U.S. filmmen are wondering whether or not the British government will seek to reimpose currency remittance restrictions which they removed just a little over a year ago.

Europe Pickings

Continued from page 3

the four principal European markets is not really too much different than it is here at home.

The degree of "show me" may not be quite as pronounced there yet as it has become here, but that offers no real comfort to the American industry. The fact is that Europeans are becoming more selective about pictures and this means Hollywood can't afford to gamble—at least, not to the extent it has up to now—on European earnings to cushion its mistakes.

While it's true that what goes on the screen ultimately will determine the size of Hollywood's money return, more aggressive, long-range publicizing of pictures abroad could be beneficial too. This is not to say studios aren't doing a good job now. Yet more could be done and, indeed, more imaginative, concentrated and aggressive exploitation must be accomplished to sustain interest as competing diversions — include Bingo now in London—infringe increasingly upon the public's free time and pocketbooks.

Where does the big buildup abroad of Hollywood pix begin? Primarily right here in Hollywood, with local based correspondents of foreign publications. No reporter, or magazine writer, or radio-tv commentator, with an assured outlet is unimportant, but within the sizeable corps of Hollywood's foreign correspondents perhaps not more than a handful rep the major news outlets. Satisfying the sometimes peculiar story interests of certain of the correspondents isn't always a cinch, but this is an area in which, we respectfully suggest, studio publicity experts might profitably do some adroit educating of foreign correspondents.

Overseas editors have not lost interest in Hollywood celebrities, but some say that they have exhausted their ingenuity in writing about the same stars. Interestingly, and at the same time most disturbing, is that foreigners who command communications outlets think in terms of a dozen or so old line, thoroughly established actors and actresses when they speak of stars.

What this appears to indicate is that the film business has to do a lot more promotion work to attain international recognition in the eyes of editors overseas for younger screen personalities who are frequently dismissed as being "Hollywood stars," meaning they may rate big in U.S. gossip columns but they aren't regarded as being of sufficient stature to merit special feature story coverage.

Whether the editors are fully attuned to the interests of their readers in another matter, but to reach the public the film business first has to generate enthusiasm among those who control the outlets. It's not too soon for Hollywood to start building a bigger publicity fire overseas.

TELEPROMPTER'S NEW EXEC

Gerald G. Griffin, ex-RCA, to Teleprompter in new post as director of marketing. Prime responsibility for new products and services.

Novins' Dig at Phil Harling:

His Company's Subsid Sponsoring 'Free Movies' on Saturday Eve

NT&T'S FIRST OZONER IN SOUTHERN CALIF.

Hollywood, Aug. 8. National Theatres & Television Inc. will operate its first drive-in in Southern California when exercising option to lease 1,000-car Mount Baldy in LaVerne.

Following Federal Court approval, chain will take over drive-in from Mount Baldy Drive-In Theatre Corp. per Sheldon Smierling, exec. veep.

Fox West Coast, subsid of NT&T, will run the theatre, which first opened in June, 1960. Deal goes into effect during the next 30 days.

NT&T also operates drive-ins in Las Vegas, Topeka, Kansas, Salt Lake City and Denver, with chain proposing to build three more.

Ricketson Sticks On Denver-L.A. Business Shuttle

Hollywood, Aug. 8. Frank H. (Rick) Ricketson Jr., former head of Fox-Intermountain Theatres of Denver, has rejected bid of 20th-Fox prexy Spyros P. Skouras to become his New York assistant during nine months film company head plans to spend at the studios. Ricketson stated: "To take the job would have meant resigning from too many organizations I am affiliated with."

Former theatre exec revealed he "offered to help Skouras without salary because no man has done more to get me started in this business than Skouras." He maintains an apartment here and in Denver all year 'round, planes back and forth periodically. Asked if he knew who would get the post he declined to comment beyond saying he recommended Bob Selig, but Selig has since been transferred from head of National Theatres Television's Denver operations to home office here.

Hardtops

Continued from page 5

gross revenues are racked up in the evening hours, or prime time for motion picture attendance.

Differnt in Dixie. The new hardtop competition to ozoners is stiffest in the northern climes, especially since inclination generally has held to the down-town habit in Dixie, where, besides other factors, it costs less to make the Main Stem rounds. Northern drive-ins have resorted more and more to gimmicks and extended seasons. In many instances operating well into, and even clear through winter with the aid of in-car heaters. To what extent these efforts are comebacks to the hardtop proliferation isn't clear, but seemingly support some intradate inference.

Ozoners, though, in very limited number, have been getting in on the shopping centre act, too. But they depend on darkness, which comes late in summer. That it should be a preponderantly four-wallers that are being built is impressive from the investment angle. Best estimates are that it costs \$240 per seat, on average, to build a new hardtop in the space, much more, water, or congested realstate, whereas the bit is figured at \$69 per capita in the case of a drive-in.

Favoring hardtops, are year-round operation, maintenance, sharper projection, refuge from weather and—possibly—"moral climate" what stigma still is attached to ozoners since their "passion pit" inception.

But whatever the imperponderables, it's figured by Studinger Associates, the audience research outfit, that some 20% of the American film audience potential has never even been to a drive-in.

In his statement hurrahing the Arkansas Public Service Commission okay to go ahead with Telemeter in Little Rock last week, Louis A. Novins, president of International Telemeter, made with a dig against exhibitor interests which on one hand fight toll tv and on the other participate in theatrical films on regular tv free to the public.

Novins dropped no specific names but the rap clearly was intended for Phil Harling, chairman of the Committee Against Toll TV.

In addition to this post, Harling is an employee of Stanb Warner Corp. whose wholly owned subsidiary is International Latex.

Said Novins: "A company with which the Chairman of the Committee Against Toll TV is associated will sponsor this fall the free showing of recent feature films on a major television network during prime time on Saturday evenings. Saturday is the big day on which exhibitors must count on peak attendance to stay in business. The Chairman would serve exhibitor interests far better if he headed a Committee Against Free Movies on Saturday Nights — and testified in favor of pay tv, at least pay tv charges an admission for viewing a current motion picture."

The point is this. The Stanley Warner-owned International Latex has bought \$2,800,000 of participation in sponsorship of 20th-Fox library theatrical features which will be telecast by NBC Saturday nights.

How You Figure

This is the first known instance whereby theatrical exhibition people have such a stake in the presentation of theatrical production on any form of tv. To repeat, Stanley Warner owns International Latex.

The non-partisan observers make a point in Harling's favor, however. The Harling forces against toll tv object to carroul theatrical features on tv as being in direct and allegedly unfair competition with theatres. These films, they say, would be so devastating so far as exhibs are concerned as recent but theatrically played-out product.

Novins also, by way of his statement, undertook to strike a blow at alleged exhib inconsistency, viz: "When pay tv gets going in the United States, you can be sure that the major circuits will be among the first to hop on the bandwagon. Some of those who have been contributing to anti pay tv committees are already talking deals with us."

Merrick Stage Musical Pre-Preem Film Sale By Lazar to Sinatra

Hollywood, Aug. 8. Frank Sinatra has wrapped up a deal for film rights to the forthcoming Broadway musical, "Subways Are Fun Sleeping" which might set the ultimate purchase price as high as \$1,000,000. Part includes original cast album which will be waived under Sinatra's Reprise Records label. Missing from press disclosure is down payment and minimum guarantee. Sinatra will star as well as produce under his indie production company banner, Essex Productions. Deal was set just before Sinatra took off Thursday for Europe.

Musical is slated to hit Broadway boards this fall produced by David Merrick under direction of Michael Kidd who staged "Wildcat" with Lucille Ball. Book and lyrics are by Betty Comden and Adolph Green while Julie Stone scored.

Deal, negotiated by Irving P. Lazar, has a claimed \$1,000,000 ceiling. It was apparently firm with a heavy down payment by Sinatra with the remaining money up to \$1,000,000 dependent on the run of the show in N.Y.

Producers and authors will get 10% on theatrical gross for each week show runs until \$1,000,000 figure is reached.

Picture Grosses

'Spartacus' Socko 10G, Pitt, 'Goodbye' Lusty 12G, 'Parrish' \$13,590

Pittburgh, Aug. 8. "Spartacus" is the happiest news here for newcomers this week at Fulton in what looms as box office start of its pop-culture run. Other new entries are "Goodbye Again," fast at Penn and "Parrish" good at Stanley. Strength in holdovers, also is helping overall setup. "La Dolce Vita" at Nixon is sturdy in fifth. "Guns of Navarone" at Gateway shapes wow in third. "Romanoff and Juliet" at Shady-side looks boffo in fifth. "Fanny" also showed renewed vigor in sixth and final round at the Warner.

Estimates for This Week
Fulton (Shea) 1,635; \$125-\$175— "Spartacus" (U) Socko \$10,000 or near, with four performances daily at \$175 top. Last week, "Tammy Tell Me True" (U) (2d wk), \$5,000.

Gateway (Associated) (1,900; \$125-\$175)—"Guns of Navarone" (Col) (3d wk). Wow \$17,000. Last week, \$16,500.
Nixon (Rubin) (1,760; \$150-\$275)—"La Dolce Vita" (Astor) (5th wk). Sturdy \$7,500. Last week, \$7,000.

Penn (UATC) (3,300; \$1-\$150)—"Goodbye Again" (A). Fast \$12,000. Last week, "Honey-moon Machine" (M-G), \$8,200.

Shady-side (MOTC) (750; \$125)—"Romanoff and Juliet" (U) (5th wk). Boff \$2,700. Last week, \$2,500.
Squirrel Hill SW (834; \$125)—"Two Women" (Embassy) (4th wk). Tim \$3,000. Last week, \$3,800.
Stanley SW (3,700; \$1-\$150)—"Parrish" (WB). Good \$13,500. Last week, "Parent Trap" (BV) (4th wk), \$9,500.

Warner (SW) (1,516; \$1-\$150)—"Fanny" (WB) (6th wk). Finished run last night with strong \$8,000. "Pleasure of His Company" (Par) opens Wednesday '9.

BROADWAY

(Continued from page 9)
Monday (7) was big \$8,000 after \$9,000 for second.

Guild (Guild) (450; \$1-\$1.75)—"Romanoff and Juliet" (U) (9th wk). This stanza winding today (Wed.) looks like sturdy \$7,000 after \$7,500 for eighth week. "Sand Castles" (Indie) is due to open Aug. 15.

Murray Hill (R&B) (565; 95-\$1.80)—"Guns of Navarone" (Col) (7th wk). This week winding up tomorrow (Thurs.) is heading for smash \$14,000 after \$15,000 for sixth stanza. Continues indef.
Paris (Paris Cinema) (568; 90-\$1.80)—"Truth" (Kings) (7th wk). Sixth round completed Sunday (6) was great \$12,000, same as for fifth.

Pix (Bernard Brandt) (819; 99-\$2)—"Rocco and Brothers" (Astor) (6th wk). Fifth week ended Saturday (5) was big \$10,000 after \$11,000 for fourth.

Plaza (Lopert) (525; \$1.50-\$2)—"Never On Sunday" (Lope) (43d wk). The 42d week ended Monday (7) was smash \$17,500 after \$16,000 for 41st round.

68th St. Playhouse (Leo Brecher) (370; \$1.50-\$2)—"The Joker" (Lope). Opened Monday (7). Last week, "Tunes of Glory" (Lope) (subrun), was fine \$6,700 for 12 days at \$150 top.
Sutton (R&B) (561; 95-\$1.80)—"Two Women" (Embassy) (14th wk). The 13th session completed Sunday (6) pushed to big \$11,000 after \$10,000 for 12th week.

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50)—"Cold Wind in August" (UA) (3d wk). First holdover stanza ended yesterday (Tues.) was smash \$12,000 after \$11,000 for opener.
Trans-Lux 85th St. (T-L) (550; \$1.25-\$2)—"Old Man and Sea" (WB) opens today (Wed.) on subsequent-run. In ahead. "Naked Edge" (UA) (6th wk-5 days). Was slow \$2,500 after \$4,500 for fifth full week.

World (Perfecto) (390; 90-\$1.80)—"Last For Sun" (FAW) (6th wk). Current stanza ending tomorrow (Thurs.) is heading for smash \$11,000 after \$10,200 for fifth week. Holds again.

CINCINNATI

(Continued from page 8)

Cristo (M-G) and "Magic Boy" (M-G), \$5,500.
Guild (Vance) (300; \$1.25)—"Saturday Night, Sunday Morning" (Cont) (2d wk). Big \$3,000. Last week, \$3,200.

Hyde Park Art (Shor) (500; \$1.25)—"Lady Killers" (Indie) and "To Paris With Love" (Indie) (reissues) (4th wk). Solid \$1,200. Last week, \$1,300.

Keith's (Shor) (1,500; 90-\$1.25)—"Naked Edge" (UA) (2d wk). Okay \$7,000 or near. Last week, \$6,500.
Palace (RKO) (2,600; \$1-\$1.25)—"Voyage to Bottom of Sea" (20th) (2d wk). Fair \$6,500. Last week, \$8,500.

Twin Drive-In (Shor) (600 cars each side; 90)—West. "Konga" (A) and "Cat Burglar" (UA). Sensational \$15,000. Last week, "Angel Baby" (AA) and "King of Roaring 20's" (AA), \$6,500. East: "Nikki" (BV) and "Gun Fight" (UA). Big \$10,000 or close. Last week, "Anatomy of Psycho" (Indie) and "Rommel's Treasure" (Indie), \$5,000. Current week's opening night gross for both boards of \$4,400 set a Wednesday record.

Valley (Wiethe) (1,200; \$1-\$1.50)—"Fanny" (WB) (6th wk). Holding at good \$8,000. Last week, \$8,500.

'FANNY' FAT \$23,000, FRISCO; 'VOYAGE' 15C

San Francisco, Aug. 8. First-run biz shapes strong here currently, with "Fanny" sock in first at Paramount and "Exodus" great on grind opening round at the United Artists. "Voyage to Bottom of Sea" is rated good on Initiator at Fox. "La Dolce Vita" still is smash playing two 400-seat houses in third sessions.

Estimates for This Week
Golden Gate (RKO) (2,859; \$1.25-\$1.50)—"King of Roaring 20's" (AA) and "Angel Baby" (AA). Nice \$11,000 or over. Last week, "Tammy Tell Me True" (U) and "Tomboy Champ" (U) (2d wk), \$9,000.

Fox (FWC) (4,651; \$1.25-\$1.50)—"Voyage to Bottom of Sea" (20th) and "Sniper's Ridge" (20th). Good \$15,000. Last week, "Nikki" (BV) and "Dumbo" (BV) (reissue) (2d wk), \$8,000 for 5 days.

Warfield (Loew) (2,656; \$1.25-\$1.50)—"Honey-moon Machine" (M-G). Okay \$14,000. Last week, "Francis of Assisi" (20th) (3d wk), \$8,000.

Paramount (Par) (2,646; \$1.25-\$1.50)—"Fanny" (WB). Smash \$23,000. Last week, "Ladies Man" (Par) and "Rommel's Treasure" (Par) (2d wk), \$11,000.

St. Francis (Par) (1,400; \$1.25-\$2)—"Guns of Navarone" (Col) (6th wk). Wham \$14,000 or near. Last week, \$17,000.

United Artists (No. Coast) (1,151; \$1.25-\$1.50)—"Exodus" (UA). Smash \$15,000. Last week, "Goodbye Again" (UA) (3d wk), \$6,000.

Vogue (S. E. Theatres) (364; \$1.50)—"Secrets of Women" (Janus). Oke \$4,000. Last week, "L'Avventura" (Janus) (6th wk), \$1,600.

Presidio (Hardy) (774; \$1.25)—"Carry On Constable" (Gov) (5th wk). Big \$2,900. Last week, \$2,800.

Larkin. Clay. (A-R) (400; 400; \$1.75-\$2.40)—"La Dolce Vita" (Astor) (3d wk). Socko \$18,000 or close. Last week, \$22,500.

LOS ANGELES

(Continued from page 9)

(Rank) (2d wk). Slow \$3,200. Last week, \$5,200.

Four Star (UA) (868; 90-\$1.50)—"Watch Your Step" (Magna) (2d wk). Steady \$4,100. Last week, \$5,600.

Chinese (FWC) (1,408; \$2-\$2.40)—"Goodbye Again" (UA) (3d wk). Light \$9,000. Last week, \$11,800.

Fox Wishfire (FWC) (1,990; \$1.49-\$2)—"Francis of Assisi" (20th) (3d wk). Mild \$5,000. Last week, \$5,600.

Crest (State) (750; 90-\$1.50)—"L'Avventura" (Breg) (3d wk). Pale \$2,000. Last week, \$2,500.

Music Hall, Canon (Ross) (720; 500; \$2.40-\$2.75)—"La Dolce Vita" (Astor) (4th wk). Great \$24,000. Last week, \$28,900.

Holly Paramount (State) (1,468; \$1-\$2.40)—"Fanny" (WB) (6th wk). Fine \$15,000. Last week, \$17,000.

Warner Beverly (SW) (1,316; \$1.25-\$2.40)—"Guns of Navarone" (Col) (6th wk). Boffo \$20,000. Last week, \$20,900.

Vogue (FWC) (810; 90-\$1.50)—

"Parent Trap" (BV) (7th wk). Lush \$7,000. Last week, \$7,800.
El Rey (FWC) (861; 90-\$1.50)—"Carry On Constable" (Gov) (10th wk) and "Carry On Nurse" (Indie). Nice \$2,400. Last week, with "Raisin in Sun" (Col) (3d wk), \$2,700.

Warner Hollywood (Cinerama) Inc. (1,389; \$1.20-\$2.65)—"Seven Wonders of World" (Cinerama) (reissue). Started 12th week Sunday (6) after big \$13,000 last week. Fine Arts (FWC) (631; \$2-\$2.40)—"Never On Sunday" (Lope) (37th wk). Potent \$6,800. Last week, \$7,000.

Pantages (RKO) (1,513; \$1.25-\$2.75)—"Spartacus" (U) (42d wk). Sharp \$15,000. Last week, \$16,400.
Egyptian (UATC) (1,392; \$1.25-\$3.00)—"Ben-Hur" (M-G) (69th wk). Stout \$16,000. Last week, \$16,700.

KANSAS CITY

(Continued from page 8)

\$1,500—"Pleasure of His Company" (Par) (6th wk). Okay \$4,000. Last week, \$4,500.

Kimo (Dickinson) (504; 90-\$1.25)—"Never On Sunday" (Lope) (7th wk). Fancy \$1,500; holds. Last week, \$2,000.

Paramount (Blank-UP) (1,900; 75-\$1)—"Fanny" (WB). Shapes bright \$10,000; stays. Last week, "On Double" (Par), \$6,500.

Plaza (FMW-NT) (1,630; \$1.25-\$1.50)—"Guns of Navarone" (Col) (3d wk). Great \$12,000; holds. Last week, \$15,000.

Rockhill (Little Art Theatre) (750; \$1-\$1.25)—"Saturday Night, Sunday Morning" (Cont) (3d wk). Unusually long run for this house. Nifty \$1,500. Last week, \$1,800.

Roxy (Durwood) (50; \$1-\$1.50)—"Naked Edge" (UA) (4th wk). Pleasant \$5,500. Last week, \$6,500.

Fairway (FMW-NT) (700; \$1)—"Carry on Constable" (Gov) (4th wk). Okay \$1,400. Last week, \$1,500.

Uptown (FMW-NT) (2,043; \$1-\$1.25)—"Parent Trap" (BV) (4th wk). Big \$8,000, but moves out. Last week, Uptown and Granada combo, \$15,000.

BOSTON

(Continued from page 8)

\$16,500 or near. Last week, "Parent Trap" (BV) (6th wk), \$8,000.

Memorial (RKO) (3,000; 90-\$1.49)—"Tammy Tell Me True" (U) and "Secret Ways" (U) (2d wk). Oke \$13,000. Last week, \$13,000.

Orpheum (Loew) (2,900; 90-\$1.49)—"Naked Edge" (UA) and "Cat Burglar" (UA) (3d wk). Mild \$8,500. Last week, \$11,000.

Paramount (NET) (2,357; 70-\$1.25)—"Master of World" (AI) and "Operation Camel" (AI). Fine \$14,000. Last week, "Francis of Assisi" (20th) and "Tomboy and Champ" (U) (2d wk), \$8,000.

Pilgrim (ATC) (1,909; 75-\$1.25)—"Thief of Bagdad" (M-G). Opened today (Tues.). Last week, "Homicidal" (Col), swift \$9,000.

Saxon (Sack) (1,100; \$1.25-\$1.80)—"Fanny" (WB) (5th wk). Big \$16,000. Last week, \$15,000.

State (Trans-Lux) (730; 75-\$1.25)—"Male and Female" (Mishkin) and "Soho Strip" (Indie). Record \$8,000, wow for this bandbox house. Last week, "Eve and Handyman" (Indie) and "Naked Run" (Indie) (3d wk), \$3,500.

TORONTO

(Continued from page 9)

"Parrish" (WB) (6th wk). Good \$6,000. Last week, \$8,000.

Hyland (Rank) (1,357; \$1-\$1.50)—"No Love for Johnnie" (20th) (3d wk). Fine \$5,000. Last week, same.

Imperial (FP) (3,343; \$1-\$1.50)—"Fanny" (WB). Hefty \$14,000 or near. Last week, "Ladies Man" (Par), \$9,000.

International (Taylor) (557; \$1-\$1.25)—"Never On Sunday" (Loper) (29th wk). Sturdy \$3,500. Last week, same.

Loew's (Loew) (1,641; \$1-\$1.25)—"Goodbye Again" (UA) (2d wk). Big \$11,500. Last week, \$13,900.

Tivoli (FP) (935; \$1.50-\$2.50)—"La Dolce Vita" (Astral). Capacity \$13,000. Last week, "Exodus" (UA) (19th wk), \$6,000.

Towne (Taylor) (693; 90-\$1.25)—"Romanoff and Juliet" (U) (6th wk). Swell \$4,500. Last week, \$5,000.

Uptown (Loew) (2,453; \$1-\$1.75)—"Spartacus" (U). Film previously played this house at \$2.75 top for 20 weeks, with balcony cut off and reduced capacity of 1,421. Return date, with 2,453 capacity on pop-culture and three shows daily, looks terrific \$13,500. Last week, "Tammy Tell Me True" (U) (2d wk), \$6,500 at \$1.25 top.

National Boxoffice Survey

Hot Weather Wilts Trade; 'Guns' Still Champion, 'Fanny' 2d, 'Vita' 3d, 'Spartacus' 4th

August dog days for the box office have arrived with a bang in the current session. However, this does not appear to have hurt the few blockbusters on tap at present. Rainy period the latter part of last week spelled a sharp up-beat in some key cities along the Atlantic seaboard covered by VARIETY.

Still champ but by a bigger margin is "Guns of Navarone" (Col). It moved into first place last stanza. "Fanny" (WB), which was second last week, again is winding in second position. "La Dolce Vita" (Astor) is retaining its grip on third money, same as a week ago.

"Spartacus" (U), with a number of new popscale engagements starting, is moving up to fourth spot. It was ninth last round. "Goodbye Again" (UA) is pushing up from 10th place to fifth position. "Naked Edge," also from United Artists, is winding in sixth place.

"Voyage to Bottom of Sea" (20th) is holding to seventh spot same as a week ago. "Parent Trap" (BV), fourth last stanza, is finishing eighth. "Exodus" (UA) is capturing ninth position.

"Romanoff and Juliet" (U), a runner-up film a week ago, is winding up in 10th place. "Never On Sunday" (Lope), in like category, will be 11th. "Tammy Tell

Me True" (U) rounds out the Top 12 pix.

"Francis of Assisi" (20th), failing to measure up to initial promise; and "By Love Possessed" (UA) are the runner-up pix.

"Nikki" (BV) shows considerable promise among the newcomers. It is good in Baltimore and Detroit, trim in Chi and Denver and big in Cincy. "King of Roaring 20's" (AA), also new, looms nice in Frisco.

"Konga" (AI), another newcomer, shapes wow in Cincy and big in Detroit. "Master of World," from same company, is rated hep in St. Louis.

"Cold Wind in August" (UA) continues smash in second round, playing two N.Y. houses. "Honey-moon Machine" (M-G), lusty in Minneapolis, looks okay in L.A. and Frisco.

"Ben-Hur" (M-G) looks lively in L.A. on extended-run. "Ladies Man" (Par) is rated fancy in Denver. "Homicidal" (Col) looms swift in Boston.

"Last Sunset" (U), okay in Denver, shapes fancy in Boston. "The Truth" (Kings), just getting under way, looks nice in Balto and tall in Washington, and is big in N.Y. playing two cinemas.

"Saturday Night, Sunday Morning" (Cont) continues socko in some four or five keys; playing arty theatres. "Leda" (Times) is nice in N.Y.

(Complete Boxoffice Reports on Pages 8-9)

WEINGARTEN, BERMAN: UNITED & APART, BOTH

Hollywood, Aug. 8.

Status of Avon Productions, indie under which Lawrence Weingarten and Pandro S. Berman have now completed 10-pix commitment to Metro, underwent transformation over weekend. Partners will hereafter operate separately in producing for Metro. However, they jointly are continuing Avon, which now will offer product elsewhere. Each partner will do one Avon film over next two years.

In return for flexibility now granted Avon, metro gets first call on distribution rights to its future films. Final Avon films on pact started in 1957 were "Honey-moon Machine" and "Ada."

PHILADELPHIA

(Continued from page 9)

"Fanny" is fine in fifth at Randolph.

Estimates for This Week

Arcadia (S&S) (536; 99-\$1.80)—"Voyage to Bottom of Sea" (20th) (3d wk). Quiet \$4,000. Last week, \$5,700.

Boyd (SW) (1,536; \$2-\$2.50)—"La Dolce Vita" (Astor) (3d wk). Great \$14,000. Last week, \$15,000.

Fox (Milgram) (2,200; 99-\$1.80)—"Guns of Navarone" (Col) (4th wk). Wow \$26,000. Last week, \$27,000.

Goldman (Goldman) (1,200; 99-\$1.80)—"Goodbye Again" (UA) (3d wk). Good \$9,000. Last week, \$9,200.

Midtown (Goldman) (1,200; 99-\$1.80)—"Parent Trap" (BV) (7th wk). Neat \$6,000. Last week, \$6,500.

Randolph (Goldman) (2,500; 99-\$1.80)—"Fanny" (WB) (5th wk). Fine \$11,000. Last week, \$10,000.

Stanley (SW) (2,500; 99-\$1.80)—"Francis of Assisi" (20th) (2d wk). Mild \$11,000. Last week, \$12,500.

Stanton (SW) (1,483; 99-\$1.80)—"Homicidal" (Col) (2d wk). Fast \$13,000. Last week, \$15,500.

Studio (Goldberg) (489; 99-\$1.80)—"Nude to Moon" (Indie) and "Paris Vice Squad" (Indie) (2d wk). Fancy \$5,500. Last week, \$7,000.

Trans-Lux (T-L) (500; 99-\$1.80)—"Tunes of Glory" (Lope) (3d wk). Big \$6,500. Last week, \$7,000.

Viking (Sley) (1,000; 99-\$1.80)—"Naked Edge" (UA) (3d wk). Big \$8,000. Last week, \$9,000.

World (R&B-Pathe) (483; 99-\$1.80)—"Truth" (Kings). Solid \$6,000 or near. Last week, "Cheaters" (Indie), \$2,200.

10 Lebovitz Stands Go To Martin Circuit; Second 1961 Purchase

Atlanta, Aug. 8.

Moses Lebovitz's Independent Theatre circuit in Chattanooga has ceded 10 of its situations in two states to the Martin Theatres chain, based in Columbus, Ga., for an undisclosed price. Deal includes the downtown 927-seat Rialto, and the 500-seat Central, both in Atlanta.

Eight other properties in the deal all in the Chattanooga area, and include four hardtops and ditto number of drive-ins. Martin circuit owns and operates some 200 situations in Georgia, Alabama, Florida, Tennessee and Kentucky, plus television properties in Columbus and Chattanooga. Earlier this year, Martin acquired 60 theatres in Tennessee from the Crescent Amusement Co.

E. D. Martin, prez of the Martin chain, indicated no exec personnel changes, at least for the nonce, resulting from last week's purchase.

Independent loop acquired the two Atlanta houses in 1954 from vet Atlanta showman Charles Mion.

The eight other theatres picked up by Martin include the State, Capitol, Brainerd and Liberty (hardtops), and the Red Bank, Highway 58, Broad Street, and 23d Street (ozoners).

Basse Syndicate Reopens Detroit's Former Regent

Detroit, Aug. 8.

The 1,400-seat Center, formerly the Regent, has reopened after being dark two years. First bill was "One Eyed Jacks" and "Savage Innocents."

Center is in the midtown area and hopes to pick up former Fisher Theatre patrons. Fisher is undergoing \$3,000,000 reconstruction for legit productions.

Newly reopened film house is headed by Mike Basse and includes William Friedberg, formerly of Warner Bros., and Saul Korman, operator of the Kramer Theatre. Center manager will be Joseph L. Thomas.

Center formerly was operated by United Detroit Theatres. It was gutted by fire several years ago and rebuilt at a cost of \$100,000. Basse spent about \$25,000 to modernize equipment and clean it of two-years' accumulation of cob webs.

Bob Scott has purchased the Milam Theatre and 77 Drive-In at Cameron, Tex. from the Rowley United Pension Fund.

SEPTEMBER MOURN: TV ETCHING

That \$7,500,000 Beech Nut Biz

One of the last of the big uncommitted budgets for tv bundle buying will be placed this week—and it looks like NBC-TV will be the winner. This is the Beech Nut biz, approximating some \$7,500,000, for which all three tv webs have been desperately pitching.

Coming on top of the NBC-TV graboff of the International Latex billings (\$2,000,000) and Helen Curtis (\$2,500,000) it would go a long way toward easing the anxieties around the network over the current sales slump, as evidenced by the fact that there's still some \$60,000,000 in unsold programming and time on the three networks. (See separate story.)

BIZ SLACK MAY INVITE LAYOFFS

By GEORGE ROSEN

A lot of jobs around the tv networks, not to mention budgetary cutbacks on program development, planning, etc., could hinge on what happens in the next 30 days or so—between now and Labor Day—in the selloff of prime time programming on the three webs.

As of the moment there's something like \$60,000,000 remaining in unsold programming and time—a figure far below the quotas set for the networks for the '61-'62 season. And if the webs fail to meet their quotas, it's inevitable that retrenchments will follow as a means of offsetting the deficits.

In past years the networks had another alternative in shaving costs—that was to siphon funds out of so-called prestige programming, which never got sold anyway. But by virtue of the Newton Minow-sparked pressures and the D.C. climate, things are different now. Public affairs-news (and there will be lots of it, sold or unsold) is locked in tight for next season. That leaves staff cuts and auxiliary budget trimming as the only alternative.

It's anticipated that the burden of the cuts will fall on CBS and NBC, since ABC operationally is and always has been tight-knit and anyway, thanks to an early start last spring, ABC has managed to get off the ground with a more imposing sales record that puts it ahead of last season. (By contrast, CBS this time last year was about 95% SRO on prime time programming for the new semester, a good 10% better than its present sales status). For NBC this could be the second go-round within a year on layoffs.

As an indication of what can happen when things get rough, NBC over the past six months went on a trimming expedition which affected some 400 employees, including more than a half dozen top-salaried veepees. Exec desks with three phones wound up with two; two-phone desks were cut to one. Before things simmered down an NBC memo to all departmental heads suggested that the word be passed around that henceforth everybody fly tourist instead of first class. (Recent spurt of sales at NBC has helped considerably to ease anxieties at that network.)

And so the next four-five weeks represents the second critical selling period for the webs, with a mad scramble on for whatever billings are left. The first period, back in March-April, brought in the heavy spenders (Procter & Gamble, General Foods, Liggett & Myers, American Tobacco, R. J. Reynolds, etc.), accounting for 75% of all billings. But since then it's been dribs and drabs. Minutes that were peddled for as high as \$40,000 in the spring are now going for as low as \$20,000, so desperate is the need to close the gap. There's some \$25,000,000 in tv billings still uncommitted, including a few major accounts like Derby Foods, Beech Nut, Sterling Drugs and some auto money and a lot of jobs, come September morn, may depend on the success or failure of the network sales boys in wooing that coln.

Geo. Burns, Art Carney On Connie Francis TV

Sept. 13 Connie Francis Show (ABC-TV) took on more shape over the weekend with the signing of George Burns and Art Carney by GHV executive producer Sandy Lesberg.

Writer Jack Wohl was also added to work on ideas with director Gregg Garrison. Wohl may be joined by other scripters this week.

Beecham Products, sponsor, is also going into the final phases of distribution of the Connie Francis LP album. Albums are to be sold in supermarkets, drug and variety stores with packages of Brylcreem attached.

Wasserman's CBS-TV Crime Series (Rosenberg Case, Mona Lisa, Etc.)

Bing's Cuffo for Peggy

London, Aug. 8

Bing Crosby, currently in Britain filming "Road To Hong Kong" with Bob Hope and Joan Collins, guested on a Peggy Lee spectacular which was taped here on Sunday (30) by British ABC-TV—for no fee. This is a classic scoop for ABC-TV for Crosby has spurned repeated efforts to get him on tv over here.

He told VARIETY: "Peggy and I are old friends and I owe her lots of favors. That's why I did the show." And, according to Miss Lee, she will return the favor, gratis, when they get back to the U.S.

CBS-TV is underwriting a costly, and what promises to be a controversial series of historically based dramas to be produced by David Susskind's Talent Associates-Paramount and written by Dale Wasserman, currently one of the most prolific scripters in all show biz media. Titled "Crime of the Century," the string of one-hour film or taped shows will explore some of the most sensitive newspaper stories of the past 50 years with an approach of "bold reportage," in Wasserman's phrase. At least the first three in the series are slated to be specials during the 1961-62 season.

Undoubtedly the hottest item in the series will be "The Rosenberg Case," an appraisal of the postwar atomic espionage affair which led to the execution of Ethel and Julius Rosenberg. Wasserman is currently in process of researching this case, but indicated that whatever the final point of view, this show is sure to provoke a chorus of beets, nays and widespread anguish.

Another provocative show in the series, probably as the kickoff, will be "Dynamite," a study of the pre-World War I bombing of the Los Angeles Times, which led to the indictment and conviction of numerous labor leaders found to be involved in the violence. In this show, Wasserman's point of view will be striking at the ugly elements of labor-management relations which still hold over to the present day. A lighter show will be titled "The Theft of the Mona Lisa," 1915 incident involving a gang of art counterfeiters. Up for consideration are such stories as the murder of Leon Trotsky and the assassination of Gandhi.

Wasserman delivered the prototype for the "Crime of the Century" series in his "The Lincoln Murder Case," last season's drama which developed the thesis that a member of Lincoln's cabinet, Edwin Stanton, was involved in the murder conspiracy. Wasserman said that additional evidence that has come to light since the tv show confirms that suspicion. In any case, the "Lincoln" stanza brought to bear the multiple perspectives, staccato rhythms and sharply defined ideas which will characterize the "Crime of the Century" series.

In addition to a half-dozen other scripting projects rattling around in his mind, Wasserman, who wrote the screenplay, is now awaiting final editing of "The Power and The Glory" film, starring Laurence Olivier and also produced by Susskind for CBS-TV and for subsequent theatrical exhibition overseas. He's also written another film, "The Sea and The Shadow," which has just been shot in South America and due for the art house circuit. Meantime, he's leaving for Coast in a couple of weeks to catch the production of his play, "99%", at the Professional Theatre Workshop in Hollywood later this month.

Atlanta Station Tells Critic to Go Fly a Kite in Axing 'Play Of Week'

Atlanta, Aug. 8

Alan Patureau, Atlanta Journal radio-television editor, has been waging a two-week running battle with WSB-TV, via his daily column, in an effort to persuade that station from jettisoning the "Play of the Week" series.

Sunday (6) Patureau acknowledged defeat despite the fact that he had received 1,050 replies (favorable) in his campaign.

Station, in effect, told him to go take a running jump and take his 1,050 letters with him.

Patureau intimated he felt that WSB-TV (which is owned and operated by Atlanta Newspapers, Inc., which also owns paper Patureau scribbles for) slugged him below the belt Sunday (30) when they put on "Play of Weeks" Jean Paul Sartre drama, "Crime of Passion." Patureau said he considered that "one of David Susskind's shop's lesser efforts."

Even so, POTW is being axed by WSB-TV Sept. 30.

Jean Hendrix, assistant to WSB-TV's general manager, Marcus Bartlett, had a lot to say about station's reasons for dropping series.

"We had one feeler about part sponsorship in early evening time slot," she told Patureau, "but we can't run these plays when so many youngsters are watching—there's too much blue material."

"I'm not convinced this is the kind of thing (FCC) Chairman Newton Minow had in mind when he called for an uplifting of tv. If it is, then I don't understand him because some of these so-called adult plays are trash."

Miss Hendrix recently screened and cancelled "Legend of Lovers" and will fill the gap by running what Patureau calls her favorite, "Don Juan in Hell," at 9:30 p.m., the slot the scrivener says "we all yearned to return to."

Miss Hendrix countered his grasping at straws comment by explaining that NBC net's "Nation's Future" is a rerun next week in that slot.

Editor pointed out to Miss Hendrix that 1,050 letter writers wanted POTW—one-sixth of response received by Chicago Daily News in a town six times the size of Atlanta. As a result, WGN-TV renewed. Why didn't WSB-TV? Patureau asked.

Patureau went down swinging.

"The demise of the 'Play' is a sad thing. Ultimately, if telecasters and advertisers can't find a way to accommodate such top-grade fare, pay-tv will have a bright future indeed."

Bob Lang Exiting CBS

Robert E. Lang, v.p. of CBS-TV News, is resigning Decision was in the wake of the appointment of Dave Klinger, as v.p. of administration for CBS-TV News. Since the Klinger appointment Lang had served as an exec in sales and sales administration for the news division.

Lang's resignation probably will take effect after the summer, following completion of budgetary assignments for the new season.

W. Germany Sets Up, Ditto Rates; \$11,500 a Minute

Frankfurt, Aug. 8

With the number of television sets having increased to 5,268,000 in West Germany and West Berlin, at least one of the stations has decided that it's now time to up the commercial rates.

Television time at North German Rundfunk, Hamburg, has gone up from 8,000 marks (\$2,000) per minute to 10,000 marks (\$2,500). It's now estimated that buying one minute of commercial time across the entire West German net costs 46,000 marks (about \$11,500) and that with added increases expected at the other stations, too, the fee will go up to 54,000 marks (about \$16,000) by next year. The stations are entirely sold out, and the new increases will do very little to stifle off the prospective business.

Meanwhile, tv has another rich source of income here, with every set owner handing out five German marks—\$1.25—monthly for the privilege of viewing the shows. And the net income of the West German Federal Post, which collects the fees, has just been released as of about 210,000,000 marks (\$52,500,000) for 1960. In return for all that loof, the West German television stations offered their viewers an average of five hours of shows daily, or a total of 120,000 minutes of productions last year.

Meanwhile, since there's so much competition for good shows in West Germany, the West German Television Station at Cologne has come up with a practical approach: It's underwriting the fee of training radio scripters in the art of working with television.

Brunswick Ups Budget For Spread on ABC-TV

Brunswick Corp., manufacturer of bowling equipment, has now signed to partially sponsor four shows on the ABC-TV net during the 1961-62 season. Company was first inked to co-sponsor "Make That Spare" with Brown & Williamson Tobacco Co. on Saturday night immediately following the fight telecasts.

In addition, Brunswick has come into the web as a participating sponsor on "Adventures in Paradise," "Ozzie & Harriet" and the Steve Allen show.

Lerner & Loewe TV'er to Chrysler

NBC-TV closed out July sales with bankrollers for 24 of the web's entertainment specials.

Most recent sale was of the "Lerner & Loewe Sketchbook" special slated for February to Chrysler Corp. Other special sponsors and their buys are: Westinghouse, "Sound of the Sixties"; Procter & Gamble, "Hollywood's Golden Years"; American Gas Assoc., seven Selznick remakes; Hallmark, five "Hallmark Hall of Fames"; Purex, five Wolper "The World of..."; U. S. Steel, the Project 20 special on Christ; and Union Central Life, the Project 20 brace on Generals Lee and Grant.

Alex Dreier Tiff With Hagerty May Cue WBKB Exiting

Chicago, Aug. 8

Alex Dreier, who left the NBC stations here last year after a dispute with management, may walk out on the local ABC-TV ogo this fall if news chief Jim Hagerty had his way with a 10 p.m. (CST) network newscast.

The web's news show would force Dreier's WBKB newscast to be pushed back a quarter hour and would necessarily force him to report local news. His penchant is to spile and comment on national news. Dreier also feels his rating would suffer if he came on after the other local news roundups, and his three sponsors (Meister Brau Beer, Bell Savings, and Courtesy Motors) have already indicated that they would ankle the show if it were deferred to 10:15.

Without a prime time showcase for him, it wouldn't be feasible for WBKB to keep Dreier, at his prices, and he would probably want out of his contract anyway. Dreier has real estate and business interests in San Francisco, and if he should feel he's not getting anywhere with his ABC affiliation here he'll undoubtedly move to that city.

FANFANI FANFARE LINKS SOVIET, ITALY

Rome, Aug. 8

Russia and Italy were this week linked for the first time via direct television hookups. Occasion was the Soviet visit by Italian Prime Minister Amintore Fanfani and Foreign Minister Segni.

Material showing Fanfani's arrival at Vnukovo airport in Moscow (also televised live by Russian TV) as well as spliced-in filmed material was transmitted via a Intersvision-Eurovision link direct to Rome, where it was recorded and used on various RAI-TV news programs shortly thereafter.

A technical mishap held up telecast of first day's events at Helsinki, where it was recorded, then retransmitted 90 minutes later. On second day, continental link worked, and clear image was flashed over circuit from Moscow to Leningrad, Helsinki, Stockholm, Malmö, and into the normal Eurovision circuit to Milan and Rome.

While actual telecast and use of Russian TV cost RAI-TV nothing, as it comes under the Eurovision-Intersvision program exchange arrangement, the lease of extra circuits, phone lines, etc., for this first Moscow-to-Rome direct telecast is estimated to have cost some \$7,000 per day.

Previously, RAI-TV had shown events originating in Moscow such as the arrival of sparsman Gagarin and the May Day parade, but these were first picked up by Britain's BBC, then serviced to RAI.

Gillette's Spread Totals \$10,000,000

Gillette is sharpening up ABC-TV's sales picture for the 1961-62 with a layout on the web of over \$10,000,000 for the period. In addition to buying alternate half hours on "Surfside 6" starting in January, the razor company is going into a heavy pre-Christmas push three weeks before the holiday with a buy of 52 minutes.

Gillette will also have the weekly light on Saturday night at 10 p.m. to about 10:45 p.m. and also has taken over half weekly sponsorship of the NCAA football games each Saturday during this month.

With All 3 Networks Slugging Away 10 to 11, Looks Like Everybody May Get Hurt on Share of TV Audience

There is a theory embraced by some advertising agencies that the great 10-to-11 p.m. "experiment" by the three television networks will by the end of next season prove a bust and that by the fall of 1962 many of the later network time periods will be returned to affiliates for local programming or else be converted, in the main, to web public affairs, which does not have to be bread-and-butter programming.

In the fall, for the first time, all three networks will have programs between 10 and 11 p.m. every single night of the week. This, agencies feel, creates a dangerously competitive situation, where, because of lower sets-in-use at 10:30 and frequently, as early as 10 p.m., there really doesn't appear to be room for the increased competition, so that time-proven programs such as Garry Moore, "Untouchables" and "What's My Line?" will probably have a big share of woe.

To be a success against two other shows, where there was one or more in competition last season, means that for even the best show at 10 p.m. to be successful it must get anywhere between a 35% to 40% share of audience. This is because tv sets in use at 10:30 (particularly in small towns where viewers mostly sack in by 10 or, at latest, 10:30) drop sharply. For instance, the fourth quarter average last year for 10 to 10:30 on Fridays was a 52.1 and, worse, from 10:30 to 11, it was a mere 46.1, latter being no less than 10 points off earlier evening time and as much as 12 sets-in-use points off.

Millions of dollars are at stake in the 10-11 p.m. experiment, and already signs of financial instability are striking at it. Clear sign of agency trepidation about 10 to 11's heavy competition ("a kind of cannibalism over a shrunken body," is the way one exec phrased it) is that ABC and NBC suffer some of their best sold periods during the time periods in question. It's true that the CBS "commercial" programs are sold out in fourth quarter at the 10-11 time. But it may be this fear of 10-11 that has so far successfully prevented CBS from selling the hour-and-a-half "CBS Reports" and "Eyewitness" on Thursday and Friday nights, respectively) of public affairs.

CBS still has to worry quite a deal, because it has at least two large stakes in its 10-11 block—Garry Moore, competing Tuesdays with Alcoa's dramas on ABC and "Cain's Hundred" on NBC (and cannibalism of the audience is bound to damage Moore's security), and CBS' new Saturday version of "Gunsmoke," which has to face off against NBC's motion picture showings and the ABC fights. However, this stanza at CBS is felt in less jeopardy than Moore.

At ABC, the new Monday 10 to 11 "Ben Casey" has to compete against veteran "Hennessey" and "I've Got a Secret" on CBS and NBC's "Thriller." This may explain why the NBC minutes left unsold to date: "Untouchables" and NBC's Mitch Miller are competing with each other on Thursday, and if either survives it'll only be because the third web. In this instance CBS, is running opposite with pubaffairs, NBC's Bob Newhart, on Wednesdays, just to mention another cast, faces serious competition, and may indeed be troubled as much by "Naked City" as it is trouble to this ABC show.

Ford Coin to NBC On Colts, Steelers

With the Government's bustup of CBS-TV's pro football exclusive pact with the National League and NBC-TV getting the Pittsburgh Steelers and Baltimore Colts for fall, Ford Motor moves its coin over to the latter web for a fourth bankrolling of the Sunday sports spread.

Network sales department expects to have entire Colt-Steeler spread sold out by the end of this week, with cigaret, beer and oil sponsors seen parling for a fourth each.

Lady Whyatt Objects

Ft. William, Scotland, Aug. 8. The British Broadcasting Corp. may switch to an alternative site for its proposed 165-foot mast for a tv booster station at Caol, near here, because Lady Whyatt, wife of the former Chief Justice of Singapore, says the present location would interfere with the view of Ben Nevis, Britain's highest mountain, from her home at Banavie.

Proposed low-power station is one of the great land chain of stations planned for the U.K. in May 1959.

According to a spokesman, the whole affair is being re-examined in the light of objections. Over 200 tv viewers in the district have been blaming Lady Whyatt for holding up the erection of the station. Many have complained about the poor reception in the area which the booster station would improve.

TV for Trinidad Gets a Setback

Port-of-Spain, Aug. 8.

The prospects of television being introduced in this island of over 700,000 inhabitants have been dimmed with the announcement by U. S. authorities in Washington that they have turned down proposals for a tv station to be erected at Chaguaramas, the site of the American naval base here.

Earlier this year at a conference held in Tobago between the governments of Trinidad and Tobago, the United Kingdom and the U. S. concerning the revision of the 1941 Leased Bases Agreement, the suggestion of a tv station on the U. S. base was first proposed, along with expansion of the existing radio station there, WVDI. It was thought advisable for Americans to build and operate the station with a view toward training West Indian personnel in television procedures. In May this year the base commander had stated that the U. S. State Department seemed to favor the proposals. Now, however, it appears the authorities regard the base as being too small in relation to other U. S. bases overseas to justify the expenditure.

A spokesman for the newly established U. S. Mission in Trinidad, replacing the former Consulate, stated that it would be difficult to justify the erection of a tv station here when other larger overseas bases do not have one. However, he added that the matter is still being explored further in Washington.

Scot Specs

Glasgow, Aug. 8.

More tv spectaculars are likely from Scotland during 1962, and a minimum of six is mentioned.

New interest in staging programs direct from Glasgow follows the tv spectacular starring Rikki Fulton and Kenneth McKellar, staged at the Alhambra Theatre here in May.

Plan is that some half-dozen light entertainment shows will be beamed from the Alhambra, Glasgow's leading revue house, to the U.K. network on the BBC-TV channel. A variety of stars will be featured.

Mex TV Goes On A Cultural Kick, Sponsors 'n' All

Mexico City, Aug. 8.

The National Institute of Fine Arts has initiated its long delayed television cultural program, with this closely allied with spectacles presented at the Palace of Fine Arts.

Aim of initial series of 13 programs, especially adapted for television, apart from presentations given at the Fine Arts Theatre, is to give public high quality cultural fare, with this representing the best artistic manifestations of Mexico.

Programs include presentations of the National Symphony Orchestra, the Institute Ballet, the Opera Co., etc., as well as foreign companies. Thus the Moiseyev Ballet was brought to home screens, followed up by the Danish Royal Ballet.

While the Institute has other cultural productions in legit houses, including Mexican stagings of Arthur Miller's "View From the Bridge," Aristophanes' "The Clouds," and Eugene O'Neill's "A Touch of the Poet," these latter are not as yet incorporated in the tv project. However, the Institute does have plans to bring the best of contemporary and classic theatre to Mexican viewers.

It can be said that the Institute effort is one of the most outstanding series on Mexican tv, with staging, direction and interpretations the best seen in Mexico. And industrial manufacturers, who are sponsoring the initial series, also indicate their willingness to cooperate with authorities to bring culture into Mexican homes. Auto makers, tubing, rolling stock, etc. manufacturers are responsible for making possible arty program fare for average Mexican via the Institute's program.

HULL'S STEVE ALLEN SLOT

Shelly Hull is taking over the programming supervisor slot for Steve Allen's upcoming hour-long show on ABC-TV this fall.

Hull has recently been associated with Roncom Video Films as a producer. He's the son of the veteran actor Henry Hull.

Bread-&Barter Stations

By HERM SCHOENFELD

Broadcasting and ad agency execs are now gravely concerned over the radical threat to the industry's rate structure posed by the rise of the barter operators. Once active only with marginal stations in minor markets, the barter operators are now making important inroads into the overall broadcast scene via deals with major outlets in the key cities.

Trading merchandise for airtime, the barter operators have a perfectly legal gimmick in buying scattered unsold radio and tv time on a bulk basis at discounts ranging up to 75% of the rate card and reselling it at substantial discounts to their clients for whom they act as agencies and collecting the regular 15% commission from this source. The payoff to the stations is sometimes partially made with coin of the realm, but generally it's wholly in services and products, ranging from hotel due bills to airline tickets, Swiss watches, station wagons and kitchen sinks. Expensively printed, four-color

catalogs distributed by the barter operators detail the wide assortment of goods available in exchange for time.

The barter transactions have a virtually irresistible attraction for nervous station managers who are saddled with a lot of unsold time and thin, or non-existent profits. Here's the naked pitch to the stations from the barter operators: "We'll make a commitment to buy any of your unsold spots and you have the right to preempt our clients in any time that you are able to sell subsequently to a regular advertiser. Since our deal is pure gravy for you, we want three or four spots for the price of one and we'll pay you off in merchandise, calculated at its regular retail price." If the barter operators succeed in cracking one or two stations in a market, the rest are virtually certain to follow suit.

For the conventional ad agencies, the barter operators are a knife at their jugular, luring clients by their ability to deliver

spots at a level that undercuts the usual trade discounts. An increasing number of advertisers are ready to forego the research and media services provided by the recognized agencies in return for the substantial savings in time costs offered by the barter operators.

For the broadcasters, the barter operators represent a long-term challenge to the entire rate structure. If advertisers can buy the so-called "unsold time" at one-half or one-third of the rate card, the published rates become suspect as inflated. As a result, regular advertisers are becoming more reluctant to shell out the full rate, thus creating more unsold time in a downward spiral of time values.

A chronic disorder in radio, where unsold time is practically unlimited, the same pheroc-enon of distress selling has now become acute in tv circles. Video stations in the key cities, including New York, are now open to barter (Continued on page 30)

The Difference Is Daytime

The LNA-BAR figures listing the gross profits of the tv networks are generally found of little use in establishing the true profit margins of the companies listed, but they do provide a picture of the competitive situation among CBS-TV, NBC-TV and ABC-TV. And, lately, the reports have indicated that CBS-TV has fallen from the position of the mightiest.

LNA-BAR figures are not good for determining profit margins because they do not consider the many and varied advertising discounts given by the webs nor the under-the-counter cuts prevalent late in the tv selling season. Consequently, they are inflated. Still and all, CBS-TV's one-time gross figures have gone down since last October, evident reason being a falloff in the amount of CBS daytime business.

Daytime is a major factor in the overall picture of a web's financial strength these days, it seems. NBC-TV has captured first position on the LNA-BAR reports entirely on the strength of its daytime sales position. ABC-TV, it is felt, cannot hope to achieve the grosses of its two rivals until it can dent the daytime market, and such matters are clearly reflected in the following figures from LNA-BAR.

During the first five months of 1961, for instance, NBC-TV daytime gross billings reached a new high of \$45,562,000 compared to the \$31,608,000 for the previous May. At the same time, CBS-TV's daytime billings dropped to \$36,454,000 from the '60 tally of \$38,118,000. (ABC's figures were up to \$19,886,000 from \$14,773,000.) Loss of daytime money at CBS-TV, most particularly between 10 a.m. and noon (where CBS has affected a number of changes in the past several months), has tended to downbeat the overall CBS gross report. In May (which is the last month for which LNA-BAR has made a report), CBS, day and night, grossed \$22,253,355, a drop of 4.1% from the May of 1960, while NBC, due to its bullish daytime sales, went up to \$23,229,565, for a plus of 19.7%. Working from a lower base, ABC hit \$16,197,190 in May, up 25.8% in that month.

Collins Thinks It's Time B'casters, FCC Got Together on Radio Problems

Chicago, Aug. 8.

National Assn. of Broadcasters prexy LeRoy Collins has asked for an informal conference to be held in mid-September between a representative group of radio broadcasters and commissioners of the FCC. He said the radio industry has a number of new problems that the Commission should know about, foremost among them the excessive allocations of new frequencies which has been driving many established AM operations into the red.

"In many areas of the nation," he said, the FCC had licensed entirely too many operators—far more than the available advertising revenue can with reason adequately support. (He disclosed privately that one station was known to have dropped its rates to as low as 40c per spot.) What happens in a situation like this is... a sharply reduced application of time and effort in public affairs programming which the FCC so keenly desires."

Buffalo, Paterson Sales Greenlighted

Washington, Aug. 8.

The \$14,000,000 sale of WKBW-AM-FM-TV, Buffalo, and the \$5,350,000 transfer of WPAT-AM-FM, Paterson, N.J., to Capital Cities Broadcasting Corp., received the Federal Communications Commission's approval on a 5-2 vote on the eve of the agency's August holiday.

Capital Cities owns WPRO-AM-FM-TV, Providence, R.I.; WROW-AM, WTEN-TV and its satellite, WCDA-TV, Albany, N.Y.; WTVD-TV, Durham, N.C.; and WDCD-TV, Adams, Mass.

A group headed by Clinton H. Churchill made the Buffalo sale with the tv property figured at \$8,000,000 and aural facilities at \$6,000,000. Making the New Jersey sale were Dickens J. Wright, Paul Bauman, Emanuel Dannett, Irvin Solomon and Oscar Weinberger.

FCC chairman Newton Minow, speaking for himself ("I don't know how my colleagues will feel about it"), was most amenable to such a meeting, feeling it would be in the public interest.

He had said two things at the Northwestern U. broadcast symposium last week which may preview his position if the conference should come about. One, in answer to Ward L. Quaal (exec veep of WGN Inc., Chicago) who had raised the question of excessive allocations, Minow said, "In a free enterprise system, when we have the frequencies to allocate we must offer them. I agree with you that increased competition may have the effect of degrading programming, but either you have a free enterprise system or you haven't."

On another occasion, he recommended that radio stations might attempt to meet the competition by specializing instead of trying for the something-for-everyone middle ground. He said he felt content. (Continued on page 38)

CBS-TV Mulling Daytime Specials

CBS-TV plans to do from four to six one-hour daytime specials during the '61-'62 season. The specials would be focused toward pubaffairs, with a light entertainment accent.

One of the specials currently being planned is a fashion show from Paris. Others are being negotiated. Airing of the specials would be contingent on gaining sponsorship. Last time CBS-TV aired any daytime specials was in the '59-'60 season, prior to Irv Gittlin's move-over the NBC-TV. Gittlin's CBS-TV specials had come under the overall title of "The Woman."

TELEVISION IN THE SOVIET

Dodd's Dud & Other Flopperos

Washington, Aug. 8. Congress might as well be investigating the weather as television programming. The statemen of Capitol Hill, with all their publicity and with all their devotion to public interest, aren't likely to do very much about either.

The Dodd hearings over on the Capitol's Senate side, which concerned sex, high adventure and violence in tv programming, can be written off as a dud. Call it, in fact, the Dodd dud. For man, who studied drama at Yale (and roomed with Van Heflin), Sen. Thomas J. Dodd (D-Conn.) directed a floperoo.

Then came Rep. Carroll D. Kearns (R-Pa.), considered a man of influence among House Republicans, who introduced a bill setting criminal penalties for "undue exploitation" of sex, crime and violence on radio and tv. Kearns proposed such new language extended on the end of the sentence which now says nobody can broadcast obscene language. He would let the Justice Department, rather than the Federal Communications Commission, decide how much sex had been exploited by whom and where.

In the cloakrooms, where such actions are analyzed by the pros of the Capitol, it was decided that Kearns certainly harvested more space in the newspapers with this proposal than he could ever get in the Congressional Record.

The fact is that Congress is mindful of the language and the intent of the Constitution and is in no mood in 1961 to impose censorship on broadcasting by federal bureaucrats.

The Dodd committee skirted the fringes of the programming problem, ignoring the causes and touching only some of the results.

The Senators did, however, add to the entertainment of teen-aged Senate pages. The boys gave up cokes during their coke breaks. They rushed over to the Dodd hearings to catch the screenings of some of the tv excerpts intended as examples of what it is horrible for young people to watch.

Washington, Aug. 8.

White House Aide's Link With Hub TV Poses FCC Toughie

Washington, Aug. 8.

What about that man on the White House staff who was one of the main organizers of Greater Boston Television Corp.?

This is the question being tossed at the Federal Communications Commission—with its strong political overtones—by the other two applicants in the hard-fought Boston television channel 5 case.

Both WHDH, Inc., present operator of the tv channel which underwent Oren Harris Subcommittee scrutiny, and Massachusetts Bay Telecasters, Inc., have raised the Richard Maguire issue.

Maguire, who toiled in the Presidential campaign, is on the White House staff, serving in the office which puts people in various high federal jobs. It's the so-called "patronage" office.

Greater Boston informed FCC by letter in early June that Maguire had sold his stock in the company. He had owned 2.77% (the same as all 35 other stockholders) and sold it to another stockholder, John Quincy, hiking his holding to 5.53%.

WHDH asked FCC to dismiss the Greater Boston application, con-

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CBS Clients For 'Secret,' 'Father'

The SRO has been posted on "I've Got A Secret," with three different sponsors coming in for minutes apiece for the fall CBS-TV season. Another hole has been filled with Mutual of Omaha joining another two sponsors in buying a minute participation in "Father Knows Best."

The Monday and Wednesday biz gives the web the following overall biz lineup: Sunday night, 8:30 to 11 p.m., is sold out. There are still alternate half-hour holes in "Pete & Gladys" Monday nights at 8 p.m.; alternate half-hour Tuesday evenings at 9 p.m. in "Icha-bod," "Checkmate" on Wednesdays from 8:30 to 9:30 p.m. has an alternate half hour still available.

Weak sponsor night of the week is Thursday. "Frontier Circus" at 7:30 p.m. and "The Investigators" at 9 p.m., both hour shows, are wide open. The hour "CBS Reports," the same night at 10 p.m., remains unsponsored.

Friday nights, an alternate week half-hour is open in "Twilight Zone," and "Eyewitness" still has available one minute every four weeks. Saturday night is SRO.

New nighttime sponsor coin includes Hertz, General Foods, and Polaroid in "I've Got A Secret."

Ballcasts: 40th Anni

Pittsburgh, Aug. 8.

The Pittsburgh-Cincinnati radio broadcast over KDKA on Saturday (5) marked the 40th ann of the first baseball on-the-scene account of a baseball game. The game was played between Pittsburgh and Philadelphia on Aug. 5, 1921, and the play-by-play was done by Harold Arlin, the country's first fulltime announcer.

In the fall of 1921, the station carried the World Series between the Giants and Yankees with Grantland Rice at the microphone.

KDKA-TV's Ambitious Morning Live Show; Recalls the Early '50s

Pittsburgh, Aug. 8.

KDKA-TV will introduce its most ambitious live program since the early '50s when "Man At Large" bows on Monday (14) with John Reed King hosting. King will take over the five-day-a-week morning half-hour show with the assist of the Joe Negri Trio and a girl vocalist yet to be named. Show will have a live audience with games and giveaways providing the major part of the show. It will be in direct opposition to "Kay Calls" on WTIC which has a firm following with its solid lineup of personalities that includes Kay Neuman as the hostess, Dr. Joyce Brothers on tape, beauty advisor Eleanor Schano on film, drama critic Karl Krug, muscle builder John Hills and Alice Weston.

WDTV, the predecessor of KDKA-TV, started live programming in 1949 with the Wilkens Amateur Hour and kept developing live shows at a time when it was the only station in town and ad agencies had to stand in line to get any time in any time period.

A producer with a live show idea was always welcome and the station had tremendous success with such shows as "Variety Resort," "The Bill Bran Show" and "Meet Your Neighbor." The three Pitt breweries all sponsored live shows with Duquesne working on the largest budget and bringing in name stars such as Russel Arms and Dorothy Collins when they were on the "Hit Parade." Maureen Cannon, the Mills Bros., Tony Bennett and Johnnie Roy. Iron City also had a musical show with a more modest budget for guests. Fort Pitt had a nightly 15-minute show with Maurice Spitalny

SOCIAL-POLITICAL SHOWS TOP ALL

By HAROLD MYERS

Moscow, Aug. 8.

By the time the present seven-year plan comes to its conclusion in 1965-66 the Soviet television industry hopes to have fulfilled its quota to provide:

(1) An expansion in the number of tv receivers in use from the present level of 3,000,000 to a total of 25,000,000;

(2) to expand the present network which covers 70% of the population to as near 100% as practicable; and

(3) to complete the new television centre, which is now in an advanced planning stage and which will have a transmitting mast more than 2,000 feet high, making it a more prominent landmark than the Eiffel Tower in Paris.

The details of this expansion program were given to VARIETY by Vladimir Aperyann, chief of the international program exchange department at the Moscow television centre. The existing Moscow studios have only five stages, including one used for experimental color transmissions, but the new building planned in a Moscow suburb of Olstemknyo will be on a much more elaborate scale.

At present there are two channels, one operating on a national network basis and the other offering programs of local interest. Regular color service is scheduled to start by the turn of the year. The national transmitter is on the air about eight hours daily and the local programs are transmitted on an average of six hours a day.

Russian television, of course, is strictly non-commercial and though there is no license fee in the accepted Western sense, viewers have to pay a monthly toll to the State. They are charged somewhere between 80 kopeks and one rouble (90 cents to \$1.15) per month for the right to use a receiver and that sum is payable directly to the State. It also includes the cost of electricity consumed by the set. The State takes its cut for operating costs and remits the balance to the tv industry and that is the sole source of income which has to be used for financing programs and meeting all development expenditure.

Swap Deals

The non-commercial attitude of Russian tv is underlined by the fact that the State system neither buys nor sells any of its program material. It operates strictly on an exchange system and has swap deals currently with the United States and most of Europe, as well as with the countries in the East. News film is bartered with about 30 countries including Japan, Australia, France and the BBC and commercial networks in Britain. Its exchanges with the U. S. are negotiated through the State Department and among recent programs it has taken from America are several of President Kennedy's press conferences, as well as specially prepared news film. In return it has offered the Leningrad Ballet, a film of Gagarin, etc.

From the Russian point of view, a major recent development was the establishment of the direct link with the networks affiliated to the Eurovision system and it is reckoned that that will play a major part in topical television broadcasting. Within the last week or so, it picked up the British welcome to Gagarin, and a month or two earlier it received from Vienna the coverage on the Kennedy-Khrushchev meetings. Two months ago the BBC transmitted directly to Moscow the Trooping of the Color ceremony, which marks the Queen's official birthday and a few weeks later Associated Television covered the opening of the Soviet Exhibition in London. All these programs were reckoned to be exceptionally popular and attracted large audiences.

According to Aperyann one of the main advantages of the link-up with Western Europe will be in

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FCC Still on Warpath: Talent Agencies Rating Services Alerted To New Round of Govt. Probes

Who Speaks for CBS?

CBS took an ad in Birmingham newspapers Thursday '31, in an apparent legal maneuver in the wake of local criticism of its pubaffairs show, "Who Speaks for the Birmingham?"

Short ad read as follows:

"On the CBS Reports program of May 18, 1961, entitled 'Who Speaks for Birmingham?', a student speaking of entertainment available to Negroes of Alabama said that there were 'just a couple of movies and they're run down'."

"CBS wishes to state that it had no intention of suggesting that movie theatres in Birmingham Alabama, are 'run-down' and regrets any misunderstanding which may have arisen in connection with that statement."

The Federal Communications Commission plans to delve deeper into the television talent agencies, rating services and network practices generally and specifically.

In a letter to the Senate Communications Subcommittee, the commission also renewed its support for legislation authorizing direct regulation of (but not licensing) the webs.

At the same time, the FCC pointedly suggested broadcasters pay heed to the rash of protests against sex-and-violence programming.

The Commission's letter, adopted unanimously last week and released Monday (7), was in response to a request by the senate group for comments on salient broadcasting issues.

Subcommittee Chairman John O. Pastore (D-R.I.) announced he planned to hold hearings on the Commission's statements "in the near future."

Highlights of FCC's letter

Closer scrutiny of tv talent agencies will be undertaken "as rapidly as circumstances permit."

Info garnered during the Commission's vixen hearings in Hollywood (featuring clash with MCA) "is sufficient to raise questions requiring further exploration as to the effect on the availability and quality of tv programs, as well as competitive conditions in the industry, of talent agent-producer-packager relationships in the production of many mass-audience programs now appearing on network tv."

Commission's letter mentioned MCA and William Morris as the two agencies controlling big blocs of tv talent, and singled out MCA for refusing to "supply any significant information" to the network study team.

On the subject of network lie-ins, the Commission pledged a "detailed study and analysis to determine the extent and relation to the public interest of the acquisition of proprietary interest" by webs in programming and how they are gained. "If abuses exist in this area, we will take steps to remedy them through the adoption of appropriate rules."

On violence, the Commission said it's uncertain about what it can do to cope with the problem in light of Communications Act's censorship bar. But it went on to say:

"While there does not appear to be any formal action which the Commission should take at this time, the fact remains that an increasing number of responsible persons feel that constant depiction of crime and violence in tv programming produces damaging social effects, especially among the young, unstable and impressionable. It's the Commission's view that in preparing tv program schedules,

(Continued on page 30)

Sullivan Also Travels Road to Hong Kong; It Gets an Oct. Exposure

Hong Kong, Aug. 8.

Two documentaries on Hong Kong, NBC's "Our Man in Hong Kong," with Dave Brinkley, and Bill Holden's "Report on Hong Kong," have already done much to conjuring up the Hong Kong image on the U. S. tv screen.

Latest filming done here by Ed Sullivan has underscored this question among Hong Kong critics, who have seen the above-mentioned two films, as to whether the real Hong Kong is getting across to U. S.

The answer is yes and no. The camera, for instance, doesn't lie, if it is to focus life in a crowded resettlement tenement area. Any viewer shown such scenes can only come to certain conclusions, mainly that Hong Kong is very crowded and that living standards can't be very high if five or six people are to live in such cramped up quarters—say a cubicle.

Where the viewer can be helped in getting the right image of Hong Kong life is through the script which, critics here say, should emphasize the Hong Kong freedom story by calling attention of the viewer to the fact that tens of thousands of refugees prefer to live in Hong Kong under such grim and poor conditions rather than return to Communist China.

Ed Sullivan, who left here with Mrs. Sullivan on the next leg of their world trip, took with him about 3,000 feet of film for his Hong Kong documentary which, he says, will be released to U. S. viewers in October. The filming was done for him by Farkas Film Co. which has also just started shooting of exteriors and back projection shots for the Bob Hope-Bing Crosby starrer "The Road to Hong Kong," which is being made in England.

Sullivan was genuinely impressed with Hong Kong which he thinks is more than just an exotic place or a tourist mecca. The Colony has a story to tell through its hard-working people and one of the things which caught his eye here while scouring through the town was the bamboo scaffolding Chinese construction workers use in building U. S. viewers will definitely see quite a bit of this when Sullivan's documentary unfolds.

STEIN'S NEW ABC SLOT

Beefing up its new video o&o station sales operation, ABC-TV has named Walter M. Stein as director of research and sales promotion for ABC-TV National Stations Sales.

For the past three years, he has been chief of research and sales development for WCBS-TV, N.Y. and prior to that was assistant manager of research for CBS-TV Spot Sales.

Elgin's NBC Coin In Pre-Yule Drive

With the majority of news and pubservice sales being made to sponsors in search of a prestige "usage," Elgin Watch has pulled a switch with purchase of three NBC-TV news specials for a pre-Christmas sales drive.

Watchmaker will bankroll the web's "World Around Us" trio of current events in primetime preemptions on Nov. 28, Dec. 7 and Dec. 15.

Two formats have been set, the first on the hospital ship Hope with Ralph Bellamy commenting the second on U. S. service bases overseas. Latter will be slated Dec. 7 in commemoration of the 20th ann of Pearl Harbor. Elgin's agency is McCann-Erickson. All in all NBC has now sold 14 of its 40 news specials. Besides the recent Elgin sale, AT&T has parted for the web's three "Threshold" news specials.

'Let 'Em Give Us a Subsidy, We'll Give 'Em Plenty Culture': McDermott

Hollywood, Aug. 8. "We'll be happy to make educational or cultural pictures, as many as they want, if they'll get us a government subsidy or foundation grant." This was the challenge to the FCC by Tom McDermott, vice-president in charge of Four Star production.

"But until that time," he added, "we'll continue to make pictures that we think the mass audience wants so we can stay in business as producers of commercial pictures, those that sponsors will pay for, and judging by the ratings, the public wants to see on their sets."

Next season 4 Star will have four dramas and one comedy on the webs and one of them, McDermott contends, is pure public service even though some may characterize it as violent. He had reference to "Target—The Corrupters, an expose of criminal operations. "We are going into our 10th year," said McDermott, "and we'll stand on our record for good taste. We have always avoided excessive violence and this will continue to be our policy."

McDermott believes that we'll have to get along with the rating systems until someone comes along with a better measurement of audience preference. "Granted that they have been abused and made a relative thing," said McDermott, but an advertiser buys circulation and the ratings are the best way we have of knowing how many people watched a certain show. Even Nielsen said there is a big opportunity for statistical error but that's true of any numbers game."

Like any other head of a major producing studio, McDermott is looking ahead to the 1962-63 season. What he sees is a big upsurge in anthologies and believes that the "Dick Powell Theatre" on NBC-TV will trigger the trend. Half hour shows will also come back, he foresees, as well as westerns, which he adds "you can't kill off." He reasons that there just isn't enough manpower to turn out weekly hour shows. "Making a feature or a special is like turning out a full length theatrical picture."

McDermott had his biggest disappointment last season with the expunging of "Law and Mr. Jones." While it had only a passable rating "due to factors that militated against its success," it proved highly popular with viewers.

\$2,000,000 WABC Outlay in Zingup

WABC-TV, N.Y. flagship of the ABC-TV web, has shelled out \$2,000,000 to date for its fall lineup of syndicated shows and feature films. Included in the schedule are three shows, "King of Diamonds" (Ziv-UA), "Shannon" (Screen Gems) and "Two Faces West" (SG), which are making their bow in the New York area. Reruns include "December Bride" (SG), "Talahasse 7000" (SG), "Hong Kong" (20th-F), "Five Fingers" (20th), and "Highway Patrol" (Ziv-UA).

The feature film roster will include Shirley Temple productions, "Bang Bang Movies" (old westerns edited for moppet audiences), Brigitte Bardot's "La Parisienne," Alec Guinness' "The Horse's Mouth" and Laurence Olivier's "Richard the Third." The latter three entries will be handled as specials under single sponsorship deals. As a timeslot innovation, WABC-TV is putting the one-hour "Hong Kong" and "Five Fingers" series into an 11:15 p.m. berth which has been reserved for feature film programming. Specific nights for the latter two shows are still to be determined.

WABC-TV is also riding for the second year with its "Expedition: New York" show once every three weeks and will also hold over for the third year its "High School Sports" live coverage of football and basketball games on Saturday. Joseph Stampler, WABC-TV vice-president and general manager, indicated that further acquisitions will be made to round out the fall program scene.

'Sun' Sets for Hargrove, Shifts to Theatrical

Hollywood, Aug. 8. Marion Hargrove, signed to vixen producer's pact at 20th-Fox early this year, was lifted out of producer's perch on "Follow the Sun" and assigned a theatrical film to write at the Westwood lot.

According to 20th tv production chief Roy Huggins, Hargrove's contract contains clause stipulating he can be assigned to feature scripting. To date five "Sun" segments have been canned, all under Hargrove. Tony Wilson, coproducer on series, will continue and Huggins will shortly select another coproducer to replace Hargrove.

Hargrove, before switching to Fox, had been at Warner Bros.

BBC & U.S. Web Mull Co-Prod. On TV Comedy Series

London, Aug. 8. BBC-TV is currently considering a plan put up by a U. S. tv web (but BBC isn't saying who) for a co-production deal on a comedy skein. If the deal materializes it will be the biggest breakthrough into U.S. schedules BBC-TV has had since "An Age of Kings" won a sponsor in the U. S.

According to Eric Maschwitz, BBC-TV light entertainment topper, details are still being mullied and BBC-TV hasn't got past considering the idea as yet. Format as proposed by a leading U. S. comedy scripter (again no names from the Corp.) is both an American and a British family have teenage daughter trouble, so they arrange a swap. The ensuing adventures provide the comedy as the "adopted" daughters adjust to their new homes.

Initial thoughts from the unnamed Yank web is for a co-production on similar lines to the "Third Man" skein which was made by National Telefilm Associates in America and by British Lion (for BBC-TV) over here. Ronald Waldman, BBC-TV's general manager Television Promotions, sees the proposed deal as "very important" but, as he's currently on three weeks leave, it is doubtful if any further decisions will be made for at least that time.

MCA-TV, CBS FILMS CITE BIG MEX STAKE

Both MCA TV and CBS Films report hefty sales in Mexico, the number of shows sold in wide variance to a rundown printed in last week's VARIETY, furnished by NBC International.

Six and a half hours of MCA film programs are currently playing in Mexico, according to Jacques Brazy, v.p. in charge of MCA TV Mexico, division of MCA TV International. The six and a half hours consist of five hour series, "Wagon Train," "Thriller," "Checkmate," "Riverboat," and "Suspicion," and three half-hour programs, "Alfred Hitchcock Presents," "Markham," and "Staccato." Two additional half-hours, "My Three Sons," and "M Squad," have also been sold in Mexico for fall start dates.

CBS Films has the following shows sold in Mexico City, the prime market in the country: "Have Gun Will Travel," "Heckel and Jeckel," "I Love Lucy," "Mickey Mouse," "Perry Mason," "Person to Person," Terrytoons, "Twentieth Century," "Twilight Zone," and two newfilm services. Additionally, CBS Films reports another 10 series sold outside Mexico City.

MCA TV's Brazy states that sales of MCA TV film series in south and central American are booming.

The 'Phil Silvers Show' Bloopers That Eluded 27,000,000 Viewers

Alert eye of the film editor at WLWC-TV, Columbus, caught undetected blooper in a "Phil Silvers Show" episode. The series, which had a long network run, is now widely syndicated, and according to distributor CBS Films the catch by WLWC-TV film editor Juanita Mitchell was its first knowledge of the blooper.

The boner is in "Joan's Big Romance" episode. Mrs. Mitchell noticed in the scene set in the apartment of a socialite playboy, there appears a shot of a crew member, probably a prop man, which is almost a complete shot of his back and shoulders. Later, during the same scene, his head and shoulders appear. The socialite is supposed to be alone in the apartment, preparing table and music for his girlfriend's arrival. Mrs. Mitchell asked CBS Films for a corrected print.

CBS Films responded in a letter signed by service manager Edward Cooper:

"Congratulations! We have estimated that 27,000,000 people have viewed the (episode) and you were the only one to notice the stagehand chaperon. The scene is as it appeared in the original network broadcast and as you mentioned it is not possible to delete the unwanted guest. We're willing to forget the whole thing if you are, and hope that your audiences does not have your keen eyesight. I am enclosing a Phil Silvers statue as an award to the gal with the sharpest eye in the business."

Hot Canada Sales For CBS, ITC As Market Expands

Canada, which is perking as an expanding tv market, has tallied some record sales for CBS and Independent Television Corp. (ITC). On the full network of the CBC, CBS has placed the following shows for the fall season: "Defenders," "Perry Mason," Garry Moore, Ed Sullivan, Red Skelton, "Verdict Is Yours," and "World of Sports." "Verdict" is a Monday through Friday strip and "World of Sports" is a weekend show, as in the U. S. Additionally, CBS has sold four series on a spot basis for fall telecasting. Series are: "Tchabod," "Pete and Gladys," "Alvin Show" and "The Millionaire."

ITC reports alltime record sales of over \$1,500,000 for a six-month period in Canada. Network sales include "Whiplash," "Ghost Squad," "Sir Francis Drake," "Four Just Men," and a package of eight drama specials.

Procter & Gamble has picked up sponsorship of "Whiplash," slated for the CTV commercial web. The hour "Ghost Squad" goes on full network of CBC, ditto the half-hour "Sir Francis Drake." "Four Just Men" will be televised on the complete French network with sponsorship by Lever, and a series of eight one-hour original drama specials from Associated Television (ATV) has been sold to the full CBC network. ATV is the parent company of ITC.

In market-to-market sales, with a total of 26 properties in distribution, the wholly-owned Canadian subsid of ITC had 132 single station sales during the six-month period. "This marks a 110% increase in syndication sales over the corresponding period in 1960 with overall gross revenues for all properties sold amounting to \$1,563,622," according to Abe Mandel, sales v.p.

Looney Tunes Sales

Roster of markets has signed for Looney Tunes, package of 191 subjects distributed by Seven Arts Associated.

Recent deals include: KHJ, Los Angeles; WMAL, Washington; WSOC, Charlotte, N. C.; KYTV, Springfield, Mo.; and KBOI, Boise. Other stations signing for the package include WOR, N. Y.; WHEN, Syracuse; WGAL, Lancaster; and KBMT, Beaumont, Tex.

To Survive TV Better Get Back To Entertainment—Dick Irving

Chi WGN-TV Bumps WBC's 'PM East-West'

Chicago, Aug. 8. WGN-TV has given notice that it is dropping Westinghouse Broadcasting's "PM East-PM West" after the summer 13-week cycle and will resume feature films in the 10:30 p.m. slot this fall, as per last year.

The Mike Wallace-Terrance O'Flaherty helmed show failed to impress the indie station in the ratings as an "answer" to Jack Paar, and besides WGN has invested heavily in fresh cinematism. Only commercial possibility for the WBC entry in this market now would seem to be WBKB, the ABC o&o. Otherwise it might turn up on WTTW, the educational station, but that would have to be gratis.

WGN-TV Cinematic Stake as Late Nite Rivalry Grows Hot

Chicago, Aug. 8. The local feature film war ought to get hot again this fall, with WGN-TV ready to stage a showdown with WBBM-TV for cinematic supremacy here. Armed with the two volumes of Seven Arts: WB releases plus a new MGM package, the indie station is going to unleash a barrage of 11 first-run post-10:30 titles on consecutive weeknights in the key 10:15 p.m. period.

Skein will start with "Hondo" on Sept. 11, upon the termination of "PM East-PM West," which had a summer trial on WGN-TV. About 35% of the films will be beamed in color, and the top title of the week will be repeated on Sundays at 6:30 p.m. opposite Ed Sullivan, "Dennis the Menace" and "Wonderful World of Color" on the network. On weekends, the 10:15 period will carry "Play of the Week" Saturdays and a rerun feature from WGN-TV's pre-48 library on Sundays.

In order to lose no advantage to WBBM-TV in the battle of blockbusters, WGN-TV will cut down "Tenth Hour News" from a half-hour to a 15-minute format in order to meet the CBS station's films head-on. Although Jack Paar continues to dominate nighttimes in Chicago, features still get respectable ratings if they're strong enough, and besides the stations are building for future status if Paar should resign the NBC-TV stanza next season, as reported.

Among the new WGN-TV titles in the first-run lineup will be "The Actress," "East of Eden," "Star is Born," "High and the Mighty," "Rebel Without a Cause," "Bad and the Beautiful," "Battle Circus" and "Young at Heart."

Time-Life's Minority Stake in Lebanese TV

Time-Life Broadcast has acquired a minority stock interest in the Lebanese Television Co. known as CLT, which operates out of Beirut.

Sig. Mickelson, v.p. of Time-Life Broadcast, negotiated with Lebanese tv interests and will be responsible for the Time-Life participation in CLT, under the supervision of Weston C. Pullen Jr., Time-Life Broadcast presy. Time-Life Broadcast expects to take an active part in station management, programming, production and sales.

53-Market Sales On 'Shirley Temple Festival'

National Telefilm Association has racked up 53 markets in the sale of its "Shirley Temple Festival" package of pix.

Recent sales include: KOLC, Reno; KROG, Rochester, Minn.; WLOS, Asheville, N.C.; KEZI, Eugene, Ore.; WSJV, South Bend, Ind.; WISC, Madison, Wisc.; WHAS, Louisville; KONO, San Antonio; KERO, Bakersfield, Calif.; KELO, Sioux Falls, S.D.; and WBAY, Green Bay, Wisc.

Hollywood, Aug. 8. "The only way for television to survive is to get back to entertainment. Violence is only a crutch."

Dick Irving, Revue veepee, smiled as he used the word "violence," and emphasized his visual and vocal effect by adding: "It is a much overworked word these days and it covers a multitude of meanings. It can be oltrous or exotic, truthful or flagrantly dishonest, but essentially, television has used the act of violence as a physical thing to cover up story defects."

The man who has produced more than 800 tv shows and directed 600 others, has a background so closely aligned with violence that it is surprising he takes his present attitude. "That's because I did the Mickey Spillane shows for so long," he said. "But, that was inherently a violent, action-packed show and the millions of readers of the Spillane stories would have been lost as a tv audience if we didn't continue in the same vein."

Irving's newest series, "Frontier Circus," premieres on CBS-TV Oct. 5 at 7:30-8:30. "The title isn't exactly what I'd like because it connotes a children's program and 'Frontier Circus' is definitely an adult show," he stated. "There are so many 'natural' scenes which will be considered violent in essence but will not be thought violent," he added. "For instance, we have one scene in the pilot show which finds the Indians attacking the circus wagons. They are amazed when they first see the elephant and the resulting action is both violent and hilarious." There are numerous occasions in the show, declares Irving, "that lend themselves to emotional conflict and inventive, new situations that are perfectly logical."

One of the major difficulties Irving faces on his "Circus" is an efficiency of time and money—not unusual in themselves on any show, "but with us we have the major problems of putting up the circus, transportation, wranglers, expensive wild animals and unusual action scenes. What I did, therefore," he pointed out, "is to use three cameras from different angles whenever we put up or moved the circus. It means I have three times the footage and can use it extensively without fear of becoming repetitive."

"There are other problems, however, that many producers now are ignoring. One of these concerns the agency pressures to base a story and show which revolves around one person. The dangers of this can be readily seen when you think of the fact that it is then one person's whims, not necessarily their talents, that makes or breaks the show."

3 First-Runners In Ziv-UA Bow

With Ziv-UA out in the syndicate market with a new first-runner, "Everglades," the count of Ziv-UA first-run shows set for fall debut is three. The other two are "Ripcord" and "King of Diamonds."

While other syndicate houses on the whole have pulled in their first-run product hours, Ziv-UA has aggressively introed more product for a fall debut than ever before. Normally Ziv-UA first-runners are released at intervals of two or three months, with occasionally a pair opening at the same time. Ziv-UA, perhaps taking advantage of the overall first-run product slack, has not only maintained its first-run pace, but increased it for the fall season.

In the firm's rerun division, Economee, sales on "Bat Master" are reported brisk. Among stations recently signing for the series are WTTG, Washington; WWL, New Orleans; WHDH, Boston; KPRC, Houston; WKL, Oklahoma City; KARK, Little Rock; KTAL, Shreveport; WFLA, Tampa; KTAR, Phoenix; KVOO, Tulsa; KQVR, Stockton; and WHTN, Huntington-Charleston.

SG'S \$8,000,000 O'SEAS BIZ

It Ain't Necessarily So

Take it from Gerald Adler, European director of NBC International (which also encompasses the Middle East and Africa), it's strictly a myth that British tv viewers will only cozy up to the Top 10 U. S. vidfilm fare. Says Adler (currently in New York for huddles with homeoffice brass), the situation vis a vis British and U.S. tv likes and dislikes, pretty much approximates the boxscore as it relates to Broadway vs. London West End legit fare—it's about a 50-50 proposition.

Many a hit on the U. S. tv screens can't get to first base on a sale in England, says Adler, who points to the futile attempts made to peddle such successful skeins as the "Danny Thomas Show," "Riflemen," "Texan," "Wanted—Dead or Alive," "Andy Griffith," "Untouchables" (although the latter was rejected strictly on ground of excessive violence) or "Peter Gunn," among others. In all the years when the "Loretta Young Show" was a top 10 NBC attraction, Britain wanted no part of it, and only recently, in the twilight era of the show's popularity, did they agree to go with it.

On the other hand, says Adler, such "indifferent" and far-from-Top 10 entries as the "Tab Hunter Show," "Fibber & Molly," "Union Pacific," "Jim Backus Show" and "Philip Marlowe," to mention a few, are flourishing items on the British airwaves.

"But," adds Adler, just as a "My Fair Lady" and a "West Side Story" will duplicate their Broadway legit success when translated to the West End, so, too, do many U. S. tv hits achieve the same popularity overseas, as witness "Gunsmoke" and "Wagon Train" to mention but two.

Adler revealed that negotiations are going on which may give NBC a vested interest in the new Kenya TV which is currently being set up. There'll be a decision after he returns to England at the end of the month.

SETS PAGE FOR VIDFILMERIES

By MURRAY HOROWITZ

Screen Gems' foreign operation hit the whopping gross figure of \$8,000,000 for the fiscal year ended June 30, 1961. Lloyd Burns, SG's international topper, is disclosing the figure claimed the \$8,000,000 puts SG in the lead of all other vidfilmeries doing business abroad.

Further expansion of SG's foreign operation was mapped at a weeklong meeting of the company's foreign sales chiefs, held in N.Y. Plans include coproduction of tv programming abroad, (see separate story), acquisition of outside properties for full overseas distribution or for licensing in limited areas; and station ownership.

Burns said the fiscal year ended June 30, '61, evidenced a 40% increase for the company's foreign operation, compared to the previous year. For the next fiscal year, Burns hopes for a further increase of from 30 to 45%.

The \$8,000,000 includes SG's features, the pre-'48 Columbia Pictures library, and for Canada the post-'48 pix. The main layoff of pix dollars has been in Canada and Australia.

In toto, SG distributes 60 odd vidfilm series outside the U.S., with circulation reaching about 50 countries. At the present time, SG has from 15,000 to 20,000 half-hours sold in foreign countries, with a sold-out status hit in some 15 countries.

The SG foreign operation has mushroomed from the modest beginning in early 1954, currently employing about 100 people throughout the world. The sellout status of the SG's catalog has been achieved in such countries as Australia, Philippines, Argentina, Peru, and Venezuela.

It's been estimated that for the calendar year 1960, a gross of over \$30,000,000 was racked by all the vidfilmeries in their foreign biz, the figure embracing Canada and pix-to-tv sales. Television Program Export Assn., forecasting the current year, says the foreign biz could reach from \$35,000,000 to \$43,000,000.

SG's fiscal year falls smack in the middle of the calendar year, so SG's share in the foreign pie is difficult to calculate. That \$8,000,000 gross, though, gives SG a healthy chunk of the total foreign volume.

In its overseas reach, SG has cracked the Iron Curtain with sales to Poland, Czechoslovakia, and that fringe Iron Curtain country, Yugoslavia. Features have been sold to Poland and current negotiations look toward a sale of vidfilm properties. Telefilm properties have been sold to Yugoslavia and Czechoslovakia. All these deals, Burns stated, are for money, as opposed to any barter arrangements.

At the global sales meet, territorial sales toppers o.o. product, evaluating shows for various areas of the tv world. Burns said that although his organization was "hungry" for product, it will not take on world or regional distribution of properties that it didn't feel could make a profit, or that didn't match up to the product SG currently is handling.

In taking on limited, as well as worldwide distribution, SG, along with other vidfilm companies, is following the pattern established by the motion picture industry.

Attending the week-long confabs, believed to be the most extensive foreign sales meet in the tv industry, were: Steve Krantz, Canada; Joe Joel, Australia; Harold Winston, Mexico; George Blaug, Europe; Al Zecha, Far East; Helios Alvarez, Brazil; and Bruce Ledger, Canada.

Raleigh—George L. Hall, known in this area as a radio and tv personality and writer, has been appointed director of television for N. C. State College. He succeeds Roy L. Johnston, who resigned to accept a similar job at the Univ.

Pros & Cons on Major Studios As Own Distributions on Pix Selloff to TV

POST '50 FEATURES TO M & A ALEXANDER

Hollywood, Aug. 8.

M. & A. Alexander Productions has acquired tv rights to 27 post-1950 features. The Alexanders will distribute package under the title "27 Blue Chips." Total represents 23 Allied Artists produced or released pic., one Monogram, one Benedict Bogeaus-Intercontinental and two state right releases.

AA's "Web of Evidence" with Van Johnson and Vera Miles and Bogeaus' "Jet Over the Atlantic" starring Guy Madison, Virginia Mayo and George Raft included in the package were 1959 productions.

AA has sold pies in the past to outside buyers for the tv market through company's subsidiary, Allied Artists TV Corp. and now defunct Interstate Corp.

There are pros and cons on the issue of whether a major motion picture company should set up its own distribution organization for the tv selloff of pix. The majors have done it both ways.

Warner Bros., Universal International, Paramount and 20th-Fox to date have elected to sell their pix to outside distributors. Position of 20th-Fox is expected to change in the future, with the entrance of George Shupper in the subsidiary setup.

Metro TV and Columbia Pictures have utilized their own tv distribution subsids for their pix to tv selloff. Republic's Hollywood Television Services, one of the pioneers in the biz, is still in there pitching with Republic pix, although Republic hasn't been making new features.

The arguments for a selloff to an outside distributor is that it brings the motion picture company a clean dollar. There are no headaches of operating another business, building a separate organization, and to a lesser extent now of inviting exhibitor resentments. The early deals gave negative rights to the buying outside distrib. That's a thing of the past, however, as exemplified by the new Warner Bros. deal with Seven Arts Associated. That deal call for a limited licensing period and withholds foreign rights.

Twentieth-Fox in its distribution agreements with National Telefilm Associates, has had the pix-to-tv pie in small packages for a limited licensing period. That method has given the company income over a stretch of time. Company also will retain right to the pix once the licensing period is over.

Metro TV, in electing to do its own distribution, has garnered about \$60,000,000 to date in the selloff of its pre-'48 library. Sale to overseas areas, in the wake of Australia and Canada, remains a relatively untapped reserve. Metro's policy overseas re release of pix to tv, as with the other majors, is still keyed to avoiding exhibitor resentments as much as possible. Just moving on its post-'48 Metro TV has grossed about \$20,000,000 on its initial post-'48 package.

Columbia Pictures, which Screen Gems is not only handling its vaults, but has taken on the pre-'47's of Universal, if the SG takeover was the subject of an anti-

(Continued on page 41)

Dream Package: Corcoran Teams Hogan and Snead

One of the hottest tv packages still available in the sports world was wrapped up over the weekend when Ben Hogan and Sam Snead agreed to team up for a series of filmed and live golf matches to be played at outstanding courses throughout the country.

This has been the "dream team" for a tv golf series ever since the h.o. appeal of "long drives and missed putts" was demonstrated some five years ago. Finally successful in putting parcel together was Fred Corcoran, longtime golf impresario, and director of the International Golf Assn. which has conducted international golf tournament with Snead and Hogan representing the U.S. in England and Mexico and other foreign countries.

Snead long has been a familiar swinger on tv screen but Hogan, occupied with outside business interests, has been playing it cool except for occasional appearances "live" in national tournaments. Corcoran, who headquarters at the Savoy-Hilton hotel and also handles Ted Williams, Stan Musial and a select group of sports toppers, finally got Hogan's long sought after agreement Sunday (6).

Few first presentations have stressed flexibility of new show providing Snead vs Hogan matches, Snead and Hogan teamed against top pros men and women and possibility of the pair meeting top amateurs for charity drive purposes a la famed Bobby Jones-Walter Hogan classes for Red Cross in World War I days.

Corcoran also wants to leave gaps in 13-week film cycles enabling "quickie" filming of Hogan-Snead vs. winners and runners-up of the Masters, P.G.A. and U.S. Open tournaments, all live network attractions for home viewing within two weeks after these classics are concluded.

Fremantle's Overseas Noise on 'Silents Please'

Fremantle is taking off sale after sale in the Latin market with "Silents Please," the Sterling Television property currently on ABC-TV.

Series, recently dubbed in Spanish, has been sold to Argentina. Deal puts skein of pre-sold pix in 19 markets outside the U.S., with another 16 markets forecast to be sold abroad before the year ends. Other markets sold include Canada, Belgium, Portugal, Italy, Germany, Switzerland, Austria, France, Holland, Australia, Hong Kong and Brazil.

SG's 250G For Int'l Production

Screen Gems is setting up a \$250,000 international development production fund to explore what it considers profitable investments in tv production abroad. In addition, SG says it will stand ready to help with high-end features to aid production abroad as well as supplying technical assistance.

The fund was established by the sale of growing enterprises in American tv program suppliers take money out of country through the sale of their programs without investing in native production. The fund is one answer to the growing tide of national anti-aid as it affects the tv industry.

SG is hoping to apply the formula now working in Canada to other parts of the world. Columbia subrid has had a quiz game program, "Showdown" to the new commercial network CIV which debuts in the fall. "Showdown" will be produced in Canada and is designed for Canadian consumption solely. SG has a roster of other projects designed for Canadian production, including a five-minute talk show with Canadian columnist Pierre Berton and a five-minute drawing entertainment show for kiddies. The children's series is expected to get distribution in other markets as well.

Yank TV Cowboys So Hot in Japan They've All Got Yen for Features

Tokyo, Aug. 8.

John Bromfield, star of "U.S. Marshal" tv series, highly rated here, is now making a color feature film for Toei Studios, one of Japan's majors. This marks first time an American has headlined in a Nipponese picture. Project has added significance in that Bromfield's large Japanese following was earned on video screen. The picture, "Marshal Morgan and the Tokyo Police," is counting on those fans changing their habits and patronizing the theatres.

Framework of deal was originally set for Robert Fuller of "Laramie" during the hysteria of his visit a couple months ago. Fuller couldn't schedule a feature here at that time, but may ditto at a later date. A number of Yank tv cowboys, inordinately popular in Japan, will be giving the results of Bromfield's film close scrutiny. If it is successful, a trend may be launched. The customs officials could prepare for a busy season of collecting pistols.

Bromfield explained how he backed into the project. "I hadn't had a real vacation in six years," he began. "I decided to visit Hawaii, Japan, and Hong Kong. I knew the series was running in Japan, but I had nothing in mind but to take a vacation in the same spirit as I do in the U.S.—jump into a station wagon with my fishing gear, stop at a motel and then

(Continued on page 41)

CBS Pubaffairs Series to Japan

Heartening development for American pubaffairs shows sold in Japan is that the CBS roster of pubaffairs shows bought by the Tokyo Broadcasting System has won a sponsor. Picking up the tab is Japan Light-Metal Works, Ltd., biggest aluminum refining and manufacturing company in the Orient.

Overall title of the series on CBS is "This Is Your World," telecast Tuesday nights from 10:30 to 11 p.m. Individual outings are compiled of programs from a recent purchase of CBS pubaffairs shows, including "CBS Reports," "Twentieth Century," "Eyewitness to History," "Conquest," and "Face the Nation." Some of the key programs such as "Population Explosion" and "Who Speaks for the South" will not be compressed, but shown in their hour form.

The Japan Light-Metal Works buy represents the first time an American pubaffairs series has been sponsored in Japan.

HERTS-LION SUING O.F. ON 'ODDS' SERIES

Hollywood, Aug. 8.

Herts-Lion Productions and Kenneth Herts filed suit in Superior Court against Official Films over distribution agreement on the teleseries, "What Are the Odds?" Complaint asks \$145,000 general and \$500,000 exemplary damages, claiming defendant's failure to properly distribute and publicize the series has caused this damage.

Filed in three causes of action, suit charges written contract signed January 27, 1959 called for his company to produce 39 half-hour segments for the show, with Official agreeing to handle worldwide distribution and exploitation. Profits after costs were to be divided equally. Complaint charges defendant "neglected and refused to use its best efforts" in carrying out the deal.

Taft Schreiber's Case Remanded To Justice Dept.

Washington, Aug. 8.

The Federal Communications Commission has referred to Justice Dept. refusal of MCA and its West Coast veep Taft Schreiber to testify before the vidpix hearings.

Commission told the Senate Communications Subcommittee that the matter of MCA's failure to cooperate at the inquiry was handed over to Justice for "appropriate action."

It did not say what action was contemplated, but the Communications Act makes it a misdemeanor to refuse to honor a subpoena issued under the Commission's aegis.

FCC, however, in effect threw up its hands as to whether it will ever be able to pry from MCA the desired information on its business activities. "It is problematical when this can be accomplished as it may involve lengthy court proceedings," the Commission said.

Pat Carroll Set For Danny Thomas Show

Pat Carroll has been signed for a running lead on CBS-TV's "Danny Thomas Show," starting with next season's episodes.

Miss Carroll will play the wife of Thomas' agent and is expected to appear in a minimum of six shows. She's off to the Coast as soon as she winds up her current summer theatre commitments.



And NBC Daytime has the personalities that sweep them off their feet! It's the biggest love affair in television. NBC Daytime personalities are turning the heads of America's women . . . towards the products they recommend. The ladies admitted as much in a recent study conducted by O'Brien-Sherwood Associates. Quizzed about 16 shows on all three networks, most of them favored products associated with NBC Daytime personalities over products endorsed by competing non-personality shows. Why? Here's what the study revealed: NBC Daytime personalities are more effective salesmen because viewers like



women
love
to
be
wooded
in
the
daytime!

them, trust them, are receptive to them. The selling climate on NBC Daytime personality shows is better because commercials gain greater attention and confidence. The fact is that personality-delivered commercials rank best in honesty, sincerity, friendliness and reliability. Let this advantage work for your product via the NBC Daytime personalities that women like, listen to and trust. Remember, they admitted it. Remember too, NBC offers *more* top personalities than any other network—personalities like Bill Cullen, Hugh Downs, Bill Leyden and Jan Murray. No wonder ***NBC Television is leader in the Daytime!***



Amoco Is Latest to Join Shell In the Big TV Spot Grab Act —On Other Madison Ave. Fronts

By BILL GREELEY

Shell Oil, which plunged \$15,000,000 into newspaper ads this year, could be laying in an indication of next year's plans with its latest swing back to television.

In addition to the 50-odd markets bought for a three-week spot campaign this summer on the dealer sailboat giveaway, Shell, via Ogilvy, Benson & Mather has ordered five test markets scattered around the country for a tv spot drive using one-minute bursts in fringe times.

Test campaign is slated to run through the year till Jan. 1 when the oil company will be launching its '62 ad plans. It could mean the start of a big swing to straight spot since all Shell's former video franchises via J. Walter Thompson in news and sports, etc., have been grabbed off by competing oil companies.

Latest in the grab act is Amoco, which, via D'Arcy, St. Louis, has picked up the CBS-TV pro football action dropped this summer by Shell. The buy gives Amoco 15 mid Atlantic and New England markets, and, overall, quite a grip on pro ball broadcast throughout the nation.

Amoco's merger with Standard of Indiana recently gives the company 85 pro football markets in all states. Both Amoco and Standard of Indiana were pro ball sponsors last year.

Besides the CBS spread New York Giants company will have some 16 markets via the Chicago Cards, another 33 via the Baltimore Colts and Washington Redskins, six via the Green Bay Packers, 12 via the Chicago Bears, and 11 via the Minnesota Vikings. All sponsorships are for a fourth of the telecasts.

In the move to national brand, Amoco is now in 45 states. Excluded stateside are California, New Mexico and Arizona.

Video's 9 out of 10 Advertising Research Foundation industry association engaged in impartial research, has released its eighth national tv survey which indicates tv sets in nine out of 10 U.S. homes.

Report shows 89.4% of U.S. households had tv sets as of May, 1961. Study is based on data obtained from the Current Population Survey made by the U.S. Bureau of the Census for ARP. The survey estimates there are 47,720,000 U.S. homes with sets, representing an increase of more than 42,000,000 sets since April, 1959.

For the first time, the May study found more households with two or more sets than with no tv. One out of every eight tv households, or 6,388,000 are multi-set homes. This means there are more than 1,600,000 more tv sets than households in the country.

Survey was underwritten by the three tv networks, National Assn. of Broadcasters and Television Bureau of Advertising.

Up and down: Paul Slater, Manager of the creative department, and Samuel M. Sutter, a creative director, have been named competitors.

Dan Sullivan, who joined the Chicago office of Doyle, Dane, Bernbach earlier this year, has been named manager of the office. Edward Greene, with the agency since '59, has been named a vice president.

Stripes for John W. Hedicker of Geyer, Morey, Madar & Ballard's special creative unit.

New Biz: Smith-Corona to BFDO from Cunningham & Walsh. No Biz: Glass Container Manufacturers Institute and Kenyon & Eckhardt are parting as of Oct. 31.

KLM To Ogilvy

Ogilvy, Benson & Mather, one of the ad agencies that turned down a bid to pitch for American Airlines account recently, has landed KLM Royal Dutch Airlines, effective in November.

The Dutch airline is currently handled by Erwin Wasey, Ruthrauff & Ryan.

With the Station Reps

The expected self-representation of the RKO General stations materialized this week as the group announced its own national sales organization to be headed by Donald J. Quinn. Quinn joined RKO in March as national sales director.

The new reperry will have offices in New York, Chicago, Los Angeles and San Francisco, and additional branches may be added in the future.

Operation is slated to start Oct. 1. Four independent reperreries are affected in the switch, but the hardest hit is H-R Representatives, which loses WOR-TV, New York; WNAC-TV, Boston; KJH-TV, Los Angeles; and WHBQ-TV, Memphis. Adam Young Television loses CKLW-TV, Windsor-Detroit, and Avery-Knodel and Robert E. Eastman take a rap on the radio outlets.

On the Road

The summer advertiser-agency circuit is alive with station roadshows.

Latest entry, starting a cross-country junket this week, is the San Francisco Radio Broadcasters Assn. pitch, a color film that promotes the whole market's reach and dollar volume compared to other media.

It's a return of the same or pitch of a year ago, which for the first time had five San Francisco competing station managers not only speaking to each other, but travelling together.

Same situation for the Norfolk, Va. film presentation now on the road. Claiming the Norfolk-Tide-water area as the most misunderstood market in the country, three competing stations—WVEC-TV, WTAR-TV and WAVY-TV, have grouped on the promotion. The pitch sells the area as one of nearly 1,000,000 population, with tv covering Norfolk, Portsmouth, Newport News, Hampton and Virginia Beach.

KTLL-TV, Los Angeles independent, and Peters, Griffin & Woodward reperry are on the road with another film presentation, this one titled "Declaration of Independents," touting the station's rapid rise to No. 1 indie in the Coast city and unveiling the 1961-62 schedule. Special emphasis is put on the station's local programming, with live, big-price quiz shows and extensive local news spreads, and public service efforts.

Briefs: Robert E. Bailey, account exec for Storer Television Sales, has been named national sales manager for Storer's WSPD-TV, Toledo. . . . KOMBO-TV, Waterloo-Cedar Rapids, and KMMT, covering Austin and Rochester, Minn., and Mason City, Ia., sold together on a single rate card with one billing, is subject of a new study by Avery-Knodel. . . . Thomas J. Brown, former tv salesman for Headley-Reed, has joined the radio sales staff of Avery-Knodel, New York.

Chi Agencies

Chicago, Aug. 8. Carter Smith exited McCann-Erickson here, where he was an account supervisor, to become manager of Britannica Press.

Thomas A. Casey, upped to vice president and director of Needham, Louis & Brody's marketing dept., replacing Walter W. Stumpe, who has become an account exec.

Footo, Cone & Belding doled out veepee stripes to Duane C. Bogie, John E. O'Toole, John B. Rand, and Donald E. Williams. Bogie is account supervisor on the Hallmark account; the others are copy group heads.

90-Game Pro Grid Sked for CBS-TV

Despite the Federal antitrust ruling, CBS-TV will again broadcast the largest schedule of National Football League games of any network. While all of the details as to the schedule of games to be broadcast have not been completed, it is presently contemplated that about 90 games will be televised.

Among the teams are the N.Y. Giants, Detroit Lions, San Francisco Forty-Niners, Los Angeles Rams, Philadelphia Eagles, Dallas Cowboys, Chicago Bears, St. Louis Cardinals, and Green Bay Packers. Games of other teams will be added when the final schedule is completed.

Games will be sponsored nationally by the Ford Division of the Ford Motor Co. and Philip Morris, and among the regional sponsors are the American Oil Co., P. Ballantine, Falstaff Brewing, Hamm Brewing, and Sun Oil.

Last month, Judge Allan K. Grimm of the Philadelphia U.S. District Court voided CBS' \$4,650,000 exclusive contract to televise NFL games. Web lost no time in the wake of the decision to revert to its former procedure of signing contracts with individual teams. CBS' professional football telecasts will begin Sept. 17.

BBC-TV'S HARD LOOK AT PROGRAM COSTS

London, Aug. 8. Report that BBC-TV program planners had been warned to cut down expenditure was neither confirmed or denied by web although an exec did say: "Program costs are increasing all the time and we have only a fixed income from license revenue. Therefore we do have to watch the money a bit."

But the exec denied that BBC's proposed lease of Riverside studios had anything to do with economy measures. He held that this was a logical move as the new TV Centre was fully operational and the tv staff was gradually vacating temporary studios (such as Riverside) and gathering under the one roof.

Currently, the government takes \$2.50 of the \$11.20 radio-tv license and the Post Office's annual operating expenses amounted to more than \$5,500,000 this year. BBC's share of the remaining \$3.40 has been increased to 95% this year and the Corp. takes the lot next year. Increases mean \$2,100,000 more this year and \$6,300,000 next.

TAM's Top 20 in Britain

(Week Ending July 30)

	Homes Viewing (000's)
No Hiding Place—AR	5817
Coronation Street (Wed.)—GRANADA	5378
Coronation Street (Mon.)—GRANADA	5268
Television Playhouse—ATV	5268
Emergency—Ward 10 Fri.—ATV	5049
Harpers West One—ATV	4939
Emergency—Ward 10 Tues.—ATV	4939
Abacadabra—AR	4769
Boyd QC—AR	4720
Delfont's Sunday Show—ATV	4720
Three Live Wires—AR	4644
Play of the Week—AR	4390
Armchair Theatre—ABC	4390
Twenty Questions—AR	4171
The Younger Generation—GRANADA	4171
Calling Dickie Valentine—ATV	4061
Family Solicitor—GRANADA	3740
Tell the Truth—ATV	3732
Big Night Out—ABC	3732
Thirty Years After—AR	3622

TV-Radio Production Centres

IN NEW YORK CITY

Irene McCaffrey, CBS-TV program department, vacationing on the Coast. . . CBS News correspondent Walter Cronkite back from Puerto Rico where he was involved in shooting for "Twentieth Century" program "Room in Puerto Rico" scheduled for '61-'62 season. . . CBS News Paris correspondent David Schoenburn in N.Y. preparing a bio of deGaulle to be published later this year. . . Mary Ellen Acton, CBS office service department, vacationing in Lake George. . . George Schlatter will produce, Michael Gargiulo will direct and Robert Tamplin will be associate producer of upcoming CBS-TV Victor Borge special. . . Clarence E. Watson named v.p., business administration of CBS Laboratories. . . Larry Gumbinner, manager of network transmission facilities for CBS-TV, and a 15-year vet veteran, is leaving to enter the real estate business in Maine. Charles Cadley, who has been Gumbinner's assistant, upped to the manager's post. Other promotions within the net transmission facilities operation find Gordon Ratten named assistant manager and Seymour Goetz appointed supervisor. . . Sid Garfield, CBS Radio publicity chief, back after Virgin Islands vacation. . . WCBS-TV on Sunday (6) started series on N.Y.'s Mayorality contest, titled "Primary Issues," on the "New York Forum" show. . . Aileen Paul, prexy N.Y. chapter of American Women in Radio and Television, and v.p.'s Jean Richter, Radio Liberty, and Ruth Viscount, General Foods, to Syracuse to plan Oct. 6 area conference with other three New York State chapters. . . Scribes lined up for upcoming "20th Century" series include, Richard Witkin, aviation editor of the N.Y. Times, James Benjamin, William Harlan Hale, Robert Shaplen, Barbara Sapinsley and Walter McQuade.

CBS Radio newsmen Allen Jackson will call the annual Dayton Soap Box Derby for the 10th straight year Aug. 20. . . New York's noncommercial FM outlet, WBAI, will accept advertising for its printed program guide beginning next month to help defray station expenses. . . "Kuklapolitan" producers (Taynod Productions) Sherril Taylor and Jory Nodland on Coast for huddles as regards three proposed new properties for intro next year. . . WILL, Willimantic, Conn., is 46th station to pact for "Your Guide to Good Health." Alan Sands radio syndie package featuring Dr. Lester Coleman. . . Nuptials in Nov. for ABC-TV's Lesley Banner (daughter of publicist Jack Banner) and Jack Grumet, a business exec. . . CBS-TV program veepee Mike Dunn to Maine for two weeks of fishing. . . Johnny Gilbert, "Camouflage" announcer, has a feature role in the new Columbia picture, "Gidget Goes Hawaiian." . . Producer Jerry Hammer back in New York after vacation in the Hamptons. . . Paul Taubman will be guest conductor of the Miami Philharmonic Aug. 13. . . CBS Radio has bought Ronald Dawson's script, "Murder is a Matter of Opinion," based on a Jules Archer story of the same title, for "Suspense" stanza Aug. 20. . . Erwin H. Ephron, A. C. Nielsen press director, heads the Radio & Television Executive Society's Time Buying and Selling Seminar plans committee. . . Singer Johnny Mathis has videotaped a special for Granada-TV in London for broadcast there in Sept. . . John Dunn upped from staff writer to editor on the NBC-TV "Today" show. . . Fred Robbins interviews Mike Nichols and Elaine May, Richard Egan, Julie Styne, Jane Powell and Stanley Kramer on "Assignment Hollywood," this week, and he'll cover the Venice Film Festival end of this month.

Dr. Carl Schmidt, professor of interpretive reading at Wisconsin U., has also signed to discuss current books on ABC Radio's "Flair." He'll also dramatize passages from the books under discussion. . . Connie Francis into N.Y. Aug. 14 to begin work on her ABC-TV special due in September. . . Top AB-PT execs, headed by prexy Leonard Goldenson, will speak at the radio web's eastern regional meeting at the Sheraton-East Hotel in New York Aug. 21. Network toppers will travel to regional sessions in other key cities as well. . . WNEW-TV will telecast Mrs. Eleanor Roosevelt's "Prospects of Mankind" series for the second season, starting Sept. 17. Show is still under the production banner of WGBH-TV for the National Education Television. . . Proudest dad in town is Metropolitan Broadcasting's public relations chief Phil Cowan whose 10-year-old son, Glen, wrote to Pres. Kennedy to autograph his copy of "Profiles in Courage" and received the Presidential inscription: "To Glen—with best wishes—John F. Kennedy."

IN HOLLYWOOD

Walter O'Keefe joined KHJ's luminary lineup to whirl disks and reminisce. . . Larry Backett back at Mort Hall's KLAC as sales manager to replace Al Rader. . . Shelley Hull, son of the veteran actor, Henry Hull, will be ABC-TV's program supervisor on the Steve Allen show "Private Line—Young Hollywood" with fan mag columnist Rhona Barrett gabbing and interviewing; being piloted by William Morris to show around. . . Bette Davis is Paul Coates' first subject in his new half-hour series, "Recall." She'll portray Mary Todd Lincoln. . . Bob Oakley, in and out of tv since the first camera shot finally decided on a night-club career as a comic-amee. . . Asked if there was trouble on "The Investigators," an MCA man said "it's being investigated." After several scripts were rejected, Mike Garrison checked off as producer. . . Producer Frank Telford of "Outlaws" hit the ceiling when told that his director, Paul Stanley, had shot only one setup all day. Viewing the dailies, Telford's anger turned to praise with what he saw: a 10-minute scene on one camera without a break. . . Phil Cohan took off for a swing of the European tv centers to report back to the Avey agency on facilities and locations for overseas shooting. . . Pat Weaver calls his new post at McCann-Erickson "a giant step backwards," a reference to earlier days when he headed up radio at Young & Rubicam.

IN CHICAGO

WGN-TV is tailoring down "Tenth Hour News" to a 15-minute format from the present half hour, in order to equalize things with the other stations next fall. . . Bill Ray, former news chieftain for NBC-Chicago, stopped here last week. He's at liberty, having sold his AM-er in Ames, Ia., because it forced him to devote 80% of his effort to selling time. . . Mrs. Russell Stebbins, widow of the late WNBQ sales manager, is operating WRSY, new Skokie station which signed on last week. . . Matt Vieracker, general manager of WBKB, ticketed for a tour of West Germany after Labor Day as an official guest of that country's government. . . WMAQ will air 30 minutes worth of excerpts from the (Oak Park) Village Classics production of "A Midsummer Night's Dream" this Saturday (12), with Val Bettin, Angel Casey and Robert Kidd top featured. . . Station is also carrying an audio version of WNBQ-TV's "Artists' Showcase" as a regular Saturday night feature. . . Bob Vagas has taken over Hank Mitchell's vocal chore on WBBM's "Supper Club". . . Jack Karey, ex-WCFE, and now a freelancer, spelling Howard Miller on WIND while he vacations.

IN LONDON

Bernard Delfont will fly Eartha Kitt in for his Aug. 13 ATV "Sunday Show". . . BBC claims 15,000,000 weekly viewing figure for the Winston Churchill starrer "The Valiant Years" which finished its original screenings but is only halfway through repeats. . . "Top Secret," news-kein from Associated-Rediffusion which was shot largely in South America, bows on Friday (11). Star is William Franklyn. . . CBS Report on the "Year of Polaris" is pencilled in for a second screening by BBC-TV. . . BBC Radio hoaxed some music critics by broadcasting some faked-up, "avant garde" music which was credited to an imaginary composer.

(Continued on page 30)

Minow & Collins: Still Talking The Same Language

Chicago, Aug. 8. Broadcasters who might have been shaken up last May by the philosophical affinity between the then newly-installed NAB proxy Leroy Collins and the freshman FCC chairman Newton Minow (at the National Assn. of Broadcasters convalesce in Washington) apparently are not to be comforted.

Minow and Collins endorsed their "new era" two-act at the Northwestern U. Law School symposium on "Freedom and Responsibility in Broadcasting," here last week and it was again characterized by mutual admiration and close harmony of thought. Though their texts were three months matured and in a much lower key than those of last spring, basically neither Minow nor Collins had changed his tune—much to the chagrin of the industryites in attendance.

They concurred on the hottest issue of them all—that the FCC's decision to weigh programming before handing out license renewals did not constitute censorship. ("I disagree with those in our ranks who would view the actions of the FCC as dealing death blows to freedom," Collins said)—and together they assailed the status quo, self-imposed "censorship" through greed for the advertising dollar, the failures to program for minority interests, and the stifling of creativity through "the slavish addiction to audience measurement" (Collins' quote).

On these points they seemed to differ in only one respect, Minow taking the view that broadcasters had not yet begun to be "responsible" and Collins that they had at least begun.

The NAB proxy did cheer the group he represents by raising three points that he hoped the FCC chairman would take steps to ameliorate: (1) the over-population of radio licenses (see separate story); (2) the overly-burdensome paperwork imposed by the Commission in its new quest for station information; and (3) the insistence of "balanced" programming in a multiple-station market.

In re the latter, Collins said, "I do feel strongly that it would be foolish to expect each station to carry a balanced program diet. This would not produce real diversification but rather insidious conformity in which every station would be sounding much the same as any other." He recommended that the Commission encourage, instead, specialization.

Minow later conceded the point, but only with reference to radio. He said he believed specialization would be a good thing where there were enough stations, but as there were too few in television he would have to continue to insist on balance in that medium.

As to the paperwork, Collins noted that the Commission's new license application and renewal forms would bear directly on the ability of broadcasters to perform with maximum responsibility. "In many of the smaller stations," he said, "the almost impossible amounts of detailed paperwork will place an intolerable burden on already overloaded personnel. And these stations cannot afford to increase their staffs. I have seen first hand the mountains of paperwork this entails in terms of the day-to-day operation of the smaller stations. I recommend that every member of the FCC take the time to make such an examination if he has not already done so."

Minow, in his turn, took a somewhat defensive position, devoting most of his address to rebutting the charges from within the trade that the Commission's concern with program abuses represented a form of censorship. Through definition and profuse documentation with legal precedents and court decisions Minow established the "Commission's authority and duty to consider a station's programming in deciding whether or not to renew its license."

Minow said that the very persons who conceded the FCC's power to weigh the programming proposals of competing applicants for a station or frequency "walk at the same exercise of authority in non-compulsive cases," although it amounts to the same thing. "Serv-

TV: The Voice of the Unheard? (Nothing Usable Came Out of This)

By LES BROWN

Chicago, Aug. 8. After 10 hours of gab concentrated in a two-day period, the Government, the academic world and the broadcast industry are still at a stalemate.

"Freedom and Responsibility in Broadcasting" remains philosophically where it was before 9 a.m. last Thursday (3) when the Northwestern Law School-sponsored symposium was gaveled open. Not the attorneys, nor the academicians, broadcasters, journalists, agency execs, members and former members of the FCC, nor public relations counselors, who comprised the panel of 20, were able to put Humpty Dumpty into any acceptable or functional shape. Clair McCullough said it for all to hear, at the seminar's close: "Nothing usable came out of this conference."

True, but still it was colorful, and sometimes spirited—a good show if taken as discussion for discussion's sake. McCullough suggested that there were perhaps too many participants, which of course was so, and it might be added that there were too many scholarly papers presented and of too long length to allow sufficient time for the free exchange of ideas, which should have been the best part. McCullough also felt that it was too public, with the press watching on closed circuit, too much "on the record" to sponsor a real "free" exchange. One closed circuit-viewer's opinion is that, for the record or not, no one seemed particularly inhibited.

At any rate, nothing new came out of the sessions, although it might have been a revelation to some that every noble opinion has a noble opponent, and that the professors no more than the broadcasters could be expected to think as a unit. If it were possible to tally up, there would surely have been more disagreement than agreement.

This, Too A Wasteland

If anything significant was said, it was said by Newton Minow—but only because his viewpoint, of those in the group, weighs more in the practical radio-tv world by virtue of his post as FCC chairman. There were, a few gambits for debate, but all were truncated by the need to give everyone a say. Even so, some participants had little opportunity to say anything at all, which was a gross waste of talent. What follows is an approximate, and excerpted, longhand transcript of the give-and-take, which should communicate some of the flavor, and some of the frustration.

Charles King (former Commissioner): "What I want to know is who's going to read all those elaborate forms the FCC wants now? The broadcasters' work will be doubled for nothing. . . . Public hearings will put the FCC much farther behind in its work. . . . The Government should establish some minimum standards for broadcasting."

John W. Guider (broadcaster): "I consider Mr. Minow's quarrel with affiliates that don't carry certain network-fed shows naive and uninformed. Stations all have individual problems. When you've got a good show, and it's building an audience, you don't preempt it just because the network is sending something out on the line."

Sig Michelson (broadcaster): "I can't say in good conscience that 100% of the public affairs shows we did were absolutely worth accepting by the affiliates. I didn't blame some of them for not taking them."

Ralph McGill (journalist): "Out of good television may come a national culture rather than a regional one. The Government has the responsibility to see to it that children in this country are educated. . . . We lose so much of our talent through our shortcomings in education, vis-a-vis Russia."

Fairfax Cone (advertising exec): "I made a check of 100 high type shows. Only nine were able to meet the competition. The other 91 fell. 'Macbeth' got Emmies, but every show against it beat it. This is how tastes run. There is no Atlantic Monthly in tv."

Newton Minow: "The problem is minorities. The real future in broadcasting is UHF, where there'll be enough channels so that specialized interests may be served. I have introduced legislation that all set manufacturers be required to have both VHF and UHF on the dial. It will take some time, a period of years, before enough tv set owners have them. I hope Congress will take my proposal seriously."

Clair McCullough (broadcaster): "It's debatable that television represents our culture. From a minority standpoint, I don't have much trouble keeping

ice to the listening public is still the vital element of the public interest," he said, "and programs are still the essence of that service. The public interest exists whether there are competitors for the channel or not."

The FCC chairman maintained that, by legal definition, censorship refers to previous restraints, and he made the point several times that the Commission is concerned only after the broadcast, not before.

He said the critics of the FCC want it to be a "see no evil, hear no evil" Commission which would be powerless, for instance, to deny a renewal to a station that played only Mickey Spillane or "Old Gray Mare" all day long, every day for a three-year license period.

"The trouble, in my opinion, he said "is that far too many licensees do not regard themselves as trustees for the public. The frequency is regarded as theirs, not the public's. When the Commission—in discharging its own public interest responsibilities—challenges such operations, the first, almost reflex reaction is the cry of 'censorship.'"

up with television's good stuff, but I can never find the time to keep up with all the magazine articles, and even movies, that interest me"

Ward L. Quaal (broadcaster): "More tv stations will not mean better quality. Look what happened to radio."

M. S. Novik (broadcast consultant): "We all seem to agree—we need standards. The little radio station—the 250 watt—set the standard for the big ones, and now they're all running jukeboxes. There are no worthwhile programs on radio, and the American people are less informed today than ever before."

Peter Goelt (National Audience Board): "Publicity (on how the Government feels about certain shows) can be effective. I'll toss you one word—'wasteland.'"

Cone: "I think sponsors would be willing to underwrite good programs, public affairs shows, if they were offered at a lower price than the mass audience shows."

Mickelson: "Lowering the price of public affairs shows might cause them to be done for less. It would degrade them. Also the networks and stations may be disinclined to do them if they're going to lose money. I hope the idea will be forgotten for all time."

McCullough: "The networks push public affairs shows through in station time. How come not in network time?"

Quaal: "When working on the Tv Code Board in 1952, we tried to avoid the trap of ratings. We wanted to get a circulation approach, something like the Audit Bureau has with magazines, where segments of the day would be measured rather than half-hour periods. If we had something like that, we might be able to use the magazine concept."

W. Theodore Pierson (attorney): "It's impossible to have a national system of sales without a selection of programs."

Minow: "The present system is unrealistic. If the magazine concept were adopted and thought to be an improvement, surely the Government would amend any laws that might stand in its way."

King: "It's the state's business to handle educational television."

Leroy Collins (National Assn. of Broadcasters): "Educational tv is the hope of the world. It is not to be left to the concern of the states. A poorly educated person in Alabama can in a few years become a delinquent in Chicago and ultimately ward of the state of Florida. . . . Educational tv offers an area of experimentation for commercial tv, since it is so expensive to develop new programs commercially."

John W. Taylor (ETV broadcaster): "UHF would lend itself beautifully to instructional tv, but I'd hate to be an educational station on UHF now."

Chiefly . . . Is There Balance?"

Louis Jaffe (professor): "The question of what is good and what is bad in tv is irrelevant. The question should be, is there balance? Does it satisfy the span of tastes?"

John E. Coons (assoc. professor): "Do the people who make 'Lassie' have the talent to do better shows? What I mean is, does television have the talent for good shows?"

Pierson—"The FCC does get involved in censoring shows. They did get a couple bumped a few years back. They condemned a Mae West show and, impliedly, whole categories of programs."

Minow—"If you put stag movies on tv, they'd get a very high rating."

Mickelson—"Let's start defining a few things. If a government agency should move in to decide what is good for the people, it would be dangerous to set standards on such cliches as 'public service,' 'public responsibility,' and 'vast wasteland.'"

Minow—"If a station should put on Mickey Spillane every day, should the Government stand by and do nothing?"

Mickelson—"Yes sir."

Pierson: "I wish the FCC would define 'balanced programming.'"

McCullough: (To Jaffe) "In two minutes, define 'good television.'"

Jaffe: "All shows are good—in proportion."

McGill: "Television can become the voice of the unheard."

McCullough: "Nothing usable came out of this conference."

Minow on 'Rating/Dollar Censorship'

Chicago, Aug. 8.

FCC chairman Newton Minow flung the "censorship" charge back into the teeth of broadcasters who accuse the Commission of practicing "thought control" with its efforts to upgrade programming and correct abuses. It was Minow's most dramatic moment at the Northwestern symposium.

He made one of his prime targets those affiliates that refuse to carry certain network public affairs programs (which he described as "magnificent") because they are able to air something more commercial in its place. "You can be sure," Minow said, "that their schedules aren't overbalanced with public service programming."

He spoke of broadcasting's self-censorship as taking two principal forms, "rating censorship" and "dollars censorship." The first needs no defining, Minow defined the second thus. "The broadcast licensee simply abdicates his own judgment and turns programming decisions over to an advertiser or his agency. The advertiser is not licensed or required to serve the public interest."

These forms of censorship he said are "as much to be examined, spotlighted and at the same time deplored as any form of censorship by a Government agency. And since it is done by our own governmental licensees every broadcast day—it violates the spirit of the First Amendment and Section 326 of the Act just as surely as if we had done it ourselves."

Talkfest Taped By Treyz; Brass Shuns Symposium

Chicago, Aug. 8.

ABC-TV video taped the closed circuit proceedings at Northwestern U.'s symposium on "Freedom and Responsibility in Broadcasting" for a possible telecast this summer. Ollie Treyz, who attended (along with Leonard Goldenson) but not as a participant, said it would be up to the network's news dept. to decide how the tape be used. ABC undoubtedly earned the taping privilege because it had picked up the tab for the closed circuit hookup, over which the press was able to view the closed sessions.

Treyz, incidentally, called the N. U. talkfest "the greatest symposium on the subject of broadcasting ever held."

Except for Treyz and Goldenson, who had a vested interest, there was a surprising lack of radio tv brass in attendance at either the closed or open sessions. The only Chi tv station head to turn out was WGN exec vicepres Ward L. Quaal, but he was a panel member. From the radio side there was only WBBM topper Ernie Shomo, WLS proxy Ralph Beaudin, NBC elder statesman Jules Herbuveux, and, it's understood, a few operators from nearby cities.

Mr and Mrs Jay Minow, parents of the FCC chairman came down from Milwaukee for the event and found it "rather technical."

NAB chief Leroy Collins left immediately after his address on Thursday (3) to attend the wedding of his administrative assistant, John Perry. Pierre Salinger was supposed to have been on the panel but was called away on other business at the 11th hour.

Minow, a graduate of the NU Law School, prefaced his address with a rundown of former teachers and fellow alumni who, like himself, had gone into government service among them Arthur Goldberg, Adlai Stevenson, Dean Roscoe L. Barrow, and Gov. Otto Kerner. It ran to quite a long list, and the FCC chairman finished by saying, "I could go on about this institution but I fear it would make Harvard jealous and add to Yale's growing inferiority complex."

A reporter asked Minow if he would follow the speech verbatim, as printed in the handout. Said he: "I imagine so I'm not normally a text deviate."

Pierson Attacks Minow As a 'Cultural Czar'

Chicago, Aug. 8.

Broadcast attorney W. Theodore Pierson, getting as it were equal time at the Northwestern talkfest to answer Dean Roscoe Barrow's paper on "Non-Governmental Influences on Television Programming," used the opening instead to attack FCC chairman Newton Minow's speech and particularly to deplore Minow's imposition of his own programming standards on the broadcast industry. He said Minow was setting himself up as some kind of cultural czar.

Noting that in his "vast wasteland" speech at the NAB the FCC chairman (1) specified the kind of programming he felt the broadcaster owed to the public, (2) made clear then that he intended in his official capacity to see that the broadcaster pays his public service debt, and (3) indicated he would accomplish it through the licensing power of the Commission, Pierson observed, "Here he is not playing the role of citizen Minow, but the dispenser of the privilege to live or die as a broadcaster."

By putting the licensee in the position of either broadcasting what he (Minow) favors or losing his permission to broadcast at all, Minow is exerting a prior restraint, Pierson said. "It is censorship, and it violates the First Amendment." Moreover, Pierson said, it would not bring about the kind of diversity of programming the FCC intends it to, instead it would make for "governmentally induced conformity."

ca



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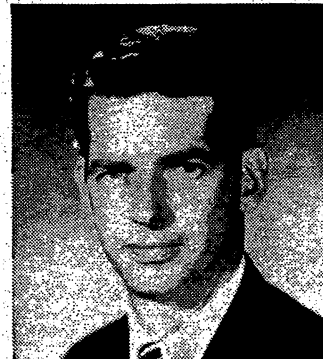
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AFTRA's Precedential Ruling, Throws Book at L.A. Trio as 'Strikebreakers'

Hollywood, Aug. 8.

AFTRA's board of directors slapped \$5,000 fine each on three of its members for strikebreaking activities at Crowell-Collier station KFWB. Chuck Blore, Jim Hawthorne and Don French were ordered expelled from the union if they did not "cease and desist activities on the air on or before midnight Aug. 4 for the duration of the strike."

The 23-man AFTRA board met in a five and a half hour session to make the precedential ruling. It was the first time in the 24-year history of the actor's union that strikebreaking charges had been brought against its members.

AFTRA's counsel, David Ziskind, charged the three with "reprehensible violation of the basic concepts of trade unionism by being perfectly willing to serve two masters—management and the union—when it serves their selfish purposes." He branded "a voluntary undermining of a strike by crossing a picket line and replacing a performer on the air," as the "most serious offense that could be committed in the labor movement."

Counsel for the defendants, Edwin H. Franzen, argued that

Gets Equity Backing

Hollywood, Aug. 8.

West Coast Advisory Committee of Actors Equity Association has announced unanimous support of AFTRA in its strike against Crowell-Collier station KFWB. This is the first help AFTRA has received from another union since the strike began July 11.

In a resolution passed over the weekend, the Equity committee warned its members that anyone violating the AFTRA picket line would be brought up on charges, the results of which could be fine, suspension or expulsion, according to Lee Harris, the org's west coast rep.

their actions were defensible because of "a primary responsibility to management to keep the station in operation."

Claude McCue, exec secretary of AFTRA traced the history of negotiations with KFWB that began in early April, culminating in strike authorization at a membership meeting June 20, and the strike July 11 over wage increases, termination pay and other improvements for staff announcers.

In the midst of the hearing Wednesday night Blore, Hawthorne and French tendered their resignations to the AFTRA board through their attorney. No recognition of their action has been noted by the union in wires informing the defendants of the board's decision. A spokesman for AFTRA said that no such notice of resignations has been received by the union board and even if given would not be accepted because action against the three was taken while they were members, though on honorable withdrawal.

When asked about the fine of \$5,000 levied against him Jim Hawthorne replied, "Fine? How can they fine me for exercising rights guaranteed me under a federal law? Section 7 of the National Labor Relations Act, to engage in union activities as I see fit. Apparently the union believes its law and by-laws supercede the laws of the U. S. How can they make it stick?"

KFWB station manager, Jim Simons said that this seems to be one more example of the union's issue clouding activities. Management, he said, stands ready to listen to any reasonable offer to settle the strike.

BILL LEEDS BACK IN K.C.

Kansas City, Aug. 8.

Bill Leeds is back at WDAF-TV here as news director, following a period with NBC news in New York.

He had gone to NBC in March after seven years with WDAF-TV news here—his last position being assistant news editor.

Dick Clark Cautioned

Hollywood, Aug. 8.

Dick Clark, star of American Bandstand tv program, yesterday (Mon.) was ordered by AFTRA not to appear at Hollywood Bowl Friday night (11) if KFWB disk jockeys are on stage as planned.

Telegram informing Clark that charges would be placed against him for "conduct prejudicial to AFTRA if the deejays are included in the skedded appearance," was sent by Claude L. McCue, union's exec secretary.

Clark was warned by McCue that he might be expelled or suspended from AFTRA, could also be fined if he ignored edict.

Metromedia 6-Month

Revenue Up 20%, But Net Profit Down 50%

Metromedia Inc., parent company of Metropolitan Broadcasting, racked up a gain of over 20% in revenues for the first six months of this year, but its net profit, after taxes, fell by almost 50%. Gross for the half year, ending July 2, climbed to \$23,397,580, compared with \$19,177,895 for the similar 1960 period. The net, however, dipped from \$738,970 in last year's first half to \$396,537 at this year's mid-point.

Net income for this year's half-year was equal to 23c per share compared to 43c per share last year. Net income for the second quarter of this year amounted to \$409,203, or 24c per share, compared to \$592,471, or 35c per share, for the same period last year. Number of shares outstanding in the corporation has increased from 1,699,012 last year to 1,707,057 currently.

In addition to Metropolitan Broadcasting, Metromedia also owns WRUL, the international radio outlet, and Foster & Kleiser, the largest outdoor advertising company in the west. Latter division had a prexy switch last week when Ross Barrett moved into the top spot, succeeding Laurence H. Odell, who resigned because of his health. John W. Kluge is prexy and board chairman of Metromedia.

Bread & 'Barter'

Continued from page 20

deals, even if they are not happy about it. Even some network owned & operated stations have entered into such transactions although now there is a growing recognition of the consequences.

Leading agencies in the barter field include such outfits as Atwood Richards, Del Wood Associates, Martin Himmel and Regal Advertising Associates. The latter agency has come up with a new plan, which differentiates from the usual barter transactions. Under the new Regal setup, time is now bought at the full published yard rate in an amount equal to the price to the station for equipment, programming, prize merchandise or various services. The station will continue to have the right of preemption even though Regal pays the full card rate and also will have the right to pass on the acceptability of the advertisers and their products. Since there is no apparent price cutting, although the payoff is still in terms of merchandise, the deal is even more tempting to stations as a way of solving the problem of unloading their unsold time.

The barter agencies are within the strict letter of the FCC law which prohibits the brokerage of time. Latter practice involves the sale by a station of specific time segments to a broker for resale to advertisers. The barter operators, however, pay for their time in front and work on the regular 15% agency fee paid by their clients.

Bradbury, CBS Settle

Los Angeles, Aug. 8.

After litigating through three courts to the highest tribunal, writer Ray Bradbury has settled his \$50,000 plagiarism suit against CBS-TV and Robert Alan Aurthur. Action was filed in 1958 based on the telecast of the year before of "A Sound of Different Drummers." It was charged by Bradbury that his novel, "Fahrenheit 451," had been pirated for the show televised.

Canada STV Network's \$11,000,000 Lines Cost For Vancouver Link

Toronto, Aug. 8.

On a seven-year rental basis just completed with the Bell Telephone Co. of Canada, involving an investment in excess of \$11,000,000 annually, CTV Television Network Ltd. will now telecast programs from Toronto to Vancouver by September of next year, plus a linkup promised from Halifax to the West Coast of Canada by June, 1963.

Joint statement was made here by Bell officials and Spencer Caldwell, prexy of the new rival network to the State-operated Canadian Broadcasting Corp. Bell Telephone tiein means CTV will be in operation a year earlier than planned. Competing "second" network has affiliated tv stations in Toronto, Montreal, Ottawa, Winnipeg, Calgary, Edmonton, Vancouver and Halifax in coast-to-coast combo.

GERBER AND ESTEY GAC-TV ADDITIONS

Two new appointments have been made in the General Artists Corp. television dept. with the naming of Dave Gerber as a veepee in the department, under senior veepee in charge of sales Herman Rush, and the naming of Don Estey to be executive assistant to Don W. Sharpe, prexy of the television dept.

Gerber resigned as head of the television department of Famous Artists in New York and had been with BBD&O in Hollywood, where he worked on such accounts as Revlon, Standard Oil of California and Pacific Telephone.

Estey will work with Sharpe in creating new packages and special programs. He resigned JACK Denove Productions to join GAC.

Solow's Daytime Program Slot for CBS on Coast

Hollywood, Aug. 8.

Herbert F. Solow replaces Bruce Lansbury as director of daytime programs for CBS-TV here. Lansbury moves on to the post of general program executive, Hollywood, working more in the administrative end, under v.p. Howard Barnes.

Solow more recently had been program director and exec producer for California National Production. Formerly he had been with William Morris. Lansbury has been director of daytime programs, Hollywood, since Feb. '61, moving up from his post as assistant director of program development.

Dwyer to ABC Int'l

Charles Dwyer has joined the ABC International Television division as sales manager, replacing Steve Mann, who exited to join a consultant agency.

Dwyer comes to the ABC post from WKRC-TV, Cincinnati, where he had been assistant general manager and general sales manager for the past couple of years.

FCC Still on Warpath

Continued from page 21

networks and licenses should take careful account of the responsible opinions which have been expressed regarding this subject."

Commission said that in course of its network hearings (which it hopes to wind up early next year), it will make "every effort to determine whether... the public interest in broadcast service is affected" by the rating process. This issue will be explored "in detail" at the next round of hearings beginning next month.

From The Production Centres

Continued from page 24

Two leading critics who took the music seriously have been invited to discuss trends in modern music on the "offending" program... Newbie being taped by Granada is "Head On," an occasional series of profiles. First subject: Randolph Churchill, journalist son of Sir Winston... Anglia-TV sold its slick, natural-history program "Survival" to ATV for screening in the Midlands... David Dimbleby, son of BBC's top commentator Richard Dimbleby, has landed a job with BBC as an interviewer... Independent Television News staffer Desmond Grealy shifted to Radio Eireann. Became news topper... Tyne Tees-TV started a drama competition for kids between 11 and 16 years... Indie tv contractors for the Channel Isles changed handles from Channel Islands Communications (Television) Ltd. to Channel-TV.

IN TORONTO . . .

Cyril Strange has bought Dominion Broadcaster. In biz for past 30 years... Don Inley new program manager at CKEY... Larry Gosnell, formerly program producer with the National Film Board, has switched to CBC... Libby Morris, local lovely who made a success of U.K. tv, in town visiting the family... Don Gordon, CBC-TV news correspondent, to Berlin at end of month to report on West German crisis... Patricia Rideout, contralto star of the Canadian Opera Co. will sing the lead role in J. M. Synge's "Riders to the Sea." Eric Till is producer. Taping will be completed (18) for trans-Canada telecast next season... Fran Dempster interviewing her "Show of Celebrities" for CKFH after midnight in lobby of Barclay Hotel... Harry Savage handling publicity for sports car racing, sponsored by Players Cigaretts, which gets the coast-to-coast weekly treatment of the CBC.

IN SAN FRANCISCO . . .

George Greaves, for 29 years an NBC exec and most recently station manager of KXTV, Sacramento, has been named director of KTVU's new public affairs programming department... Frisco Radio Broadcasters Association, led by KABL's Homer Odom, sending out a "road-show" film—accompanied by live station execs—to Los Angeles, Chicago, New York, Detroit and Philadelphia to sell Frisco radio to advertisers... KFRG news director Cliff Engle headed to the Orient for a month... KQED boss James Day says ETV station plans to set up a series of translator stations all the way south to San Luis Obispo 200 miles—and north 100 miles, beyond Santa Rosa to serve peripheral, but growing areas of Northern California. FCC's already okayed translator station atop Mt. Diablo to spill KQED into area east of Frisco Bay... KGO-TV making another attempt to crack the kiddie market, 5-5:30 p.m., on which KRON's "Mayor Art" Finley seems to have a stranglehold. KGO-TV's introducing "Officer Kippy," in person of comic Dan Joffe, this week. And no cracks about Officer Krupke, please!

IN PHILADELPHIA . . .

George A. Koehler, station manager WFIL, WFIL-TV, named radio-tv chairman of the United Fund Torch Drive... John C. Moler, managing director of WIBG, to supervise production of a series of one-minute program tagged "Voices of Freedom." They will be aired by all seven Storer stations and made available to all other radio outlets in the country in cooperation with Freedoms Foundation... Local comic Guy Marks cutting a pilot film with Pat Harrington Jr., (14)—a family type series for ABC-TV... Dick Clark set the season's record at Steel Pier topping his draw of last year... WRCV broadcaster John Franklin, a Lt. Col. in the Artillery Reserve, putting in two weeks at the Pentagon... Portia Perry who formerly did gossip programs for WDAS, now spinning rock 'n' roll for WCAM... Dick Booth, former WDAS program director now station manager for WEEZ, Chester, Pa.

IN DETROIT . . .

WXYZ is sending 2,000 copies of the National Association of Broadcasters' handbook: "If You Want Air Time" to publicity chairmen of community service and civic organizations. "We believe it will give them a better understanding of the many services all stations stand ready to give them," explained John F. Pival, WXYZ prexy... "Builders' Showcase," a WWJ-TV feature which presents new homes for sale in the Detroit area, will add a travelog portion to spotlight outstanding points of interest in the area... WXYZ's public affairs department is readying a three-part documentary on Michigan's defenses and preparedness.

IN BALTIMORE . . .

New members of the WMAR-TV staff are Ann Dutton, engineering secretary, originally from England and Jeannette Wilson, of the script department, a local girl... Charles A. La Mason, former assistant director of promotion for WBAL Radio, has been appointed director of advertising and promotion for the station... George Rogers goes on "leave of absence" from WMAR-TV to take over as host-narrator of the scheduled CBS-TV network golf series to begin in January... "Route 68" company will be coming to town about Sept. 5 to shoot a segment on location here... Richard Q. Yardley, cartoonist for Morning Sun, will do "P.M. East" Thursday night. He will appear with other leading cartoonists... WJZ-TV, pleased with reaction to its "Spectrum" edition covering "The Automobile" repeated it Friday evening. It's seen Sundays at 12:30 p.m. Bob Jones is host.

IN MILWAUKEE . . .

Milwaukee Jazz Society now on WBON Fridays & Saturdays, with Harry MacDonald, WBON staffer, handling the "Gems of Jazz" show. "Society" members guessting will also provide collector items for broadcasting... Gen. Alfred M. Gruenther, president, American Red Cross and former Allied commander in European Theatre parried queries of local newsmen on videotaped "The Open Question" Sun (30)... On WITL-TV Sun, Joseph Passonneau, dean of School of Architecture at Washington Univ., St. Louis, and resident artist at Univ. of Wisconsin-Milwaukee, blasted downtown business districts. Robert Ducharme, Mayor Henry Maier's planning coordinator and Mrs. Jean Moehring, planning analyst for Milwaukee City Planning Commission comprised panel... FCC proposes switching WISC-TV, Madison, from VHF to UHF.

IN MINNEAPOLIS

WCCO Radio has inked pact to carry Minnesota Vikings' pro football games. Sportcaster Dick Enoth will do play-by-play on six exhibition and 14 regular season games. CBS' affiliate in Twin Cities, WCCO is also carrying games of Minnesota Twins baseball team. With both Twins and Vikings slated for games on four Sunday dates, WCCO will handle dual announcing assignments but will split airing with WMIN. WCCO will also feed its gridiron broadcasts to special radio web in Minnesota, Wisconsin, Iowa and North and South Dakota... WCCO airing four "Bird Talk" reports every weekend. Reports featuring ornithologist Wendell Brown are believed to be first regular show on the subject in U. S.... WTCN has appointed Jess Meltzer, Minneapolis Symphony orchestra cellist, music director of the station... Army reserve psychological warfare unit helped WCCO-TV film scenes of reserve and national guard training for station's half-hour documentary, "Civilians for Defense."

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY ARB charts are designed to reflect the rating tastes of virtually every market in the U. S.

(*) ARB's April-May 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. *SURVEY DATES: APRIL 19 - MAY 16, 1961

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION				
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Have Gun, Will Travel (Sat. 9:30-10)	WJBK	37	1.	Sea Hunt (Sat. 10:30)	WJBK	Ziv-UA	28	85	Fight: Roaring 20's	WXYZ	14
1.	Untouchables (Thurs. 9:30-10:30)	WXYZ	37	2.	Huckleberry Hound (Thurs. 7:00)	CKLW	Screen Gems	22	50	Michigan Outdoor	WWJ	10
2.	Guns n' Smokey (Sat. 10:00-10:30)	WJBK	36	3.	Divorce Court (Tues. 7:00)	WJBK	KTTV TV	19	39	Expedition	WXYZ	10
3.	Naked City (Wed. 10:00-11:00)	WXYZ	35	3.	Yogi Bear (Wed. 6:30)	CKLW	Screen Gems	19	48	Bugs Bunny	WJBK	21
4.	Real McCoys (Thurs. 8:30-9:00)	WXYZ	33	4.	Jim Backus (Thurs. 10:30)	WWJ	CNP	16	39	News: Sports	WWJ	15
4.	77 Sunset Strip (Fri. 9:00-10:00)	WXYZ	33	4.	Third Man (Fri. 8:00)	WJBK	NTA	16	32	Huntley-Brinkley	WWJ	16
5.	Hawaiian Eye (Wed. 9:00-10:00)	WXYZ	31	4.	Popeye (Mon.-Fri. 6:00)	CKLW	UAA-King	16	50	Kovaks, Silents, Closeup	WXYZ	18
6.	Candid Camera (Sun. 10:00-10:30)	WJBK	30	4.	Quick Draw McGraw (Tues. 6:30)	CKLW	Screen Gems	16	43	Harrigan	WXYZ	21
6.	Flintstones (Fri. 8:30-9:00)	WXYZ	30	5.	Grand Jury (Mon. 7:30)	WJBK	NTA	14	27	Broken Arrow: Wea.	WWJ	8
6.	My Three Sons (Thurs. 9:00-9:30)	WXYZ	30	5.	Underwater: MLBB (Mon. 7:00)	WJBK	NTA	14	37	Early Show	WJBK	6
				6.	Dangerous Robin (Wed. 7:00)	WWJ	Ziv-UA	13	37	News: Sports	WWJ	9
										Huntley-Brinkley	WWJ	12
										Cheyenne	WXYZ	21
										Mr. Ed	WXYZ	12
										Malibu Run	WJBK	8
										Brothers Brannigan	WXYZ	8

WASHINGTON

STATIONS: WRC, WTTG, WMAL, WTOP. *SURVEY DATES: MARCH 22 - APRIL 18, 1961

1.	Guns n' Smokey (Sat. 10:00-10:30)	WTOP	36	1.	Huckleberry Hound (Thurs. 7:00)	WTTG	Screen Gems	23	49	Silvers, U.S. Marshal	WRC	14
1.	Untouchables (Thurs. 9:30-10:30)	WMAL	36	2.	Mr. Ed (Fri. 7:00)	WRC	MCA	21	42	Assignment Underwater	WTTG	11
2.	Flintstones (Fri. 8:30-9:00)	WMAL	35	3.	Mr. Magoo (Thurs. 7:30)	WTTG	TV Pets	20	38	Outlaws Tall Ga.	WRC	15
3.	Wagon Train (Wed. 7:30-8:30)	WRC	34	4.	Tombstone Territory (Wed. 7:00)	WRC	Ziv-UA	17	39	7 O'Clock Final	WMAL	12
4.	Candid Camera (Sun. 10:00-10:30)	WTOP	31	4.	Yogi Bear (Wed. 6:30)	WTTG	Screen Gems	17	32	Wea.: Sports, Sam	WRC	12
4.	Perry Como (Wed. 9:00-10:00)	WRC	31	5.	Death Valley Days (Mon. 7:00)	WRC	U.S. Borax	16	38	Huntley-Brinkley	WRC	18
4.	Real McCoys (Thurs. 8:30-9:00)	WMAL	31	5.	Deputy Dawg (Thurs. 6:30)	WTTG	CBS	16	35	7 O'Clock Final	WMAL	12
5.	Andy Griffith (Mon. 8:30-10:00)	WTOP	30	6.	Phil Silvers; U.S. Marshal (Thurs. 7)	WRC	CBS; NTA	14	30	Spotlight	WTTG	12
5.	Perry Mason (Sat. 7:30-8:30)	WTOP	30	6.	Quick Draw McGraw (Mon. 6:30)	WTTG	Screen Gems	14	32	Huntley-Brinkley	WRC	15
6.	Jack Benny (Sun. 9:30-10:00)	WTOP	29	7.	Johnny Midnight (Thurs. 10:30)	WRC	MCA	13	34	News: Sports, Sam	WRC	11
6.	Have Gun, Will Travel (Sat. 9:30-10)	WTOP	29							Huntley-Brinkley	WRC	15
6.	My Three Sons (Thurs. 9:00-9:30)	WMAL	29							Reports, Nation	WTOP	11

MILWAUKEE

STATIONS: WTMJ, WITI, WISN, WXIX. *SURVEY DATES: APRIL 19 - MAY 16, 1961

1.	My Three Sons (Thurs. 8:00-8:30)	WITI	40	1.	Death Valley Days (Thurs. 9:30)	WITI	U.S. Borax	24	44	Manhunt	WISN	17
1.	Untouchables (Thurs. 8:30-9:30)	WITI	40	2.	Best of Post (Mon. 9:30)	WTMJ	ITC	19	37	Peter Gunn	WITI	19
2.	Flintstones (Fri. 7:30-8:00)	WITI	36	3.	Jim Backus (Tues. 10:15)	WTMJ	CNP	19	53	Late Show	WITI	9
3.	Guns n' Smokey (Sat. 9:00-9:30)	WISN	35	2.	Tightrope (Sun. 9:30)	WTMJ	Screen Gems	19	30	What's My Line	WISN	28
4.	Candid Camera (Sun. 9:00-9:30)	WISN	32	3.	Manhunt (Thurs. 9:30)	WISN	Screen Gems	17	31	Death Valley Days	WITI	24
4.	77 Sunset Strip (Fri. 8:00-9:00)	WITI	32	4.	Pioneers (Sat. 9:30; Sun. 10:15)	WTMJ	Roebuck	15	27	Play Ball	WISN	13
5.	Real McCoys (Thurs. 7:30-8:00)	WITI	31	4.	Lock-Up (Wed. 10:15)	WTMJ	Ziv-UA	15	48	Miami Under	WISN	12
5.	Lawrence Welk (Sat. 8:00-9:00)	WITI	31	5.	Brothers Brannigan (Mon. 10:15)	WTMJ	CBS	14	42	Silent, Kovaks, Closeup	WITI	8
5.	Thriller (Tues. 8:00-9:00)	WTMJ	31	6.	Sea Hunt (Mon. 9:30)	WISN	Ziv-UA	13	25	Late Show	WITI	9
6.	Hawaiian Eye (Wed. 8:00-9:00)	WITI	30	6.	Border Patrol (Thurs. 10:15)	WTMJ	CBS	13	43	Peter Gunn	WITI	19
6.	Naked City (Wed. 9:00-10:00)	WITI	30	6.	Mike Hammer (Fri. 9:30)	WISN	MCA	13	25	Late Show	WITI	11
										Law & Jones	WITI	21

MPLS.-ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN. *SURVEY DATES: MARCH 22 - APRIL 18, 1961

1.	Untouchables (Thurs. 8:30-9:30)	WTCN	37	1.	Death Valley Days (Sat. 9:30)	WCCO	U.S. Borax	22	41	Fight: BB	WTCN	23
2.	Candid Camera (Sun. 9:00-9:30)	WCCO	36	2.	Manhunt (Thurs. 9:30)	KSTP	Screen Gems	17	31	Silents: Please, BB	WTCN	22
3.	Garry Moore (Tues. 9:00-10:00)	WCCO	33	3.	Danger Is My Business (Wed. 7:30)	WCCO	CNP	14	25	Peter Gunn	KSTP	24
4.	Flintstones (Fri. 7:30-8:00)	WTCN	31	3.	Sea Hunt; Donna Reed (Thurs. 7:00)	WTCN	Ziv-UA	14	34	Outlaws, Tall Giant	KSTP	13
4.	Guns n' Smokey (Sat. 9:00-9:30)	WCCO	31	4.	High Pat; Cheyenne; Rifle (Mon. & Tues. 7:00)	WTCN	Ziv-UA	14	27	Pete & Gladys	WCCO	28
5.	Detectives (Fri. 9:00-9:30)	WTCN	30	5.	Huckleberry Hound (Tues. 6:30)	WCCO	Screen Gems	12	28	Laramie	KSTP	17
6.	Andy Griffith (Mon. 8:30-9:00)	WCCO	29	6.	Whirlybirds; Cheyenne; Bunny (Mon. & Tues. 6:30)	WTCN	CBS	11	23	Laramie	KSTP	15
6.	Perry Como (Wed. 8:00-9:00)	KSTP	29	7.	Cannonball (Fri. 7:00)	KMSP	ITC	10	22	Tell The Truth	WCCO	16
6.	Red Skelton (Tues. 8:30-9:00)	WCCO	29	7.	Bold Journey; Disney (Sun. 6:00)	WTCN	Banner	10	21	Laramie	KSTP	15
6.	What's My Line (Sun. 9:30-10:00)	WCCO	29	8.	Tightrope (Mon-Thurs. 10:30)	WCCO	Screen Gems	9	26	Rawhide	WCCO	18
										Lassie	WCCO	21
										Movie: News, Oscar	KMSP	17
										News: Spts, Wea, Oscar	KMSP	15
										Jack Paar	KSTP	19
										June Allyson	WCCO	29
										Danny Thomas	WCCO	27

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. *SURVEY DATES: APRIL 19 - MAY 16, 1961

1.	Andy Griffith (Mon. 8:30-9:00)	KMOX	42	1.	Sea Hunt (Fri. 10:00)	KTVI	Ziv-UA	19	40	News, Weather	KMOX	18
2.	Candid Camera (Sun. 9:00-9:30)	KMOX	39	2.	Death Valley Days (Sat. 9:30)	KSD	U.S. Borax	14	29	Jack Paar	KSD	13
3.	What's My Line? (Sun. 9:30-10:00)	KMOX	39	2.	Trackdown (Sat. 9:30)	KMOX	CBS	14	29	Trackdown	KMOX	14
3.	Guns n' Smokey (Sat. 9:00-9:30)	KMOX	34	3.	Popeye (Sat. 11:30)	KMOX	UAA-King	12	80	Death Valley Days	KSD	14
3.	Red Skelton (Tues. 8:30-9:00)	KMOX	34	4.	High Pat; Cheyenne; Rifle (Mon. & Tues. 7:00)	WTCN	Ziv-UA	14	27	Laurel & Hardy	KTVI	2
4.	Danny Thomas (Mon. 8:00-8:30)	KMOX	33	4.	Jim Backus (Sun. 9:30)	KSD	CNP	11	17	St. Louis Hop	KSD	3
5.	Garry Moore (Tues. 9:00-10:00)	KMOX	31	4.	Quick Draw McGraw (Mon. 6:00)	KTVI	Screen Gems	11	28	What's My Line	KMOX	39
5.	Wagon Train (Wed. 6:30-7:30)	KSD	31	5.	Lock-Up (Wed. 9:30)	KSD	Ziv-UA	10	17	Report, Weather	KMOX	17
5.	Hennessy (Mon. 9:00-9:30)	KMOX	30	5.	Tombstone Territory (Thurs. 10:00)	KTVI	Ziv-UA	10	22	News-D Edwards	KMOX	14
7.	Flintstones (Fri. 7:30-8:00)	KTVI	28	6.	Dangerous Robin (Sun. 10:00)	KTVI	Ziv-UA	9	17	Huntley Brinkley	KSD	14
7.	Real McCoys (Thurs. 7:30-8:00)	KTVI	28	6.	Highway Patrol (Sat. 10:00; Tues. 9:30)	KTVI	Ziv-UA	9	20	Steel Hr. Circle	KMOX	22
				6.	Huckleberry Hound (Thurs. 6:00)	KTVI	Screen Gems	9	23	News, Weather	KMOX	23
				6.	Third Man (Wed. 10:00)	KTVI	NTA	9	18	Jack Paar	KSD	22
										News, Weather	KMOX	19
										Gold Award Theatre	KSD	15
										Garry Moore	KMOX	31
										Report, Weather	KMOX	20
										News-D Edwards	KMOX	17
										News, Weather	KMOX	28
										Jack Paar	KSD	22

Youth Will Be Served

Editorial writer Frank ("Yes, Virginia, there is a Santa Claus") Church apparently knew more about Kris Kringle than he knew about kids.

Take another look at that famed reply he wrote to little Virginia O'Hanlon back in '97, and you'll find such verbiage as "supernal beauty," "intellect," "skepticism of a skeptical age" and—ironically—"comprehensible."

We respectfully submit that this is not the sort of language one uses with a third-grade child. Show us an eight-year-old who knows what "supernal" means, and we'll show you a midget, and a bright one at that.

Nope. If you're really addressing yourself to a youngster—whether the communication is a letter, a story or a TV show—your message must be phrased in terms that a youngster can understand.

That's a rule we've always observed at NBC, and it will be especially evident on two important series we'll be introducing this fall. Though

these shows are beamed at the younger set, we have a strong hunch that grownups will be looking in over their shoulders.

THE FIRST, called "1, 2, 3—Go!," is a Sunday evening half-hour show starring 10-year-old Richard Thomas in a string of adventures, some of them actual and others electronically created. The electronics will come into play whenever Master Richard is doing things like submerging himself in a drop of water or—to borrow an internal rhyme from Ira Gershwin—making his home in some fish's *ab-do-min*.

But the non-magical experiences promise to be easily as fascinating. At Cape Canaveral, young Thomas's training as an astronaut will culminate in his boarding a genuine space rocket.

For another show he'll journey to Alaska, where he'll sail in a kayak and, also, learn how it feels to have a bunch of eager Eskimos toss him high in the air, pizza-style, from a blanket of walrus skins.

Further along in the season, on a program

exploring the fears and myths of Halloween, he'll be playing trick-or-treat at a front door in Hyannis Port. At this point, even producer Jack Kuney has no idea who'll be answering the doorbell. You never can tell.

For all his 10 years, Master Richard is a veteran actor who's performed on Broadway and in many of TV's top dramatic shows. The lad is bright, personable and winning. He's already won Jack Lescoulie as his sidekick on the series.

Aimed at youngsters in the elementary-school age range, "1, 2, 3—Go!" will be conspicuously free of words like "supernal." At the same time, we solemnly pledge that no one on the show will ever be guilty of exclaiming, "Golly, gee!"

THE OTHER SERIES we're all exercised about is the Saturday noontime show called "Update," a 30-minute news program designed especially for junior high and high school students.

Executive producer George A. Heinemann tells us there's a potential audience of some 20 million teen-agers for this offering, not to mention the 50,000 social studies instructors who've never before had the chance to use such a TV series as a teaching aid.

"Update" will maintain the customarily high standards of NBC News (whose complete facilities will be at its disposal). The show's aim? To explore the "why's" and "how's" of the week's news in a manner teen-agers will find most meaningful.

Each of the half-hours will consist of some

half-dozen segments, including an analysis of the week's top story; the updating of a previously covered news happening; and on-location interviews of current-events figures by selected high school students.

RESIDENT CORRESPONDENT on the series will be NBC's Bob Abernethy, who doesn't look much older than a high-schooler himself but who hasn't really been a teen-ager since 1947 (stop counting—he's 33).

In Abernethy, "Update" has an on-the-air editor whose regular beat lately has been the U. S. Senate and Vice President Lyndon B. Johnson, but whose NBC coverage has also included such events as the Anglo-French invasion of Port Said five years ago and Commander Alan Shepard's excursion into space last May.

Several weeks ago, to sample the atmosphere of a 1961 classroom, Abernethy spent a few days sitting in on history classes at Manhattan's Washington Irving High School. He isn't sure which impressed him more: 1) the high calibre of scholarship among both teachers and students, or 2) his inability to score more than 50 per cent on the one quiz he had the nerve to take.

The experience confirmed Bob's theory that "talking down" to teen-agers would be just plain imprudent. He might have added it would be impossible. They're entirely too tall, that's why.



VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U. S.

(*) ARB's Mar.-April 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

(Continued from page 31)

SEATTLE-TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTVW. *SURVEY DATES: APRIL 19 - MAY 16, 1961

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION				
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.	
1.	Real McCoys (Thurs. 8:30-9:00)	KOMO	45	1.	Death Valley Days (Wed. 7:00)	KING	30	60	Rescue 8		10	
2.	My Three Sons (Thurs. 9:00-9:30)	KOMO	43	2.	Bold Journey (Thurs. 7:00)	KOMO	29	61	Lock-Up		13	
3.	Wagon Train (Wed. 7:30-8:30)	KING	41	3.	Manhunt (Tues. 7:00)	KING	25	44	Expedition	KOMO	23	
4.	Donna Reed (Thurs. 8:00-8:30)	KOMO	40	3.	Yogi Bear (Mon. 6:00)	KING	25	57	Dateline	KOMO	15	
5.	Lawrence Welk (Sat. 9:00-10:00)	KOMO	39	4.	Sea Hunt (Mon. 7:00)	KING	22	42	Evening Report	KOMO	15	
6.	Guestward Ho (Thurs. 7:30-8:00)	KOMO	36	5.	Huckleberry Hound (Thurs. 6:00)	KING	21	54	Mr. Ed	KOMO	18	
7.	Flintstones (Fri. 8:30-9:00)	KOMO	35	6.	Quick Draw McGraw (Wed. 6:00)	KING	19	46	Dateline	KOMO	14	
8.	Hawaiian Eye (Wed. 9:00-10:00)	KOMO	33	7.	Blue Angels (Fri. 7:00)	KING	18	44	Evening Report	KOMO	13	
9.	77 Sunset Strip (Fri. 9:00-10:00)	KOMO	31	7.	Mr. Ed (Mon. 7:00)	KOMO	18	35	Dateline	KOMO	17	
					7.	Deputy Dawg (Tues. 6:00)	KING	18	47	Evening Report	KOMO	15

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. *SURVEY DATES: APRIL 19 - MAY 16, 1961

1.	Perry Mason (Sat. 7:30-8:30)	KPIX	32	1.	Divorce Court (Sat. 6:00)	KRON	21	58	Champ Bowling	KTVU	7
2.	Rawhide (Fri. 7:30-8:30)	KPIX	31	2.	San Francisco Beat (Sat. 7:00)	KPIX	20	41	Fight	KGO	16
3.	Checkmate (Sat. 8:30-9:30)	KPIX	28	3.	Sea Hunt (Tues. 7:00)	KRON	18	49	Sheriff of Cochise	KTVU	8
4.	Ed Sullivan (Sun. 8:00-9:00)	KPIX	27	4.	Manhunt (Tues. 6:30)	KRON	14	50	This Is Alice	KTVU	3
5.	Have Gun, Will Travel (Sat. 9:30-10)	KPIX	27	5.	Death Valley Days (Fri. 7:00)	KPIX	13	38	Assignment Underwater	KPIX	8
6.	G.E. Theatre (Sun. 9:00-9:30)	KPIX	26	6.	You Asked For It (Thurs. 7:00)	KTVU	11	39	Not For Hire	KGO	9
7.	Flintstones (Fri. 8:30-9:00)	KGO	25	7.	Mr. Ed (Sun. 6:30)	KRON	11	41	Lock-Up: JFK	KGO	10
8.	Hawaiian Eye (Wed. 9:00-10:00)	KGO	25	7.	Third Man (Sat. 10:30)	KPIX	11	26	Disney Presents	KGO	11
9.	Wagon Train (Wed. 7:30-8:30)	KRON	25	7.	Huckleberry Hound (Wed. 6:30)	KTVU	11	31	Roaring 20s	KGO	23
10.	Andy Griffith (Mon. 9:30-10:00)	KPIX	25	7.	Quick Draw McGraw (Thurs. 6:30)	KTVU	11	34	Two Faces West	KRON	10
11.	Alfred Hitchcock (Tues. 8:30-9:00)	KRON	25						News-D. Edwards	KPIX	10
12.	Thriller (Tues. 9:00-10:00)	KRON	25						News	KPIX	8
13.	Real McCoys (Thurs. 8:30-9:00)	KGO	25						News-D. Edwards	KPIX	9
									Outlaws	KRON	15

SACRAMENTO-STOCKTON

STATIONS: KCRA, KXTV, KOVR. *SURVEY DATES: APRIL 19 - MAY 16, 1961

1.	Andy Griffith (Mon. 9:30-10:00)	KXTV	35	1.	Mr. Ed (Tues. 7:00)	KCRA	23	58	Assignment Underwater	KXTV	6
2.	Perry Mason (Sat. 7:30-8:30)	KXTV	32	2.	Blue Angels (Thurs. 7:00)	KXTV	14	39	Expedition	KOVR	6
3.	Danny Thomas (Mon. 9:00-9:30)	KXTV	31	3.	You Asked For It (Sun. 6:00)	KCRA	14	54	Manhunt	KCRA	12
4.	Checkmate (Sat. 8:30-9:30)	KXTV	30	3.	Quick Draw McGraw (Mon. 6:30)	KXTV	12	32	Deputy Dawg: Jackson	KOVR	6
5.	Real McCoys (Thurs. 8:30-9:00)	KOVR	30	3.	Brothers Brannigan (Mon. 7:00)	KCRA	12	34	Channel 3 Report	KCRA	17
6.	Ed Sullivan (Sun. 8:00-9:00)	KXTV	29	3.	Huckleberry Hound (Thurs. 6:30)	KXTV	12	34	Dang Robin: Dang Man	KXTV	12
7.	Flintstones (Fri. 8:30-9:00)	KOVR	29	3.	Manhunt (Thurs. 7:00)	KCRA	12	33	Channel 3 Report	KCRA	12
8.	Nelson Family (Wed. 8:30-9:00)	KOVR	29	3.	Divorce Court (Sat. 5:00)	KCRA	12	46	Blue Angels	KXTV	14
9.	Have Gun, Will Travel (Sat. 9:30-10)	KXTV	29						Love Lury: Adv.	KXTV	12
10.	Gunsmoke (Sat. 10:00-10:30)	KXTV	29						Movie: Facing	KXTV	10
									Fight	KOVR	19
									Brothers Brannigan	KCRA	12

SAN DIEGO

STATIONS: KFMB, KOGO, XETV. *SURVEY DATES: APRIL 19 - MAY 16, 1961

1.	Perry Mason (Sat. 7:30-8:30)	KFMB	39	1.	Manhunt (Tues. 7:00)	KFMB	25	56	Brothers Brannigan	KOGO	8
2.	Wagon Train (Wed. 7:30-8:30)	KOGO	33	2.	Sea Hunt (Thurs. 7:00)	KFMB	21	46	Sports	KOGO	8
3.	Andy Griffith (Mon. 9:30-10:00)	KFMB	30	3.	Assignment Underwater (Sat. 7:00)	KFMB	19	40	Assignment San Diego	KOGO	12
4.	Checkmate (Sat. 8:30-9:30)	KFMB	30	4.	Blue Angels: Circus (Thurs. 8:00)	KFMB	18	32	Donna Reed	XETV	18
5.	Gunsmoke (Sat. 10:00-10:30)	KFMB	30	4.	Death Valley Days (Tues. 6:30)	KFMB	18	38	Up To The Minute	KOGO	17
6.	Have Gun, Will Travel (Sat. 9:30-10)	KFMB	29	5.	Tightrope (Fri. 8:00)	KFMB	17	29	Premier Movietime	KOGO	28
7.	Ed Sullivan (Sun. 8:00-9:00)	KFMB	28	6.	Grand Jury (Mon. 7:00)	KOGO	14	37	Mov: Churchill: Sports	KFMB	10
8.	Father Knows Best (Tues. 8:00-8:30)	KFMB	28	6.	RCMP (Thurs. 6:30)	KFMB	14	33	Up To The Minute	KOGO	17
9.	Thriller (Tues. 9:00-10:00)	KOGO	27	6.	Shotgun Slade (Wed. 7:00)	KOGO	14	31	Malibu Run	KFMB	20
10.	G.E. Theatre (Sun. 9:00-9:30)	KFMB	26	6.	Two Faces West (Sat. 10:30)	KFMB	14	38	Big Movie: Sports	KOGO	10

ALBANY-SCHNEC-TROY

STATIONS: WRGB, WTEN, WAST. *SURVEY DATES: MAY 15 - JUNE 11, 1961

1.	Price Is Right (Wed. 8:30-9:00)	WRGB	39	1.	Mr. Ed (Tues. 7:00)	WRGB	28	64	Expedition: War	WAST	8
2.	Wagon Train (Wed. 7:30-8:30)	WRGB	38	2.	Third Man (Thurs. 10:30)	WRGB	25	64	Show: News: Weather	WTEN	8
3.	Thriller (Tues. 9:00-10:00)	WRGB	37	3.	Two Faces West (Mon. 9:00)	WRGB	21	33	Silents: Kovaks	WAST	10
4.	Flintstones (Fri. 8:30-9:00)	WAST	36	4.	Death Valley Days (Thurs. 7:00)	WRGB	20	59	Danny Thomas	WTEN	22
5.	Gunsmoke (Sat. 10:00-10:30)	WTEN	36	5.	Manhunt (Wed. 7:00)	WRGB	19	63	San Francisco Beat	WAST	9
6.	Untouchables (Thurs. 9:30-10:30)	WAST	35						Show: News: Weather	WTEN	7
7.	77 Sunset Strip (Fri. 9:00-10:00)	WAST	32						News-D. Edwards	WTEN	7
8.	Candid Camera (Sun. 10:00-10:30)	WTEN	31						Fight	WAST	20
9.	Naked City (Wed. 10:00-11:00)	WAST	30						Show: News: Weather	WTEN	13
10.	NBC Specials (Tues. 10:00-11:00)	WRGB	30						News-D. Edwards	WTEN	10
11.	Perry Como (Wed. 9:00-10:00)	WRGB	30						Fight	WAST	20
									Blue Angels	WRGB	14
									Guestward Ho	WAST	17
									Indapils: Bowling: JFK	WAST	11

Foreign TV Reviews

OUR MR. AMBLER

With Andrew Crawford, Stephen Jack, Patricia Haines, John Kidd, Walter Horburgh, Ellen Dryden, Donald Hoath, Christopher Burgess, Ivor Kimmell, Keith Anderson, Hilary Martyn, Lee Richardson. Producer: Alan Sleath. Writers: John Whitney, Geoffrey Bellman. 30 Mins., Tues. 2:25 p.m. BBC-TV, from London

This is a slightly off-beat skein of six programs, initialer of which left it open as to whether to expect fireworks or sour milk. Yarn was about an unlikely private eye who worked for a company of insurance adjusters. He was obviously a character who had been around but, at the same time, one who didn't want to talk about it. He wore a homburg hat, shabby raincoat, carried a briefcase and looked just like any of the other guys who rode the morning tube into the city.

But when it came to the detective biz, this segment showed, that Mr. Ambler was no mug. He recovered a valuable purse—for a high society moppet who didn't want her husband to know she'd been out—with a neat bluff which suggested he may be as full of tricks as John Drake in "Danger Man." Not only that; Ambler seemed to have as many contacts with the underworld as with the law although, naturally, he's respected by both.

John Whitney and Geoffrey Bellman, a couple of tried scripters who seldom turn out an unprofessional job have obviously dug deep for this one. The subject offers unlimited scope but will require a maximum of imagination to keep to the out-of-the-rut angle. It's not going to be long before the novelty of Mr. Ambler wears off, at which point it could begin to pall.

Andrew Crawford played Ambler as a tired, husky-voiced man who was apparently on the verge of losing, but never did. He was somewhat in the Maigret tradition but at the same time a non-hero. It remains to be seen if Crawford has anything else to put into the character but, so far, he carries the program well. It was routine work for other thespians who were mostly incidental to this plot. More should have been seen of Stephen Jack, however, who as Ambler's boss, must become important.

Watt.

LISTEN JAMES

With John Carson, Petra Davies, Derek Aylward, Gerald James, Reginald Smith, Keith Anderson. Writer: Raymond Bowers. Producer: George R. Foa. 30 mins., Sun., 7:30 p.m. BBC-TV, from London

This play, which had a legit outing in London three years ago with the title of "It's the Geography that Counts," provided an absorbing crime puzzle on the cross-word-clue level. The plot twisted and turned like a snake with a fever, but author Bowers kept control of the mechanics and applied a satisfying and intricate piece of machinery.

The piece opened with a hit-and-run accident. A test car, in charge of Marshall Armit (John Carson), had been taken without his knowledge by his brother, James (Derek Aylward), who had killed a cyclist.

Marshall planned an alibi with his brother—that the latter had spent the night with their mother, 400 miles from the scene of the accident, and that the car had been stolen by a person unknown. When the cops arrived, this was the tale told—and brother James was committed to being in mother's house.

The next twist was that the mother had been murdered during the night. Marshall had so fixed it that brother James was overloaded with suspicion, and thus covered up for himself. He was after mum's money.

Ensuing interest was in the tacit breakdown of the alibi. Marshall briefed a girl-friend (Petra Davies) to say that she had been in the car with her. He'd taken a splinter of glass from the car and embedded it in his hand.

The girl didn't know that she was covering up for murder. When she did, she confessed the truth. In fact, she had accompanied

James on his trip—and Marshall didn't know it. This was, perhaps, the weakest part of the whole—for it didn't depend entirely on logic, but on coincidence.

However, there was little chance to brood over the details during the 90 minutes. The script was taut, and left no time for introspection. With a little further adaptation, such as taking the action away from the single set, it might have been more televisual. As it was, producer George R. Foa was content to photograph an able report of the performance, without going in for much that was enterprising and way-out. The cast was first-rate, within the limits of a play that was sparing of characterization. John Carson clicked as the double-dealing brother, and Gerald James kept a nice, laconic note as the sleuth. Petra Davies added glamor with a sure touch, and Derek Aylward filled the bill as the deceived James. Otta.

TOKYO 1961

With Mitsuko Sawamura, Misao Kamijo, Teruko Fujii, Nakano Brothers, Kagami Family, Jack Parnell orch with Ivor Emeri and Tadao Ono. Producer: Colin Clews. 50 Mins., Sat., 7:55 p.m. Associated Television, from London

This was a capsule version of a Japanese legit revue recently seen at London's Coliseum. A slow-moving pot-pourri of songs and dances, it seemed to prove that the Japs might be fine at imitating Western industrial techniques, but they produce giggles when they ape American musicals. The torping, which took more than its fair share of the show, was occasionally pretty, but a bizarre episode in which a sort of Frankie-&Johnnie sketch was danced to "The Swan Lake" was typical. Like the finale, fished from Hawaii, it indicated that the Japanese have little to offer but copy-cattling.

A couple of nifty tappers, clad in black, clicked, but the most enterprising item involved the Nakano Brothers on a tandem, in front of a film backing that gave the illusion of a kind of Keystone Cops ride, dodging trucks with inches to spare. This was ingenious, but outstayed its welcome. Teruko Fujii provided balancing feats, highspots being his balancing the sharp end of a knife on his forehead and hurling a ball through various exits of an airborne birdcage.

Colin Clews' production was stodge, and the show was just about summed up by a torchy charnoosie who seemed to have leant from Lena Horne, Doris Day, Connie Francis, and Judy Garland, but learned all the wrong bits. Otta.

GOLDEN GIRL

With Catherine Boyle, Patrick Barr, Faith Brook, Lyndon Brook, Annika Wills, Roderick Cook, Robert Cawdron, Joan Ingram, Leslie Perrins. Producer: Ronald March. Writer: Larry Forrester. 30 mins., Mon., 7:15 p.m. BBC-TV, from London

Presenting the high-life adventures of wide-eyed and beautiful Golden Girl, Katie Johnson (Catherine Boyle), this skein started its second summer run and showed improvements over last year's airings. Format was altered so that each episode is now a complete yarn as opposed to a segment of a serial. And G.G.'s woman-of-the-world character has been softened—but into a too-warm, syrup-sweet one which proved a little hard to take neat!

Nonetheless, the initialer set the pattern for some light, how-the-other-half-life fare aimed to transport mother away from her kitchen sink and into high society. Story, briefly, was that Minty (Annika Wills), an heiress with a passion for Cubby Trent (Lyndon Brook), a loverboy with a yen for loaded heiresses, had run away to marry this, suspect beau. Hounded by the cops, she looked up G.G. who, subsequently, worked out a little test to see if loverboy was double-dealing. Naive twist was that, this time, he was playing it straight.

Introduced early in the show was G.G.'s father-figure lawyer (Patrick Barr) who reluctantly refrained from telling the cops that

(Continued on page 40)

PARADE

With Joyce Sullivan, Ian Tyson, Sylvia Fricker, Larry Mann, Don Franks, Les Rubie, Alan Crofoot, Jerry Toth Orch (15); Bill Walker, host. Producer: Norman Sedawie. Writer: Saul Ilson. 30 Mins., Thurs., 9:30 p.m. GENERAL FOODS CBC-TV, from Toronto (Baker)

With "Parade" a summer replacement, now set to run straight into the 1961-62 season as a 52-week trans-Canada steady with alternate sponsors, Norman Sedawie establishes himself, in this case, as producer-director of a relaxed evening series that is pleasing but not exciting. The show caught added up to a so-so outing that was well-mannered but lacked inventive spark, except for an hilarious quartet-costumed impression of "Brush Up Your Shakespeare."

On an out-and-out characteristic plug for holidaying in Canada, plus required attendance at the evening grandstand performance of the Canadian National Exhibition in Toronto, Sedawie segued into the theme of "Summertime in Canada" with an original by Saul Ilson and sung by Bill Walker, the host, who is a man of parts but singing is not one of them.

Except for the whimsical but well-disciplined warbling of blond and lovely Joyce Sullivan in her "It's a Most Unusual Day" plus Ian Tyson and the raven-tressed Sylvia Fricker (former on guitar) in their folk-singing of "Sault Ste. Marie Trail" and "Mary Ann," program did not hit its stride until Phil Nimmo's jazz number, "Highway Anyone?" played by Jerry Toth's 15-man orch.

Highlight, however, was the take-off on the Stratford (Ontario) Festival undertaken by such zany clowns as Larry Mann, Don Franks, Les Rubie and Alan Crofoot with their vocalistics of "Brush Up Your Shakespeare." In charge of the CNE was a rehearsal-interview between Host Walker and Jack Arthur, producer of the CNE evening grandstand show, with the whole theme a nationalistic boost for a Canadian vacation.

On parochial boasting, this was an off night for Sedawie—but he still has those sponsors for this season and next. McStay.

CIVILIANS FOR DEFENSE

With Dave Moore. Producer-writer: Jim Dooley. Director: Clarence Anderson. 30 Mins., Thurs. (27), 9:30 p.m. TWIN CITY FEDERAL SAVINGS & LOAN WCCO-TV, Minneapolis

In production for the past three weeks, "Civilians for Defense" was one of those rare triumphs of foresight and luck. Coming just two days after President Kennedy's call for increased military preparations, videotaped show was as timely as today's news. Dave Moore's narration, in fact, included several references to the president's recent address. Film footage was shot much earlier, but final script wasn't completed until 36 hours before airtime after writer Jim Dooley had had an opportunity to digest the president's message.

With the renewed emphasis on preparedness, this latest effort in the WCCO-TV Reports series undoubtedly attracted a big audience. Besides interesting thousands of reservists and national guardsmen living in the twin Cities area, the show had appeal for others with only a detached interest in the military because of its graphic portrayal of modern training methods. Program concentrated exclusively on national guard and reserve training activities in Minnesota and Wisconsin. Second half, picturing communications exercises and techniques used in fighting behind enemy lines, was particularly engrossing. Included were scenes of troops learning guerrilla warfare and shots of the Fourteenth Corps psychological warfare unit in training at WCCO's studios, showing how that group will step into the video field if war breaks out. This series which helped WCCO-TV earn a Peabody award last year continues to boast topnotch production. Direction of this effort was well paced throughout, and Moore's commentary remains consistently high caliber. WCCO-TV is CBS' Twin Cities affiliate, local series generally alternates with the web's "CBS Reports." Rea.

SPECIAL REPORT: BERLIN

(Part I) With Carter Davidson, others. Producer-Writer: Davidson. Director: Chris Erskine. 30 Mins., Tues. (1), 10:15 p.m. WBBM-TV, Chicago

There was nothing at all special about Part I of this so-termed "special report." Astonishingly below Carter Davidson's and WBBM-TV's usual high standard, it was the first of eight installments thus far in the irregular pubaffairs series to make a misnomer of the title.

The outing, for one thing, threw no new light nor even attempted to analyze the current crisis in Berlin, skirting the main issues to focus on the refugee situation. Undoubtedly, this happened because Davidson made his trip to West Germany several weeks before the Messrs. K. brought the issues to an explosive head.

As per the subtitle, "The Escape Hatch," Davidson started out to prove that the free world's fate is closely bound up with that of West Germany (hardly a revelation) and that the people of East Germany despise the Communist system and are anxious to escape to the West. Unfortunately, he "proved" the last point inconclusively and, more deplorably, had to resort to obvious propaganda devices to do it. This shouldn't have been necessary, and it cheapened the documentary aspect.

For instance, Davidson found it necessary to comment continually on the unsmiling faces of the East Berliners, when the picture showed them looking no unhappier than the people of Chicago. It's a device found downright childish when the Soviets use it. Also, to prove how much better the West zone is, he used the technique of contrasting lively streets and parking lots full of Volkswagens with dead and empty counterparts in East Berlin. But Davidson was unable to find a single East Berliner who had a gripe, although all acknowledged that the West was enjoying an economic boom and far outstripped them in consumer goods.

What should have been his best subject for this purpose ultimately proved to be the worst, and it is hard to understand why Davidson didn't edit this sequence out. It was with an adult refugee (the only other one he interviewed was six years old) who admitted he didn't understand the interviewer's query, "Why did you leave East Berlin?" Instead of trying to rephrase it or have it interpreted, Davidson prompted, "For political reasons?" And the fellow said, but still not as though he knew what he was talking about, "Oh yes, political." Later it came out that, as a watchmaker, he felt he could make a better living in West Berlin. Davidson should have found a better subject, one who would have repudiated the commie system and given reasons.

WBBM-TV was unable to find a sponsor for this opus. Les.

FUNNY MANN'S

With Cliff Norton, Nick Nicholson. Producers: Roger Muir, Nick Nicholson. Writers: Jack Weinstein, Willie Gilbert. 30 Mins., 6:30 p.m., Tuesdays. PARTICIPATING WABC-TV, N.Y.

Some of the greatest hits on television have come from the oldtime films. Items such as the Three Stooges, "Silents Please" have had their genesis in an era that is now remembered nostalgically. One of the long-neglected sources of entertainment has been a modern day revival of some of the one and two-reelers of the Keystone Comedy Days. "Funny Mann's" does much to correct this oversight.

In this series, producers Roger Muir & Nick Nicholson have obtained a batch of these films-edited down and strung together into likeable half-hour shows that are successful in recreating the kind of laughter that transpired during a bygone era. The comedies are with lead-ins and narrations by comedian Cliff Norton with producer Nicholson as second banana. Norton, primarily, does excellently in building up to the point where the one-reelers can be run together with others into a harmonious half hour.

The principal ingredient is always the chase, and there are many who believe that this form of comedy reached its peak during the pre-sound era when the only instrument of projecting funny situations was the essential skill of the comic. It's funny and reward-giving material for all ages. Joss

THE TWO FACES OF JAPAN

With Tom Harrison, narrators. Producer: Associated Rediffusion. Director: Peter Morley. Writer: Cyril Bennett. 60 Mins., Fri. 7:30 p.m. PARTICIPATING WABC-TV, N. Y. (film)

Television assumed its function as the window to the world in "Two Faces of Japan," the second documentary of the "Intercity" series, telecast by WABC-TV. The screen vibrated with excitement and insight, catching glimpses of a strange Oriental culture trying to come to terms with West and its own heritage.

Produced by Associated Rediffusion, the hour outing made a solid contribution to one of the prime goals of the "Intercity" series, explanation of a nation in transition. The telemeatry in a forthright style didn't duck any of the hard issues—Japan as a factual enemy, the lingering toil of the A bomb, the Communist menace, the poverty, the reforms, the inflexibility of some attitudes, etc.

What thrust this documentary in the front rank of telemeatry was the imaginative use of the cameras. The pictures told the story, the camera ranging from a taxi cab ride, to a visit to the Geisha house, to a factory, to an expresso shop, to a university. There even was the family bath, an institution of Japan.

All these moving images were intertwined with intelligence and imagination. Watching the show proved to be the next best thing other than an actual visit to the country itself. Hart.

TAKEOUT

With Tom Costigan. Producer: Bill Seaman. Director: John Masilli. Writer: Russ Bensley. 15 Mins., Sun., 3:45 p.m. WCBS-TV, N. Y. (tape)

Another title for WCBS-TV News' "Takeout" might be "Cutting Room Floor," but that would make it sound less than it is.

Idea is to take the film footage of the past week that didn't make the air because of time restrictions or irrelevancy to the point of the news and run it off as sidelight and insight to familiar news events.

Initialer Sunday (6) parlayed extra footage made on two stories covered by WCBS newsmen Tom Costigan as a reporter will be featured as narrator on each weekly seg. First was a New York truck drivers' strike with Costigan interviewing several union members. It was made colorful by the drivers' ferocity to the cause.

Second was extensive interviews with two Greenwich Village book dealers on the issue of being forced to shutter on Sunday.

Both dealers were articulate, but Israel Young, bearded proprietor of the Folklore Center, no heatnik, "I work 18 hours a day," came through with the kind of feature footage that couldn't be worked into a daily newscast yet was well worth airing. A man apparently experienced in the ways of the cops, he said he avoided closing by keeping an eye out for the fuzz and shuttering for a half hour while papers were being served elsewhere along the street.

Then Young, a leader of the victorious fight with City Hall to keep folk singing in Washington Square Park, diverged to a dissertation on the city's attitude toward Village, envisioning the scene as 7,900,000 citizens disturbed and jealous of the little bit of extra freedom enjoyed by the 160,000 Villageans amongst them. "I wish they'd stop bugging us." Scripper Russ Bensley asked out of that one nicely, calling Villageans, "bugged but unbowed." Hill

SCARS ON THE MOUNTAIN-SIDE

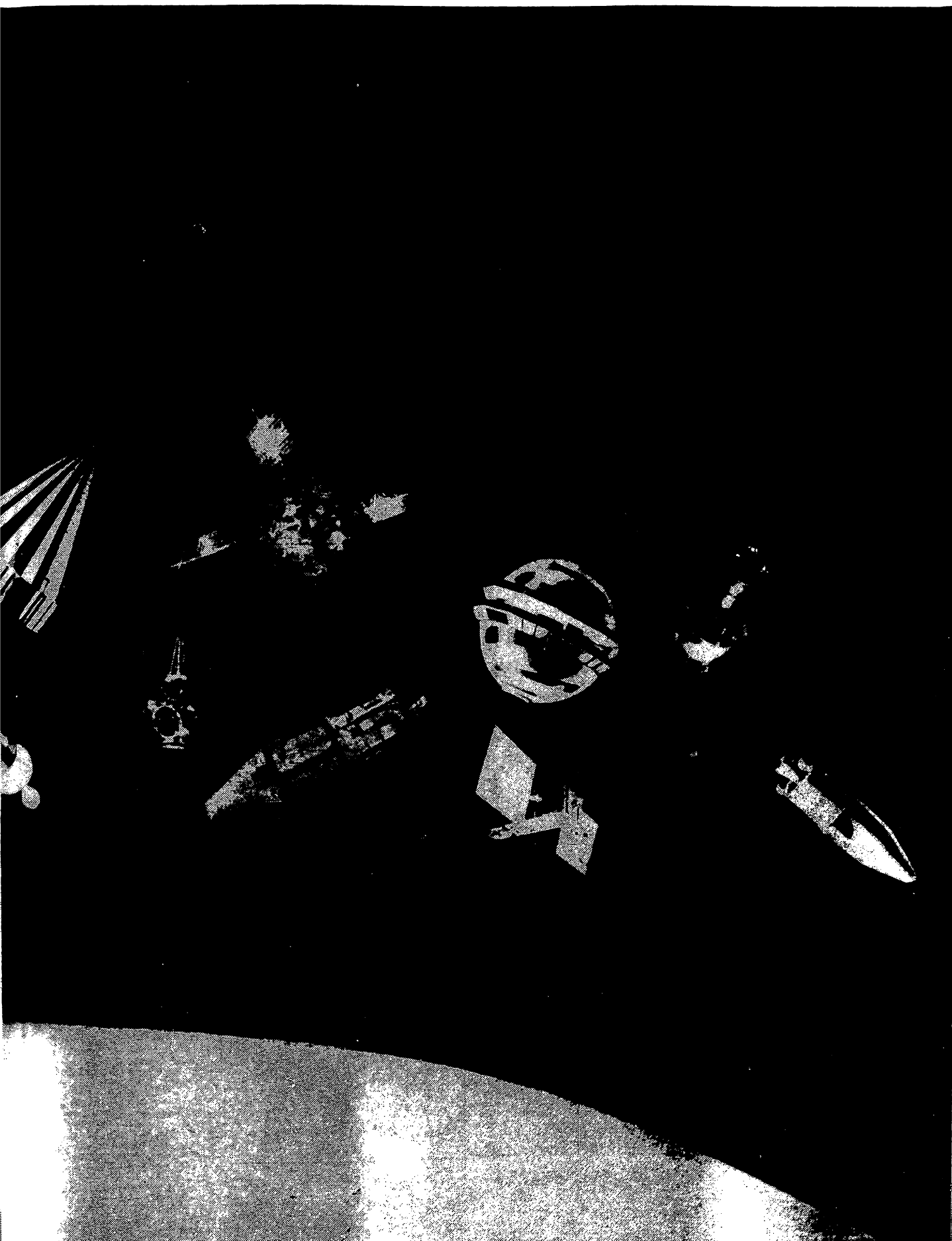
With Bill Small. 30 Mins., Thurs. 10:30 p.m. WHAS-TV, Louisville (film)

Potential ravages of strip-mining a method of mining coal of the outcrop type and sold at a lower cost than the conventional hard coal, used for heating, were depicted in this 30-minute documentary film showing the extensive damage in a number of mountain counties in Eastern Kentucky, gave some credence to the critic's warning, "Southeast Kentucky's mountain country would be a desert like that of Arizona."

(Continued on page 41)



there is nothing harder to stop than a trend



In the current and appropriate atmosphere, we'd like to air a first of our own. *Another* first in audience rating—where rating audiences counts most: the competitive TV markets in which viewers can exercise a 3-way choice in network programming preference. They choose . . . Nielsen tallies*....and the trend keeps right on trending.

ABC Television

*Source: Nielsen 24 Market TV Report, average audience, week ending July 30, 1961, all commercial programs originating between 6-11 PM (N. Y. time) Monday through Sunday.

Boston TV Case

Continued from page 31

tending that the Maguire deal makes a "significant change" in the Greater Boston application.

Then, Massachusetts Bay came in with a more readable petition, carrying strong suggestions of political fix in the making, while, at the same time, "emphasizing" that Massachusetts Bay itself had no evidence Maguire had done or would do anything out of the way.

Massachusetts Bay asked FCC to find out if Maguire is subject to President Kennedy's "ethical standards" order applying to federal officials. If he is, Massachusetts Bay said FCC should determine if he is complying with the order in the channel 5 case.

Massachusetts Bay said it wanted to "emphasize" that it is "not charging Mr. Maguire with any violation of the letter or the spirit of the executive order." The "keep your hands clean" document issued by President Kennedy is officially known as Executive Order 10939.

But, Massachusetts Bay went on, it believes "that in fairness to the Administration, the Commission, Mr. Maguire, Greater Boston and competing applicants, the facts should be spread on the record."

The same company continued: "There is nothing on the record to show . . . whether or not Mr. Maguire retains by agreement, tacit or otherwise, written or unwritten, any right to or expectancy that he will, on leaving the government service, reacquire a proprietary interest in Greater Boston."

Fact gathering, on a dollars and cents basis, was also asked concerning Maguire's former Boston law firm in its relation with the Greater Boston company.

FCC's Broadcast Bureau, which earlier recommended that FCC give FCC give the channel to Greater Boston, pooh-poohed the furry over Maguire, who has been an important man to see for those wanting key federal jobs since January. The Broadcast Bureau, commenting only on WHDH's petition to dismiss the Greater Boston application, said "It does not warrant serious consideration by the Commission."

Greater Boston also had its say in a few words, commenting that the WHDH filing had been made "for no other reason than to delay or confuse these proceedings."

WHDH said in its petition that the "importance of Mr. Maguire's role as a principal of Greater Boston can hardly be overstated. . . Mr. Maguire was a prime organizer of the Greater Boston group and the architect of its application."

Of the three remaining applicants for Boston channel 5, Greater Boston is the only one not fingered by the Harris Subcommittee which was questioned during the days of heavy pressure before FCC made the original grant to WHDH.

Collins

Continued from page 29

ident that, in most markets, if one station gave itself over to programming for teenagers, another for longhairs, another for foreign language groups and so on, they'd all stand a pretty good chance of surviving. He said he felt the Commission should encourage specialization in radio.

To clarify—since this seemed to conflict with his earlier emphasis on the need for "balanced programming"—he indicated that specialization was his recommendation for radio only, and balance for just for tv. "Television can't specialize," he said, "because there are too few stations. That medium will have to serve minority interests through balance."

Minow revealed, incidentally, that the allocations have been thick and fast. "We put people into the FM business every day," he said, "and many apply with proposals for specialized programming."

Ann Arbor—The Univ. of Michigan Television Center will receive a Gavel Award from the American Bar Assn. at its convention in St. Louis Aug. 10. The award is for a 10-part series "The Blessings of Liberty" which examined the first 10 amendments to the Constitution.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime piz periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and coverage share of audience is furnished. Top competition and competitive ratings also are highlighted.

Pittsburgh • Stations: KDKA, WTAE, WIIC • Survey Dates: APRIL 19 - MAY 16, 1961

KDKA Average Rating: 7
Average Share: 26

MONDAYS 11:15-1:15
Program: GATEWAY STUDIO

April 24 "MY WILD IRISH ROSE"
Arlene Dahl, Dennis Morgan
1947, Warner Bros., UAA, Repeat

May 1 "WELLS FARGO"
Joel McCrea, Lloyd Nolan
1937, Paramount, MCA, Repeat

May 8 "PETRIFIED FOREST"
Bette Davis, Humphrey Bogart
1936, Warner Bros., UAA, Repeat

May 15 "SEALED CARGO"
Claude Rains, Dana Andrews
1951, RKO, UAA, Repeat

KDKA Average Rating: 6
Average Share: 29

TUESDAYS 11:15-1:30
Program: GATEWAY STUDIO

April 25 "THAT HAGAN GIRL"
Shirley Temple, Ronald Regan
1947, Warner Bros., UAA, Repeat

May 2 "HAZARD"
MacDonald Carey, Paulette Goddard
1948, Paramount, MCA, Repeat

May 9 "MISS TATLOCKS MILLIONS"
John Lund, Wanda Hendrix
1948, Paramount, MCA, Repeat

May 16 "ROUGHSHOD"
Gloria Grahame, Robert Sterling
1949, RKO, UAA, Repeat

KDKA Average Rating: 9
Average Share: 30

WEDNESDAYS 11:15-1:00
Program: GATEWAY STUDIO

April 19 "FORT APACHE"
Henry Fonda, John Wayne
1948, RKO, UAA, Repeat

April 26 "TARZAN & THE AMAZONS"
Brenda Joyce, Johnny Weissmuller
1945, RKO, Banner, 1st Run

May 3 "THE CRUSADES"
Henry Wilcoxon, Loretta Young
1936, Paramount, MCA, Repeat

May 10 "ALIAS NICK BEAL"
Audrey Totter, Ray Milland
1949, Paramount, MCA, Repeat

KDKA Average Rating: 5
Average Share: 33

THURSDAYS 11:15-2:00
Program: GATEWAY STUDIO

April 20 "WILD HARVEST"
Dorothy Lamour, Alan Ladd
1947, Paramount, MCA, 1st Run

April 27 "BLAZE OF NOON"
Anne Baxter, William Holden
1947, Paramount, MCA, 1st Run

May 4 "IRON MAJOR"
Robert Ryan, Pat O'Brien
1943, RKO, UAA, 1st Run

May 11 "JOURNEY INTO FEAR"
Joseph Cotton, Orson Wells
1942, RKO, UAA, Repeat

KDKA Average Rating: 10
Average Share: 43

FRIDAYS 11:15-1:45
Program: GATEWAY STUDIO

April 21 "UNION PACIFIC"
Joel McCrea, Barbara Stanwyck
1939, Paramount, MCA, 1st Run

April 28 "STATE OF THE UNION"
Katherine Hepburn, Spencer Tracy
1948, Paramount, MCA, 1st Run

May 5 "TYCOON"
Loraine Day, John Wayne
1947, RKO, UAA, 1st Run

May 12 "KITTY FOYLE"
Ginger Rogers, Dennis Morgan
1940, RKO, UAA, 1st Run

WIIC Average Rating: 10
Average Share: 37

SATURDAYS 11:15-1:00
Program: MOVIE OF THE WEEK

April 22 "CRY VENGEANCE"
Martha Hyer, Mark Stevens, Skip Homler
1954, Allied Artists, M&A, Alex, 1st Run

April 29 "KEYS OF THE KINGDOM"
Gregory Peck, Thomas Mitchell,
Roddy McDowell
1944, 20th Fox, NTA, Repeat

May 6 "STRANGE INTRUDER"
Ida Lupino, Ann Harding, Edmund Purdom
1956, Allied Artists, M&A, Alex, 1st Run

May 13 "ANOTHER MAN'S POISON"
Bette Davis, Gary Merrill
1952, UA, Atlantic TV, Repeat

(Continued on page 41)

Soviet TV

Continued from page 11

the exchange of news and sporting programs, both of which are exceptionally popular with Russian viewers. He felt that they were just at the beginning of a major development.

Half of Sets in Moscow

Of the 5,000,000 set owners in the Soviet Union, at least one half are concentrated in Moscow and a receiver costs between 120 and 250 roubles, or \$130 to \$265. It is reckoned that color sets will cost at least twice if not three times as much. There are about 100 program studios scattered through the country and there is already a direct cable link to Kiev and Leningrad, which is being extended to other parts of the country. About half the total programming is live and the remaining half is either kinescoped or filmed. Videotape is only just about coming in to use in Russia as there is a State Department embargo on selling the equipment to the Russians and they had to find out how to make their own.

In broad outline, though not in actual presentation technique, Russian television follows the pattern of the West, though there is a marked switch in emphasis. The most popular type programs in the Soviet Union, according to Apery-an, are of a social and political nature and next on the list are interviews with prominent Russian and foreign leaders. Classical and pop music also figure prominently on the popularity roster, with sport and dramatic transmissions from theatres being next in line. Though Russian literature is rich in classics, Russian audiences have displayed a preference for modern plays. Series programs are also acceptable, but the tendency is to limit these to about three parts, though there was the recent case where a program of "Under the Southern Cross" ran to seven episodes.

The Moscow tv h.q. has some two thousand employees on its payroll, including its own orchestra, chorus, soloists and about 33 directors. The production division is divided into seven different groups, each of which is responsible for a limited area of programming, such as drama, musical shows and youth programs, sport, current affairs, etc. Each of the 33 directors controls three to four production units with a team of assistant directors. There are no artists on the payroll and talent is mainly recruited from the live theatre or the main picture studios. Artists pay is graded to the amount they command either in a theatre or studio and though financial reward is admittedly very limited, performers recognize that regular tv appearances help to increase their popularity and, presumably their earning capacity. In addition to the production units working at the headquarters there is also a tv film unit engaged at the Mosfilm studios.

One strange feature, to a Westerner anyway, is the regular use of new motion pictures on the tv skeds. Feature films are made available two months after their first run engagement and, as a general rule, there is no air time given for oldies, other than a few classic piz by special request. It is even stranger that a free show on tv does not hurt the b.o. potentiality of a good picture, though it is the kiss of death for a bad one. Apery-an said that it was not uncommon to find a good picture which had been running in the city to comparatively poor business would have lines round the theatre immediately after its tv presentation. He described it as a good means of advertising. Color feature films are now being used for the experimental services and will presumably be part of the regular programming next year.

Footnote for the future: Soviet scientists, like their counterparts in America, believe that global television is on the way and that programs will eventually be transmitted round the world via a satellite link in the sky. Actually this item had been on the agenda for the international tv assembly in New York, to which the Soviets had been invited, but this meeting, of course, has been postponed for a year. The Russians, however do not appear disturbed at the prospect of having round the clock Western dramas coming from the United States into Russian homes. Some, indeed, would welcome it.

COMPETITION

PROGRAM	STATION & AVG. RATING
Million \$ Movie 11:15-1:15	WTAE 6
Jack Paar 11:15-1:00	WIO 15
Hammer, Burns, Allen 1:00-1:15	WIO 1

COMPETITION

PROGRAM	STATION & AVG. RATING
Million \$ Movie 11:15-1:30	WTAE 4
Jack Paar 11:15-1:00	WIO 11
Hammer, Burns, Allen 1:00-1:15	WIO 1

COMPETITION

PROGRAM	STATION & AVG. RATING
Million \$ Movie 11:15-1:00	WTAE 5
Jack Paar 11:15-1:00	WIO 15

COMPETITION

PROGRAM	STATION & AVG. RATING
Million \$ Movie 11:15-1:00	WTAE 4
Late Show 1:00-2:00	WTAE 2
Jack Paar 11:15-1:00	WIO 14
Mike Hammer 1:00-1:30	WIO 2

COMPETITION

PROGRAM	STATION & AVG. RATING
Million \$ Movie 11:15-1:15	WTAE 9
Late Show 11:15-1:45	WTAE 2
Jack Paar 11:15-1:00	WIO 7
Hammer, Burns, Allen 1:00-1:30	WIO 1

COMPETITION

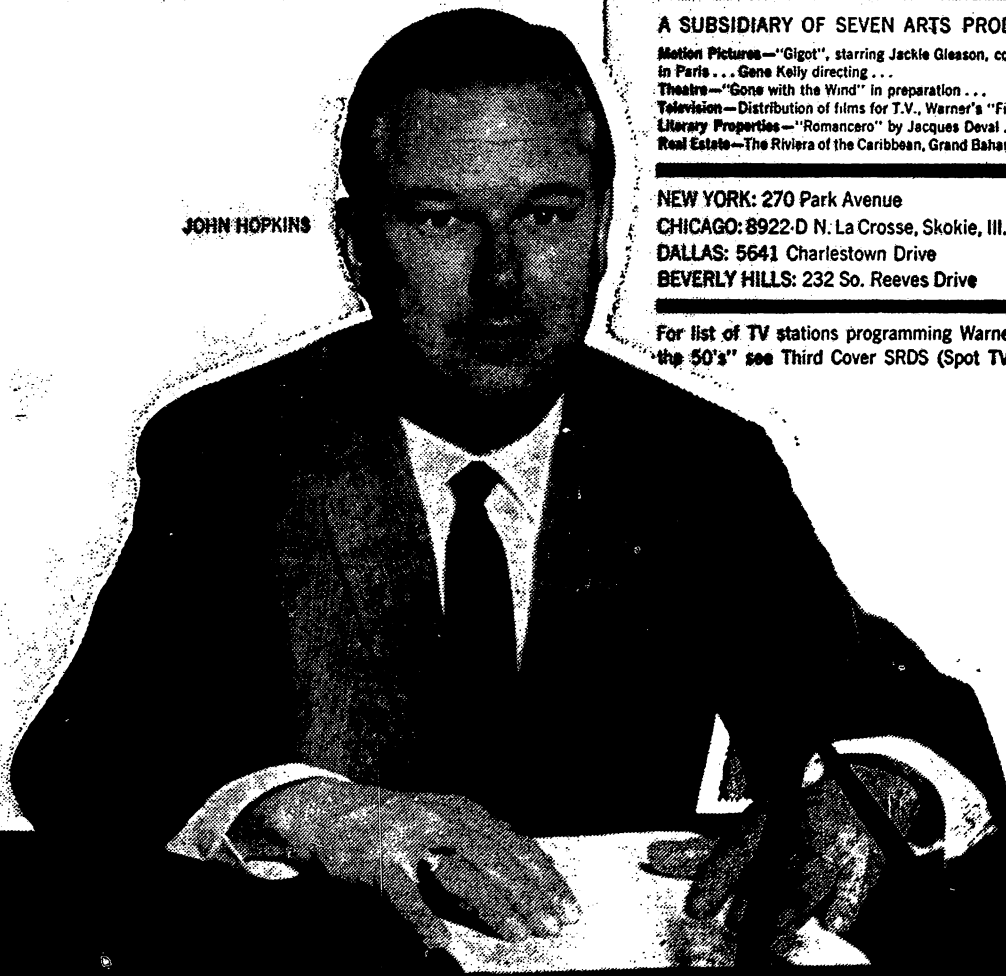
PROGRAM	STATION & AVG. RATING
By Trial 11:15-11:30	KDKA 13
Gateway Studio 11:30-1:00	KDKA 7
Million \$ Movie 11:15-1:00	WTAE 8

Says John Hopkins:

General Manager, KTVT, Dallas-Ft. Worth, Texas

"We bought Seven Arts'
Vol. I and II because
**YOU CAN'T HAVE
TOO MUCH
OF THE BEST.**

JOHN HOPKINS



"We have one of the most extensive film libraries in the country, but still we bought Warner's 'Films of the 50's' to enhance our reputation for presenting the best in feature film entertainment. Vol. I and Vol. II both represent by far the best post-'48 features you can buy. And we need the best to pitch against network competition."

**Warner's films of the 50's...
Money makers of the 60's**



A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

Motion Pictures—"Gigot", starring Jackie Gleason, completed shooting in Paris... Gene Kelly directing...
Theatre—"Gone with the Wind" in preparation...
Television—Distribution of films for T.V., Warner's "Films of the 50's"...
Literary Properties—"Romancero" by Jacques Deval...
Real Estate—The Riviera of the Caribbean, Grand Bahama, in construction...

NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-6105
DALLAS: 5641 Charlestown Drive ADams 9-2855
BEVERLY HILLS: 232 So. Reeves Drive GRanite 6-1564

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

Foreign TV Reviews

Continued from page 35

the heiress was safe and sound and went along with the test-plan.

Also introduced was a new, ex-cop secretary, Faith Brook who provided a somewhat staid-old-maid contrast to G.G.'s carefree personality and is set to watchdog the "richest girl in the world" for the rest of the skein.

Despite the worn edges of the plot and its predictable climax, Larry Forrester turned in a professional script with some slick dialog and convincing development. Underplayed production from Ronald Marsh never intruded into the action but allowed the story to unfold with ease and naturalness.

Main disappointment was the thumping Catherine Boyle which teetered between par and a couple of notches below it. Her inadequacies glared beside the confident Patrick Barr and the experienced Faith Brook. Rest of the cast worked well but, perhaps, Lynton Brook was miscast as the "Rotten Romeo" type.

Original thought behind this series must have looked well on paper but despite improvement on the last season only the stary-eyed will stay with it. **Watt.**

NO, NO, NANETTE

With Elen Sedlak, Carlo Campanini, Antonella Stenl, Raffaele Pisu, Franca Tamantini, Elvio Calderoni, Carla Molloni, others. Adaptation: Harbach, Mandel, Caesar, P. B. Bertoli. Director: Vito Molinari. 95 Mins., Wed., 9:15 p.m. RAI-TV, from Rome (tape).

This was a smart video adaptation of the Youmans perennial, highlighted by neat performances from the large cast, and exciting dance interludes arranged by Gisa Geert. "No, No, Nanette" is the first of a series of summer stagings of popular operettas (which polls have shown are among favorite Italo video fare) to include, among others, "Savoy Ball," "The Merry Widow," "Paganioli." If the others are up to the initial sampling, audiences here are in for an enjoyable spell of hot weather video.

Elen Sedlak, a fine dancer who has developed an excellent voice, parlayed the two into a winning

performance as Nanette. Others also measured up, including a risible Carlo Campanini, a bumbling Elvio Calderoni, a winning Carla Molloni, and amusing Raffaele Pisu—the last named a fast-developing new Italian comic talent. A rousing Charleston number and "Tea for Two" terped in varied dance rhythms were among the show's highlights. Sets, costumes, lighting were all good. **Hawk.**

SUMMERSONG

With Lyn Cornell, Craig Douglas, Cleo Laine, Dennis Lotis, Patricia Lambert, Dudley Moore, Matt Monro, the Johnny Dankworth orch, Peter Darrell Dancers. Director: John P. Hamilton. Producer: Alan Morris. 60 Mins., Thurs., 9:35 p.m. Associated-Rediffusion, from London.

Return of this gaily inventive song-and-dance hour to the schedule was one of the happiest events of the season. Idea was to transport singers and terpers to outside locations, and have them transmit their numbers in gardens, streets, and by the side of the Thames. The outside camera work was deft and pleasing, and filled the screen with agreeable images. It made a first-rate format for an offbeat vaude show, and was also remarkable for exiting and zestful, terping devised by Peter Darrell.

Quite apart from dreaming up inventive formations, Darrell used his natural sets beautifully to give a sense of space and exhilaration to the routines. The show was also enormously helped by the backing from Johnny Dankworth's outfit, which accompanied all the singers, and also contributed a stomp of its own, the musicians clad in caps and muffers and blowing hard in an empty stadium.

Cleo Laine gave out with a haunting "The Man Who Got Away," as a plane took off from a runway. Dudley Moore played piano on a truck, giving out a light-fingered "How High the Moon." Lynn Cornell scored with a spirited "Hurry on Down," emitted outside an inviting country-house. Dennis Lotis provided a suave "Where You Are?" and Matt Monro up-tempoed the old folk-tune, "Floral Dance."

The finale took place in London docks, with the Tower Bridge in the background. Here Cleo Laine was joined by Craig Douglas in a suitable "Lazy River," and Douglas also gave out with "Shenandoah"—and it didn't seem to matter that the Thames wasn't the Missouri.

The only mild complaint was that the trained soprano of Patricia Lambert seemed out of place in these informal surroundings. She was able in "Once in Every Lifetime," but was handicapped by having to belt out "Goodnight" in blazing sunshine—which was somebody else's mistake. In any

case, the concert-platform kind of manner didn't go with wind in the hair.

John P. Hamilton, who directed in company with J. Murray Ashford, Don Gale, and Grahame Turner, achieved a nicely relaxed and insouciant air. And the program, slotted in an appropriate twilight hour, should click solid.

WOOPIE

With the Woodpeckers, Francis Bay and Jack Sel Orchs. Producer: Paul Van Dessel. 30 Mins., Wed., 8:30 p.m. Flemish Network, from Brussels.

The Woodpeckers are two Belgian comedians who are from and perform for the Flemish part of the country and are probably two of the best at this time. They remind one of Wayne and Shuster in style and delivery of material. Their "Woopie" program is derived from their well acclaimed two-man-show of the same name that held the stage for several months in Antwerp.

Adaptation of the show for television hasn't been 100%. Their fast firing technique and multiple gags seems to be slowed on the screen and some of their material isn't exactly fresh. Sample: "You think the Russians are coming?" — "No." — "Why not?" — "They couldn't find a parking space!"

The relatively low revenues paid performers here makes it difficult for them to use extra writers. The Woodpeckers write most of their material themselves; however their talents deserve better and should not be wasted on close to second rate material.

Viewers are generally exigent and it's hard to keep a regular program with only two performers, interesting. With better material and the already good scenery-technique at their disposal, the Woodpeckers and their "Woopie" could become one of the better programs on Belgium's Flemish TV-network. **GH.**

THIRTY YEARS AFTER

With Adrienne Corri. Writer: Michael Segal. Producer: Aidan Crawley. Director: Peter Robinson. 60 Mins., Wed., 9:35 p.m. Associated-Rediffusion, from London.

Idea of this documentary was to make comparisons between 1931 and 1961—and this is exactly what it did not achieve, except on the most superficial level. The chief reason was that conditions, internal and international, are now so different that little valid instruction could be found in them. Thus 1931 was a depression year, with 3,000,000 unemployed; 1961 is a boom year, so far as wages and full employment go. In 1931, Hitler was emerging; in 1961, no apparently similar figure is rabble-rousing on the horizon of affairs. It would have been wiser to have taken 1936, 25 years back, as a standard, when circumstances had more point of contact with the current crisis.

As it was, "Thirty Years After" merely provided some simple facts, some impressive, others forced out of true to make a spurious point. Having got through the bit about the ninefold rise in cigarette prices, etc., Beverly Nichols reminisced about the social-set parties and seemed to regret that these fatuous shenanigans had passed away. Rather more cogently, if too briefly, economists Colin Clark and Andrew Shonfield mulled over the economic collapse of 1931 and cheerily concluded that there was now more information to prevent a repeat performance. Curiously, Noel Coward's "Cavalcade" was singled out as the most typical play of 1931, and a strained comparison was made between it and the Pinter-Wesker-Osborns school of today. Dame Sybil Thordirke and Donald Pleasance chatted hazily about this, and came to an incoherent conclusion.

Tennis and cricket were touched upon, and Professor Piccard's 10-mile ascent by balloon was contrasted with the latest space trips. Air Force chief Sir Dermot Boyle quizzed Sir Bernard Lovell, from Jodrell Bank, on the future of planetary exploration, and the latter believed that the moon would be a rocket-stop in 10 years' time.

Two politicians, Lord Boothby and Richard Crossman, summed up the Berlin situation, both opining that a defects recognition of East Germany should be conceded, in

Inside Stuff—Radio-TV

ABC-TV's special wrapup Sunday afternoon (6) of Soviet cosmonaut Major Gherman S. Titov's space orbiting feat had a unique angle—an interview with Major Yuri Gagarin, the first Soviet man in space that was filmed by chance one day earlier. The sequence with Gagarin was filmed at Pugwash, Nova Scotia, with Jules Bergman, ABC's news science editor, and ABC reporter Lisa Howard, whose detailing of her interview with Khrushchev some months ago broke down Gagarin's resistance to the cameras. ABC producer Roger Sharp and a three-man camera crew were also on hand at Pugwash to get the first U.S. interview with Gagarin. Latter hinted that the Soviets were shortly preparing an even more spectacular orbital flight than his own. Film of the Gagarin interview arrived in N.Y. early Sunday morning and with the dawn came the news of Titov's flight. Bergman and Sharp then rushed preparation for the 4 p.m. news special.

Beauty contests as a peg for local promotions are on the upbeat. Latest to try a pulchritude competition as a means of showing off local facilities on both radio and television and also as a means to bring visitors to the city, is Dallas. Promotion is Miss Teenage America, finals of which will be held at the State Fair Grounds.

Show will be produced by Don Sharpe, prexy of GAC-TV, which will be on 100 radio stations under local sponsorship. A four-year college scholarship as well as a share in \$100,000 in cash and merchandise prizes is being offered.

Keystone Broadcasting System researchers have determined that the transcription network now reaches into 83% of all U. S. counties, or a total of 2,547. According to a study KBS made of its 1,125 affiliates, the web's penetration is greatest in the C and D counties (those with less than 100,000 population), which gives it its "grassroots" character. Keystone estimates that its stations in those counties reach 16,400,000 radio homes of a possible 19,000,000.

Syndicated advice columnist Ann Landers lashed out at television in a speech before a Honolulu luncheon audience, scoring the 21-inch eye as an invention "which threatens to produce a race without vocal cords." She said hundreds of her letters come from wives who complain about husbands flopping in front of the tv set and refusing to talk to them.

"Communication is the adhesive which holds marriage together; even a good argument is communication," she said.

return for assurances about West Berlin.

But the program was a ragbag of ill-considered trifles, some old, some new, but insufficiently planned to make any momentous impact. This was surprising, for producer Aidan Crawley is known as an astute and searching commentator on current affairs; here he just didn't search enough. Director Peter Robinson assembled the film well, but it was a mistake to entrust the linking to actress Adrienne Corri, just because she was born in 1931. She was too lightweight for the job, and couldn't cope with the platitudes of Michael Segal's pedestrian, if hard-working, script. **Watt.**

Foreign TV Followup

Bernard Delfont's Sunday Show

Highspot of this "Sunday Show" from the Prince of Wales Theatre was Jo Stafford, who threw off four numbers with assurance and was content to rely on her safe vocal artistry, which didn't need much in the way of gimmicks anyway. She began with a poised "Tomorrow Mountain" which didn't really have the melodic guns, and established herself with a haunting "Nearness of You" which did. "You'll Never Know" kept up the ballad strain, and she closed with a lively "St. Louis Blues," helped out by close-harmony from the Polka Dots.

Said Dots also appeared solo. They are probably the best of the local singing groups, but still miss out on the last ounce of zing. They blend agreeably, but somehow lack a tang and a glossy presentation. They scored with "Bring My Baby Back to Me," but wrenched the vocal line of "Nothing Like a Dame" until it was, in parts, nothing like a song.

Gil Dova launched the show with a juggling act that wasn't remarkable for its novelty, but got by with its incidental humor. Morecambe and Wise scored as usual with a patter act notable for its super-sonic timing. They also joined up with emcee Billie Dainty in a willy-laugh routine, dressed as Marilyn Monroe, Diana Dora, and Jayne Mansfield, with bosomy lyrics. This produced an easy titter. Dainty and Ron Parry, who hosted the show, continued to prove that a couple of cooks spoil the brew. Parry, lumbered with some hoary gags, came off worst. But they are an ill-matching couple, and the idea should be dropped forthwith. Kenneth Carter produced neatly, but without surprise. Pamela Davis put the dancers through the old Jerome Robbins kicks, and an extra bout of terping came from the Vargo Alonso Quartet, comprising guitarist, a male heel-and-toe tapper whose zapateado might have impressed those who had no standards of comparison, and a couple of dames who twirled. **Otto.**

Martin Starr Files Suit Vs. NBC, Oppenheimer

NBC has been served a summons and complaint in N. Y. Supreme Court action brought against the web and producer Jess Oppenheimer by Hollywood commentator Martin Starr, who claims unlawful use of his program title, "Here's Hollywood." (NBC daytime strip featuring Hollywood interviews).

In the suit brought against NBC, Starr claims that until recently his "Here's Hollywood" show was being aired daily over the Mutual radio network. His complaint seeks "to restrain and prohibit the defendants from making any further use of the title, from advertising said title in connection with their business; and the defendants to account to the plaintiff for all benefits received by them during said unlawful use of the title."

New Orleans — Lloyd "Hap" Glaudi has resigned as sports editor of the Sunday Courier and Press, Evansville, Ind., to accept an appointment as sports director of WWL-TV here. Glaudi will succeed Lou Boda, who resigned to go east.

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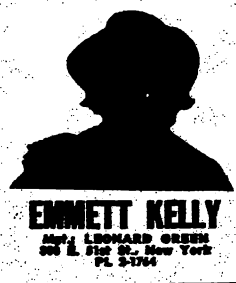
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HARTFORD, CONNECTICUT

Red Quinlan's WBBM-TV Nosegay

Chicago, Aug. 8. In an unusual show of that friendly-competitor spirit—so absent in this market, which tends to be characterized by intramural squabbles and teapot tempests—one tv station operator actually purchased an ad in all four CHI dailies complimenting a competing station on one of its programs.

Sterling (Red) Quinlan, ABC veeper in charge of WBKB here, personally addressed an advertisement to WBBM-TV, praising its "Special Report: Berlin" last Tuesday night (1) as "timely . . . local television at its best." He wrote: "In these troubled times, what is happening in Berlin is as important to Chicagoans as what is happening at Randolph & Clark." (Reference is to a street corner in the Loop.)

Naturally, he used the noseday to WBBM-TV as a way of getting around to telling about the ambitious projects at WBKB of similar vital nature, such as a number of specials from West Germany and an upcoming documentary, "Countdown: Is Chicago Defensible?" But it still stands as an unusually friendly gesture.

The ABC veeper has been writing a 12-inch column, "As Seen From (Channel) 7," once a week for the papers. It's placed as advertising, of course. Whatever it starts out to be, it invariably ends up plugging the station's local shows.

McLean Shifts From CBC to New Web

Toronto, Aug. 8. Ross McLean, producer of the Canadian Broadcasting Corp., has quit to join the rival trans-Canada web of television Network Ltd.

As CBC creator for the past 13 years of "Tabloid," "Close-Up," "Q for Quest" and "Midnight Zone," all emanating from Toronto, McLean has obtained a release from his CBC contract, which was to run till next May, but supervised the CBC tape of James Thurber's "The Last Clock" last night (31).

Disclaiming that he is currently raiding the CBC, Spencer Caldwell, head of the new competing network, has recently snared Michael Hind-Smith and Thomas Atkins, two former CBC executives.

Television Reviews

Continued from page 33

zons" in a single generation, and that the filling of rivers coming out of the mountains could cost State and Federal agencies millions of dollars.

Bill Small, WHAS News Director, narrated and produced the film, which detailed the situation more graphically than words could convey. The program quoted Kentucky's Conservation Commissioner J. O. Matlack evaluation of the effects of past strip-mining as a "deplorable situation." Matlack said, "Even if they do all that is in the law, it is not going to be as it was or solve the problem of clogged streams, blocked roads and erosion of the land."

Presenting coal mining interests, William Sturgill of Hazard, v.p. and general manager of a large mining company, expressed confidence that the land can be reclaimed. Sturgill's firm has the largest auger in the world, operating on the ridges around Sassafras Hollow.

The "WHAS Reports" documentary noted that one of the few studies of the effects of strip-mining on mountain country was done by the TVA in Tennessee, a study that speaks of damage to the land but concludes that with time, nature would replace the damage. Small pointed out that TVA is the area's largest customer for strip and auger mined coal, and quoted Commissioner Matlack as saying that if Kentucky waits for nature to provide vegetation on its own, the mountains will be ruined in the meantime.

Film included aerials showing the wide scoops of the stripping in the mountains and closeups of damage in several different counties. Small interviewed several residents, farmers, etc. who recounted the damage to their acres. Program focused on Beehive Hollow, in the Kentucky mountains, which had its population reduced from about 100 to a handful of families as a result of the devastation brought about by strip mining that took place several years earlier.

KAY CALLS
With Kay Neuman, Alice Weston, Karl Krug, Eleanor Schano, Dr. Joyce Brothers
Producer: Fritz Kleibacker
Director: Lynn Covey
80 Mins. Mon-Fri., 9-10 a.m.
WIBC, Pittsburgh (live, film, tape)
Karl Krug, Pitt vet of 39 years of aisle sitting, bowed Tuesday (25) on this consistently successful housewife show. Krug has moved over from the narrating of

"Play of the Week" to handle drama discussions. He gave a crisp reading of his unqualified approval of the Melody Tent's current "Take Me Along" with special emphasis on star Jack Carson's performance. He also had time to give a capsule criticism of the seven first run films in town.

Kay Neuman, the hostess, has a charming approach that has made her the top femme personality in the city. She gives out household hints and cooking recipes with the same warm feeling in which she conducts the program's game, "Twin Ones," a good version of "Concentration" which employs post cards and phones to select the guessing contestants Eleanor Schano, on film, shows why her syndication soaps are selling so well on women shows. She gives a direct approach to beauty problems and is very convincing in her soft pitch. Dr. Joyce Brothers, on tape twice during the show, eschews psyche in favor of sex and scores effectively.

TV Followup Comment

CBS Views The Press
Subbing for vacationing Charles Collingwood on the Saturday evening "CBS-TV Views The Press," William Randolph Hearst Jr. adapted the 15-minute session into a great plug for the press and, not so incidentally, for the newspapers of which he is editor-in-chief. Filled by Hearst national editor Frank Conniff, who mentioned a \$21,000 tab for the three weeks the "Hearst task force" covered Moscow—"the caviar was good and that white stuff that went with it, but it's still \$1,000 a day," he observed on this bore out the economics of presser-day newsgathering.

Hearst reaffirmed the newspapers' tenacious grip on the public, despite mergers, radio, tv, and newsmagazines. But he also stressed the staggering costs which have tripled and quadrupled the also mentioned "featherbedding." At this juncture Conniff footnoted the mission-to-Moscow tab. The guest commentator opened with an arresting quote that if it were a choice of a Government without a press, or press without a Government, he would pick the latter. He observed that he wished he had said this; it was the third President of the United States, Thomas Jefferson, who was the first to make this sage observation some 175 years ago.

The publisher further cited economics, facts and figures to point-up (1) the pyramiding revenues despite radio-tv, etc.; the 20,000-000,000 copies of newspapers sold annually (against the 13 billion copies in 1930)—but also that the 1940 cost of \$38-\$39 per ton of newsprint is now \$134 a ton.

Everything considered, instead of the program's appraisal of the press (ofttimes from a captious viewpoint) Hearst made this a nice commercial. He even touched on the newspaper of the future which, if perchance, telecast by facsimile or other automated medium still will require manpower, editors and reporters, human creativity and independence. "And we don't need any licensing," a mild rib at the FCC blessing under which broadcasting operates. Hearst handled it all with authority and didn't let the Telsprompter become too obvious; Conniff was a good straight.

Yank TV Cowboys

Continued from page 23

visit the local tv station on a courtesy call. "But when I got here, I found the thing was crazy," he continued. "I was here for two days and nobody knew about it. I went around seeing shows and having a ball. Then Pacific TV (agents here for U.S. Marshal) got wind that I was here. They got excited. They set up a press conference and everything else. Then they started to talk about this picture. 'I never thought there'd be an earthquake.'"

Bromfield returned to Japan and is now in the midst of his 22-day shooting schedule, during which he plays an F.B.I. agent on the trail of an international narcotics ring. With him are his tv deputy James Griffith and writer Paul Savage, who is also assistant director. Bromfield will own Western Hemisphere distribution rights as well as participate in returns from European releases.

"I'm pioneering and we'll see what happens" he offered in trying to evaluate the picture's potential. "It will probably do very well here, based on the success of the series. How good this picture will be overseas, we'll have to wait and see."

"I basically have a much bigger problem in marketing it overseas," Bromfield said. "But it is a very adult picture. With all the exterior and color and additional locations in Hong Kong and Macao, the picture might have a good chance overseas. "And if it goes no farther than Japan," he added, "it'll still be an interesting experience. If it winds up strictly for the Japanese people and they like it, fine."

MCA Man to Irish TV

Dublin, Aug. 8.

Brian T. Broolly, former Music Corp. of America man in Europe, has been named executive assistant to Boston-born Director-General of Ireland's tv service, Edward J. Roth. Service is due to become operational in December and Roth named Broolly when appointing other toppers last week.

J. P. McGuinness, former editor of the Irish Press who has been working in San Francisco for several years, has returned to Ireland to handle public relations for new service and direct magazine carrying programs. Another former editor, Pearce Kelly, who edited Dublin Evening Herald becomes head of radio and television news, with Desmond Grealey, news editor of ITV in London, comes in to head up vision news branch.

Pros & Cons

Continued from page 23

trust suit brought by the government, a suit which failed to break the distribution arrangement. Now actively engaged in selling post-'48's, SG is out in the market with 260 from Columbia Pictures, the largest group of post-'48's from one company. The size of some SG's deals, as a result, is illustrated by the recent deal with WLW-A, Atlanta. The Crosley station there bought 500 pix from the SG catalog, including the post-'48's for about \$750,000. WLW-A will use the pix inventory to launch a new 5:30 to 7 p.m. pix strip on the station. Another 500 pix sale was concluded recently with WGAN-TV, Portland, Me.

ITALY'S 2D NETWORK STARTS TESTCASTING

Rome, Aug. 8. Experimental telecasts have begun on Italy's second (UHF) video network.

Filmed material is currently being beamed for two to three hours daily by RAI-TV, which has second program monopoly as well as first to enable technicians to perfect functionality of equipment, as well as to allow Italy's television sets to be geared to the new outlet.

Depending on age of video set, cost of the adaption to the new medium varies from some \$35 to over \$70. Converter, new antenna and circuit, circuit "mixers" are among new facets needed to receive the signal.

Second program officially begins Nov. 4.


PINTO TO RKO GEN.

John H. Pinto, formerly veeper and head of creative services for Post & Mora, has joined the headquarters staff of RKO General.

Pinto will work on special projects in connection with RKO General's broadcast activities.

ADVERTISEMENT

SALES
UNITED STATES DISTRICT COURT, SOUTHERN DISTRICT OF NEW YORK, In the Matter of GUILD FILMS COMPANY, INC., Bankrupt, In Bankruptcy #608748; Pursuant to an order dated July 24, 1961 made by Hon. Herbert Loewenthal, Referee in Bankruptcy, Daniel Glass, Trustee of said Bankrupt, will sell at public auction; by said Referee, at Room 1601, in the United States Courthouse, Foley Square, Manhattan, New York City, on August 15, 1961 at 2:00 P.M., free and clear of all liens thereon, which will be transferred to the proceeds of sale as provided in said order, the four motion picture film series produced for television showing, known respectively as "Telephone Time", "Escape to Danger", "Racket Squad", and "Code 3", herein called the "Teledims", and all rights, privileges, property and materials relating thereto. Separate sales will be held of (a) all Teledims properties held by Pathe Laboratories, Inc. (b) all Teledims properties held by Consolidated Film Industries, a division of Republic Corporation (c) all Teledims properties held by Bonded Film Storage, a division of Novo Industrial Corporation (d) all Teledims properties held by Precision Film Laboratories, Inc. (e) all Teledims properties held by J. Julius Levy and John F. Murphy as co-trustees of Hal Rosen Studios. (2) all rights and privileges of every kind whatever in the "Telephone Time" series (3) all rights and privileges of every kind whatever in the "Escape to Danger", "Racket Squad" and "Code 3" series. Each successful bidder will be required to make payment in full at the sale by cash, or certified or bank check. Nathan B. Fogelson, Attorney for Trustee, 521 Fifth Avenue, New York City.



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VARIETY ARB FEATURE FILM CHART

(Continued from page 38)

WIBC	Average Rating: 7	COMPETITION	STATION & AVG. RATING
Average Share: 30			
SUNDAYS 11:15-1:00	Program: ACADEMY THEATRE	Gateway Studio 11:15-1:00	KDKA 10
April 22 "THE GREAT JOHN L." Linda Darnell, Rory Calhoun 1945, UA, Atlantic TV, Repeat		(Entire running time of Gateway had a 6 rating).	
April 30 "GUN BATTLE AT MONTERREY" Sterling Hayden, Pamela Duncan 1957, Allied Artists, M&A, Alex., 1st Run		Million \$ Movie 11:15-1:00	WTAB 4
May 7 "12 RUE MADELEINE" James Cagney, Annabella 1947, 20th Fox, NTA, 1st Run			
May 14 "JENNIFER" Howard Duff, Ida Lupino 1953, Allied Artists, M&A, Alex., 1st Run			

Roger Englander's Pair of Rome Projects

Roger Englander, CBS-TV producer-director, has just wound up two projects in Rome (on tape and film) for CBS showing in the fall.

One is the first revival of an early oratorio, "Anima E Corpo" written in 1600 by Camillo di Cavalieri. Englander did the piece with Alfredo Antonini and the chorus and orchestra of the Saint Cecilia in the Chiesa Nuova, Rome, through the facilities of the RIA. The second is a documentary of the Jewish ghetto community of Rome, with Jan Peerce, who discusses cantorial chants with the cantor and rabbi of the synagogue in Rome.

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Jocks, Jukes and Disks

By HERM SCHOENFELD

Solomon Burke (Atlantic): "JUST OUT OF REACH" (Four Star), a lulling melody with a good lyric, gets a sweet-sounding vocal that should rack up wide spins. "BE BOP GRANDMA" (Progressive-Singular) is in a frantic groove but in a strictly routine way.

Sam Butera Dot: "THE GRASS-HOPPER" Film & TV, a bright novelty idea, is projected colorfully by this saxist-singer and his swinging combo. "LOVE LESSONS" (Parsons) is a highly pleasing workover of this fine ballad.

McGuire Sisters (Coral): "SPACE

good teen-angled ballad, is handled neatly for the current market. "THIS IS LOVE" (Gower) is a catchy, swinging side with potential.

James Brown (King): "BABY YOU'RE RIGHT" (Lois), a low-down blues number delivered in uninhibited style by this singer. "I'LL NEVER, NEVER LET YOU GO" (Wisto) is an okay uptempo entry.

The Sound Breakers (Radiant): "LOVERS' BEACH" (Bambo) is an arresting instrumental entry with some incidental vocal effects.

Best Bets

NEIL SEDAKA SWEET LITTLE SUE (RCA Victor) I Found My World In You

Neil Sedaka's "Sweet Little Sue" (Aldon) is a surefire rocking entry which this singer belts with attention-getting vocal effects. "I Found My World In You" (Aldon) is a good ballad extract from a recent Sedaka LP.

PAUL ANKA KISSIN' ON THE PHONE (ABC-Paramount) Cinderella

Paul Anka's "Kissin' On The Phone" (Brighton-Flanka) is a bright, translated number due for big returns. "Cinderella" (Columbia) is a nifty samba-like rhythm tune also with strong charms.

DON COSTA THESE THINGS REMAIN (United Artists) La La La

Don Costa's "These Things Remain" (Pincus) is a rich-sounding melodic instrumental with across-the-board potential. "La La La" (United Artists) is a colorful number in an infectious choral and instrumental arrangement.

JANE MORGAN IT TAKES LOVE (Kapp) Homesick For New England

Jane Morgan's "It Takes Love" (Sewell) is a first-rate ballad conception delivered by this fine songstress with a high commercial gloss. "Homesick For New England" (Garland) is another pretty ballad side.

KALIN TWINS BUBBLES (Decca) One More Time

Kalin Twins' "Bubbles" (Remick) updates this oldie for the color set with a catchy vocal duet. "One More Time" (Kalin) is an okay rocking ballad in a conventional groove.

JU NIOR WATERS THE STARS FELL (MGM) Good Lovin' Tonight

Juniore Waters' "The Stars Fell" (Stearns-Lorob) is a solid first-rate ballad which Ethel Waters' son delivers with considerable spirit. "Good Lovin' Tonight" (Stearns-Arena) is a sharp, uptempo slice.

TINA ROBIN PLAY IT AGAIN (Mercury) Nothing Is Impossible

Tina Robin's "Play It Again" (Aldon) is a strong ballad belted up against a strong backing arrangement. "Nothing Is Impossible" (Aldon) is a cute uptempo entry.

MICK NOBLE THE BEAT OF MY SOUL (Coral) For Just a Little While Tonight

Mick Noble's "The Beat of My Soul" (Gene Star) is a powerful ballad in the present mode, by this singer and a first-rate vocal group. "For Just a Little While Tonight" (Coral) is a nifty ballad side.

THE PARAKEETS SHANGRI-LA (Jubilee) Come Back

The Parakeets' "Shangri-La" (Starfire-Vicki) swings right on target with a strong ballad delivery with the usual harmonic touch. "Come Back" (Starfire-Vicki) is a similarly-styled side.

SHIP (Lusa-Aun) is a clever topicalized item with an old-fashioned beat which this combo projects neatly. "TEARS ON MY PILLOW" (Western) is a solid workover of this ballad.

Julius LaRosa (Kapp): "THERE'S NO OTHER LOVE" (Sam Fox) gets a standout vocal that could put this singer back in best-seller contention. "CARESS ME" (Sam Fox) is another ballad side due for wide play.

Hayden Thompson (Profile): "SUMMER'S ALMOST OVER" (Dury) is a fair ballad in an okay country-flavored workover. "ARCHA GONNA DO" (Dury) is a lively blues entry with better effects.

Joe Simon (Hush): "THE PLEDGE" (Morris) is a solid rockabilly entry belted in effective high-pitched style. "IT'S ALL OVER" (Morris) is an okay rockabilly rocker.

Dick Style (Radar): "COME RAIN OR COME SHINE" (A&M) is a stylized version of this oldie due to attract attention. "TOO MARVELOUS FOR WORDS" (Harris) makes for a coupling of excellent oldies.

Larry Eden (Colpix): "SHE WON'T SAY YES" (Gower), a

"MAROONED" (Ace Cee Min) is another good exotic-flavored slice. Jean Dee Phillips: "NOTHING DOWN" (Peer) turns up in a strong rhythm version good for spins. "MY GREATEST HURT" (Four Star) is a good slow ballad.

Ray Stevens (Mercury): "JEREMIAH PEABODYS" (Lowery), a sharp takeoff on radio-TV nostrum plus, could be big if the jockeys dare to spin this rib of their own industry. "TEEN YEARS" (Lowery) is a more routine rocking ballad.

Gile Turner (Colonial): "THE HAPPY SONG" (Bentley) is an infectious community-sing number with strong chances. "THE WINDS CALL IT HOME" (Bentley) is a more pretentious entry also delivered effectively by this singer.

Tom Carney Orch (Gone): "MAKE UP" (Dorsey Bros.) is a nifty swinging instrumental with choral support, due for wide programming. "BETTINA SONG" (Dorsey Bros.) is another neat orchestral entry.

The Storytellers (Kem): "JUST LIKE FOR ALWAYS" (First Award) is an interesting ballad delivered with a fresh choral sound that will nab spins. "THE STORY OF BULL RUN" (First Award)



LAWRENCE WELK

Proudly Presents His Fourth-In-A-Row Dot Hit Record "YELLOW BIRD" B.W. "Cruising Down The River"

is a marching tune pegged to a Civil War theme.

Salty Holmes (Four Star): "HARMONICA BOOGIE SHUFFLE" (Golden West) is a hard-driving boogie woogie entry which could bring back the harmonica sound. "MAMA BLUES" (Algonquin) demonstrates Salty Holmes' talking harmonica technique.

Fabulous Four (Chancellor): "PRISONER OF LOVE" (Mayfair), the oldie, turns up in a rocking version with some of the currently fashionable vocal effects thrown in for commercial impact. "BETTY ANN" (Rambert) is a fair teen-slanted item.

*ASCAP. †BMI.

Unknown Rodgers & Hart Numbers Rounded Up By Bagley for Indie Package

Former "Shoestring Revue" producer Ben Bagley, inspired by songsmith Arthur ("New Faces") Siegel's collection of original Rodgers & Hart songs, has produced an album of the "unknown" songs of R.&H., with accent on tunes' original versions (perhaps changed because of some satyr punchline); songs that were cut out of original scores; little known English legit musical items, et al. Cy Young, Dorothy Loudon, Danny Meehan, Charlotte Rae, Siegel and the Norman Paris orchestra (with arrangements by Paris); are participants on the Spruce label.

Titled "Rodgers & Hart Revisited," Bagley's coproducer is Michael McWhinney who has written material for Julius Monk's "Dressed To The Nines" (Upstairs at the Downstairs, N.Y. nitery).

Items will include "Come and Tell Me," cut from "Peggy Ann"; "This Funny World" ("Betty"); "Send For Me" from "Simple Simon," same melody, different lyrics; "I Must Love You" from "Chee-Chee"; "Morning Is Midnight," cut from "Lido Lady"; "At the Roxy Music Hall" from "I Married An Angel"; "I Still Believe in You" from "Simple Simon"; and "Singing a Love Song" cut from "Chee-Chee," same melody but different lyrics; "How Was I To Know?" cut from "She's My Baby"; and "Why Do You Sussup?" from "Heads Up" (same melody, different lyric); "Everybody Loves Me," cut from "I'd Rather Be Right"; and "Like Ordinary People Do" cut from "The Hot Heiress"

Billie & Dede Pierce: "Blues In The Classic Tradition" (Riverside). Part of Riverside's "New Orleans Living Legend" series, this LP spotlights some great oldtime blues singing by Billie Pierce and some beautiful cornet performances by her husband, Dede Pierce, both venerable holdovers from the golden days of New Orleans. Highlighting this collection

The Ray Conniff Singers: "Somebody Loves Me" (Columbia). A consistent winner for Columbia, Ray Conniff has another sales natural with this "Somebody Loves Me" package. This time out, Conniff puts his singers through lyric paces which is a departure from his predecessor LPs in which the group served as an added "instrument." The tunes are quality pieces and Conniff moves through romantic items like "Somebody Loves Me" and bright litters like "Don't Fence Me In" with ease.

Henry Jerome Orch: "Brazen Brass Features Saxos" (Decca). Henry Jerome has established a name for himself in the sound field with his "brazen brass" styling. His technique is more than just an audio gimmick for he attaches prime importance to the tune itself. In this setup, Jerome is spotlighting a solid sax section to bolster the brass beat. It works out fine and gives such tunes as "Don't Be That Way," "Green Eyes," "Body and Soul" and "Sophisticated Lady" strong melodic values.

Steve Lawrence: "Lawrence Goes Latin" (United Artists). There's a peppy beat here that gives Steve Lawrence a happy showcasing. Orch leader Don Costa stirs up a zingy chile sound and Lawrence rolls with the beat. Such straight pop items as "Beswicked, Bothered and Bewildered," "Small World," "Tonight," "Hello Young Lovers" and "Shall We Dance" come out interestingly in the south-of-the-border setting.

Merrill Staton Voices: "Sounds Broadway-Sounds Hollywood-Sounds Great" (Epic). The bulk of the material here is out of Frank Loesser's catalog and it's completely delightful. With arrangements by Norman Leyden and Frank Hunter, the Merrill Staton Voices glide through "Fugue For Tin Horns," "New Ashmolean Marching Society," "Inch Worm" and "Once In Love With Amy." Also in the package, and excellent programming stuff, are Irving Berlin's "Top Hat, White Tie and Tails," "Let's Take an Old-Fashioned Walk" "Anything You Can Do" and "You Keep Coming Back Like a Song."

Lena Horne: "Lena At The Sands" (RCA Victor). As a follow-up to her "At the Waldorf-Astoria" package, Lena Horne has come up with another whammo LP record at the Sands in Las Vegas. The intensity and incomparable finesse displayed by Miss Horne on a nitery floor are fully captured in grooves of this set. It's a standout songbook, highlighted by her renditions of "Get Rid of Monday," "You Don't Have To Know The Language" and "Out of My Continental Mind" and also including sock Jule Styne, Rodgers & Hammerstein and Yip Harburg medleys.

Billie & Dede Pierce: "Blues In The Classic Tradition" (Riverside). Part of Riverside's "New Orleans Living Legend" series, this LP spotlights some great oldtime blues singing by Billie Pierce and some beautiful cornet performances by her husband, Dede Pierce, both venerable holdovers from the golden days of New Orleans. Highlighting this collection

is a freewheeling version of "St. Louis Blues," topping some other colorful workovers of "Careless Love," "Algiers Hoodoo Blues" and "Love Song of the Nile." However, Billie Pierce's version of "Nobody Knows When You're Down and Out" falls considerably short of the original Bessie Smith rendition.

Lionel Hampton: "The Exciting Hamp In Europe" (Glad-Hamp). Recorded at various stopovers on one of Lionel Hampton's recent tours, this LP is a good sampling of his orch's hard-driving style. Featuring Hampton's vibe, playing, the set opens with a 10-minute rundown of his theme, "Flying Home, which builds to a jumping climax. Included are three more swinging numbers, "How High The Moon," "Mr. John" and "Mr. J." in an unevenly recorded platter.

Pee Wee Russell-Coleman Hawkins: "Jazz Reunion" (Candid). Pee Wee Russell's clarinet, Coleman Hawkins' tenor sax, Bob Brookmeyer's trombone, Jo Jones' drums, Emmett Berry's trumpet, Milt Hinton's bass and Nat Pierce's piano seldom go wrong. And they're completely right here as they swing through such nifties as "What Am I Here For," "All Too Soon," "If I Could Be With You One Hour Tonight" and Russell's own "28th and 8th." This is a jazz offering that'll find lots of fans.

Frank D'Rone: "Try A Little Tenderness" (Mercury). The romantic ballad mood is effectively delineated here. Frank D'Rone has a refreshing style and an understanding of lyric importance. Some of the tunes that he makes worth spinning are "Misty," "Gone With The Wind," "Love Is A Simple Thing" and the title song.

Wilbur De Paris: "On the Riviera" (Atlantic). A lively sampling of some Dixieland standards is featured on this album which is recorded "live" at the Antibes Jazz Festival on the French Riviera. De Paris and his eight-man group work through tunes like "St. Louis Blues," "South Rampart Street Parade," "Clarinet Marmalade," "Muskrat Ramble" and others in solid New Orleans style which clicked at the fest and comes off effectively here as well.

Jazz Renaissance Quintet: "Movin' Easy" (Mercury). Although the handle "Jazz Renaissance Quintet" suggests a modern or progressive group, this combo is made up of men from bands of the 30's and 40's. Their stylings, as arranged by George Barnes, are quiet and light in a cocktail vein. Group's selections range through pop tunes like "Always," "Pick Yourself Up" and "Misty" and originals by Barnes. Instrumentation is pleasant-sounding but offers little for the jazz buffs.

"Sound Effects—Vol. 2" (Audio Fidelity). There's apparently no end of off-beat sounds that are fodder for this series. If you have a yen to hear the sound of a tray of dishes crashing, a baby sneezing, a bouncing pogo stick, walking in snow or a Chinese New Year celebration, this LP has it along with a total of 48 different sounds, all recorded on location for maximum stereo impact.

Decca 'Location' Album Highlights Fall Line

Decca is releasing a new "On Location" album series recorded in various European countries. The series now consists of six packages, each representing a different locale. Disks are recordings of various places and events which characterize the particular setting, with appropriate narration.

In addition, the album jacket is designed in book form, with illustrations and text covering the points of interest on the platter. The series will be a featured product in Decca's fall line which was unveiled last week at a New York sales meeting.

The "On Location" series has been produced by Bob and Joan Franklin, with the former doing the recording. As a special marketing point, the packages will be displayed at various airline and overseas offices, in cooperation with the various organizations. The albums will retail at \$4.98.

Longplay Shorts

Am-Par's subsidiary jazz label, Impulse, will have four packages in its fall release. Highlighting the release is the John Coltrane Quartet's "Africa Brass." The other sets feature an all-star combo headed by Bill Evans, an LP by Art Blakey and one by Max Roach. . . Van Cliburn's date at Lewishon Stadium last Tuesday (1), which pulled in 20,000 people was day-and-date with his new RCA Victor release of "The Emperor Concerto" . . . Duke Ellington and Count Basie have been teamed up by Columbia for a "Battle Royal" LP . . . Readings by Frank Lloyd Wright, Edna St. Vincent Millay and Lotte Lehman are in Caedmon's pre-Labor Day release . . . The Clancy Bros. and Tommy Makem, who have their first LP out on Columbia this week, go into N.Y.'s Blue Angel Sept. 4 . . . Organist Virgil Fox and pianist Leonard Pennario are in Capitol's classical release this week . . . Frank DeVol, Columbia diskier, will have a bit part in the Doris Day-Cary Grant pic "A Touch of Mink" and will be musical conductor for Dinah Shore's tv'er . . . King Records special dealer restocking plan on LPs in August gives dealers one free package for every five purchased . . . The Brothers Four, who have a new Columbia LP due in October, go into N.Y.'s Basin Street East Aug. 24 . . . Theodore Bikel, Elektra diskier, had a speech he delivered to the Jewish War Veterans Convention read into the Congressional Record by N.Y. Congressman Seymour Halpern . . . Ray Bryant, whose new Columbia LP is "Con Alma," is currently at N.Y.'s Village Gate . . . George Hovas, accordionist at N.Y.'s Cafe Grinzing, is planning an LP with a jazz combo.

Slate Parliament-Level Hearing For Proposed 90% British Music Quota

London, Aug. 8. Biting its nails in anticipation of the Pilkington Committee's verdict on the future of British broadcasting as much as any tv or radio web is the Songwriters' Guild of Great Britain. For SWG—which submitted two reports to Sir Harry Pilkington mapping out, among other things, reasons why a British music quota, rising to 90% over three years, should be brought in on all broadcasting media—will at last get Parliament-level discussion on the matter when Pilkington's recommendations are announced.

But whether the politicians will appreciate the U.K. songwriters' browbeaten position worries SWG general secretary Victor Knight. He says: "Unlike the Americans, most of our politicians don't seem to understand that entertainment is an industry. That's why they've allowed America to dominate British pop music to such a large extent."

Most efforts to establish the idea of a quota in official minds have met with fear of U.S. retaliation. So far, SWG has failed to press home to major politicians that the amount of British music broadcast in America is so minute that refusal to air it would make an equally minute difference to the U.K.

Urres Two-Way Traffic

SWG is not anti-American, declares Knight, and welcomes a lot of good music from over the pond, but it thinks exchange traffic should be two-way. "We would be happy to give the U.S. twice the quota here as they gave us there," Knight states, "and what could be fairer to the U.S. than that?" His view is that currently the U.K. is just a dumping ground for bad U.S. music which not only has cut out the import of better American

(Continued on page 46)

Booking Wars Are Hell, Berea, O., Group Learns As It Loses Spain Ballet

Cleveland, Aug. 8. Backers of concert groups here are learning that show biz can be a tough field as they war against each other for surefire booking attractions.

Sponsors of Berea's Southwest Town and Gown thought they had the Zimenez-Vargas ballet all wrapped up for next March 26. Then they discovered that G. Bernard, of the powerful Cleveland Opera Assn., held prior rights to the Spanish troupe for a March 16 appearance with exclusive rights in this tax area.

Town and Gowners, discouraged, will start their winter concerts in Berea with Randy Weston's "Story of Jazz" Oct. 4, followed by La Salle String Quartet, Nov. 2; Piano Quartet was set for Jan. 11; Vincent Price in "Three American Voices"—one man show, Feb. 12; and tenor Loren Driscoll, March 26. Replacement attraction for March 26 is not set yet.

Competitive concert series are being operated by John Carroll U. Lake Erie College, Musicarnival Tent Theatre and David Dorn, all of whom are getting bumped by Bernard in a booking rat-race to fill their 1961-62 schedules.

Elizabeth Snowden Named New Debbie Ishlon Aide

Elizabeth Snowden has joined Columbia Records as administrative assistant to Debbie Ishlon, veepee in charge of creative services.

Most recently, she had been with the newly created CBS Animations Department.

Band Goes Up the River

The Glenn Miller Orch. under the direction of Ray McKinley, has been booked for a Hudson River boat ride Aug. 23. The boat bash is being sponsored by the Cliff Dwellers, a N.Y. party-giving organization.

The group, which throws two parties a month, had previously been booking society bands, calypso troupes and gypsy violinists.

Glenn Miller's Brother Pegging Album on Band

Hollywood, May 8. Return to the music of Glenn Miller is projected in an upcoming recording in preparation by Herbert Miller, brother of the late bandleader, and Don Reed of Independent Record Producers Assn.

Tagged "The Second Time Around With Miller," album will feature original material done in the style of Miller, though not using any of his standards. Provision is being made for latter if the public demand, however.

Miller, who has been teaching in Pacific Grove, California, is currently looking for a female singer and a vocal group such as The Modernaires to supplement his band.

British Cleffers Never Had It So Good: Guild Exec

London, Aug. 8. British songwriters never had it so good, says Victor Knight, general secretary of the Songwriters Guild of Great Britain. Things are far by no means right, but they are far better than they have been. He cites the time prior to the Guild's formation, around 1946, when only 18% British music was played on BBC sound. Today, he says, it's 40%.

Britain has the edge when it comes to new works, with about 60% to America's 40%. But, when it comes to the oldies, the U. S. swamps the field. The Guild is pressing for a quota of 90% British music on BBC sound and tv channels and on commercial tv webs, in the hope that it might get a 70% settlement.

Says Knight: "The Americans regard us as fools for taking so much of their rubbishy music. In fact it worries them. They are not building the standards they used to."

ASCAP ASKS MEMBERS TO EXTEND TV PACT

Negotiations for a new agreement between the American Society of Composers, Authors & Publishers and the tv nets are now under way.

In line with the new tv pact, ASCAP is requesting that its writer-publisher members extend the assignments of their tv rights to the Society to Dec. 31, 1966. Current agreement winds up at the end of the year.

The agreements go into effect when the members who subscribe represent 80% of the Society's total distribution of domestic royalties during the preceding calendar year.

ASCAP's board of directors is recommending that the members subscribe to the extension.

20th Plans De Luxe Set For 'Tender' Soundtrack

20th-Fox Records is planning a de luxe two-disk soundtrack album of music from the upcoming Fox picture, "Tender Is the Night." The package will contain over 30 tunes from the '20s.

Album will be part instrumental and part vocal, and has been designed to deliver the flavor of the era of the F. Scott Fitzgerald story. Some additional numbers will be included in the album which will not be part of the film's soundtrack. The package is slated for December release.

Dashiell Turns Producer

Bud Dashiell, folksinger, and his manager, Leonard Grant, have formed Green Bay Productions for the purpose of producing all recordings that Dashiell's musical group (Bud Dashiell & The Kinsmen) will make for Warner Bros. Records.

Bellamy, Hardwicke And Rains Among Stars Waxing For New Audio-Visual Unit

Ralph Bellamy, Arlene Francis, Sir Cedric Hardwicke, Claude Rains and Douglas Edwards are among performers pacted by Visual Dynamics Corp. to make special recordings for the Phonovisor, a portable audio-visual unit which projects color pictures on its own built-in screen in synchronization with LP high-fidelity records.

According to Gerald Gotlieb, Visual Dynamics prexy, the contraction will be the first sight and sound unit with its own film and record library designed for the home.

Bellamy et al. will narrate a series of specially adapted stories from science, history, the Bible, literary classics, folklore, fairy tales and the like. They will be accompanied by a background of other actors' voices, hi-fi music and sound effects. Each album, presenting two different and complete programs, will contain a 12-inch vinyl LP and two 40-frame film strips in non-breakable plastic holders. They will be released regularly to members through a Visual Dynamics Club Plan.

Fully automatic, the Phonovisor is a self-contained unit weighing approximately 12 pounds which operates on AC current. Some of the programs already completed are "Great Classics of Literature" narrated by Hardwicke, "The Story of Flight" with Edwards, "Great American Presidents" narrated by Bellamy and "Our American Heritage" described by Ed Begley.

In the planning stage are albums featuring the teaching of foreign languages, excerpts from Broadway shows and profiles of sports stars.

Borge to Preem Cleve. Concerts

Cleveland, Aug. 8. Victor Borge in a Sept. 20 concert will boot off a season of 24 attractions tied up by Giacomo ("Jake") Bernardi of the Cleveland Opera Assn., which is sponsoring them. About one-third of the bookings falls into the pops category as a result of impresario's success with offbeat and jazz-oriented crew-cutters last year.

Lined up by Bernardi for Public Music Hall are Montovani's orch, Oct. 13; the Johnny Mathis show, Oct. 22; Fred Waring's Pennsylvanians Nov. 4; Belafonte Folk Singers, Nov. 25; Charles Laughton in readings, Jan. 28; pianist Roger Williams, Feb. 18; Mirlam Makeba, South African folk singer, with Chad Mitchell trio, Nov. 5; Ball Dancers, Feb. 3, and guitarist Carlos Montoya Feb. 11.

Longhair attractions will range from New York City Ballet Oct. 5 through 8 to New York City Center Opera Co. in "Madame Butterfly" Nov. 18 and "Mikado" Nov. 19; Birgit Nilsson, Nov. 26; Leontyne Price, Jan. 19; violinist Henryk Szeryng, Feb. 10; San Francisco Ballet, Feb. 24; pianist Emil Gilels, Feb. 23; Mazowsze Dancers, Nov. 11-12; Canadian Stratford Festival Co. in "Pirates of Penzance," Nov. 17; Don Cossacks, March 3; the Zimenez-Vargas Spanish ballet, March 16; Ballet Russe, March 23 to 25; Vienna on Parade, April 1 and Andres Segovia as closer, April 6.

Atlanta Club's Sellout Of 1961-62 Music Series

Atlanta, Aug. 8. Marvin McDonald, manager of Atlanta Music Club's All Star Concert series, stated here that 3,000 season tickets have been sold to 1961-62 series.

Eight-performance series is presented in 3,500-seat Municipal Auditorium and is an annual sellout. Top price is \$22.50 scaled down to \$9.50.

This season's lineup: Thurst Joan Sutherland, who will open series, Sept. 30, prior to making her Metropolitan Opera debut in November.

Pianist Van Cliburn; Met Opera's Birgit Nilsson in an all-Wagnerian program; National Ballet of Canada; Philadelphia Symphony; pianist Rudolf Serkin; violinist Yehudi Menuhin; and the Bayanihan Philippine Dance Co.

Fullbright Joins Celler In D.C. Move To Wipe Out Record Counterfeiting

'Jazz-Lift' To Reds

Warsaw, Aug. 8. A Jazz-Lift is an organization almost completely unknown in U.S. but in Poland and in other Eastern countries it's popular among jazz fans. Leader of the "Jazz-Lift" Theodore R. Grevers of Battle Creek, Mich. wanted to organize a non-profit organization which could send 100,000 jazz LPs through volunteers collecting second-hand records. On each cover is written "Correspondence invited and the name of the donor."

Miele Shifts To Head Marketing Division At MGM

Andy Miele has moved over to the MGM Records orbit as director of marketing. He wound up a two-year run as national sales manager for United Artists Records to take on the MGM spot.

In establishing the new director of marketing post, MGM prez Arnold Maxin stated that Sidney Brandt, veepee in charge of operations, who has been doubling in sales would now have more time to devote to the administration, budgeting and sales analysis. Miele will supervise all domestic and international sales and promotional activities for the MGM, Verve and Cub labels.

Under the new setup, Sol Greenberg, domestic sales manager for Verve; Gene Moretti, international sales manager for all three labels; and Julie Rifkind, national disk jockey promotion manager, will report to Miele.

Meanwhile, back at United Artists, Jerry Raker will take over the sales duties which were handled by Miele. Raker had been Miele's assistant.

FOX CHALLENGES PIEL ON TUNE'S JINGLE USE

The Sam Fox Publishing Co. and Piel Bros. are in a legal hassle over the use of a commercial jingle. The music firm's action is based on the alleged unauthorized use of the Fox copyright "The Long and the Short and the Tall (Bless 'Em All)."

Named as defendants in the action along with Piel Bros are Young & Rubicam, the beer firm's ad agency, Robert Swanson Productions and Ben Maughan, a writer of jingles. "The Long and the Short and the Tall" is the title song of the new Laurence Harvey film. A recording of the song was made by Harvey for release by Columbia Records.

New Gardner RCA LP In Dixie Sales Hypo

Atlanta, Aug. 8. Dave Gardner opened yesterday (Mon.) at Domino (they've dropped "Jounge" as part of club's name) in Imperial Hotel in a fortuitous booking that practically coincided with release of his newest RCA Victor album, "Ain't That Weird?"

Sam Wallace, RCA's Georgia distributor, put out 1,000 of the platters in Atlanta day of release Thursday (3) and long ere night fell he was getting clamorous demands from all dealers for more stock.

Gardner is a favorite below Mason & Dixon line and the \$1,000,000 racked up by his two other RCA disks, "Rejoice, Dear Hearts" and "Kick Thine Own Self," was mostly from his following in Southland.

HENDERSON'S N.O. ENCORE

New Orleans, Aug. 1. Skitch Henderson has been signed to baton the final part of Summer "Pops" concerts Aug. 18 and 19 at Municipal Auditorium.

Another major step in the fight to eliminate disk counterfeiting was taken last week in the U.S. Senate via a bill introduced by Senator William Fulbright. There are now two bills in Congress, the other being one introduced recently by Congressman Emanuel Celler. The two bills are very akin to each other.

The Fulbright bill (S. 2341) is aimed to provide (1) criminal penalties for the counterfeiting of phonograph records and (2) civil remedies for infringement of mechanical rights in copyrighted music.

The bill asks for a fine of not more than \$10,000 or imprisonment for not more than 10 years, or both for those "whoever knowingly and with fraudulent intent transports, causes to be transported, or receives in interstate or foreign commerce any phonograph record, disk, wire, tape, film or other article on which sounds are recorded, to which or upon which is stamped, pasted or affixed any forged or counterfeited label, knowing the label to have been falsely made, forged or counterfeited; or whoever knowingly and with fraudulent intent transports, causes to be transported, or receives in interstate or foreign commerce any phonograph, disk, wire, tape, film or other article on which a sound recording is reproduced without the permission or authorization of the owner of the master recording."

In addition to the Federal legislation, such organizations as the Record Industry Assn of America and Assn. of Record Manufacturers and Distributors of America are continuing to pursue the state bills which are in progress. California has already enacted such legislation and there is a strong possibility that other states will follow suit in the near future.

Segregated AFM Locals In Cincy Face Charges By Civil Rights Commission

Cincinnati, Aug. 8. Charges of racial discrimination against white and Negro Cincinnati locals of the American Federation of Musicians for refusal to merge have been set for public hearing here Sept. 15 by the Ohio Civil Rights Commission.

Richard E. Guggenheim, commission chairman, said the hearing paves the way for a showdown in the commission's two-year efforts to enforce the state Fair Employment Practices Law. The same reluctance, he stated, has existed among segregated locals in other Ohio cities of Cleveland, Columbus, Toledo, Dayton and Youngstown.

The mergers, encouraged by the parent union, reportedly have been refused by the Negro local in each city. Local 1, representing 1,100 white members in Cincy, according to Eugene V. Frey, president, was turned down on a proposal to merge Oct 1 with Local 814, representing 130 Negro and five white musicians.

Local 814 was chartered in 1921 when Local 1 had a clause restricting membership, which Frey said was stricken long ago and Negroes were invited to join.

Sal Fortienza to Manage Field Promotion for Col

Sal Fortienza has been re-assigned to the post of national promotion manager of field sales for Columbia Records. He replaces Robert Messinger, who has resigned to form a personal management firm.

Fortienza, who will report to Jack Loetz, the newly appointed director of sales, will be responsible for artists relations and promotion of pop product, recorded tapes and accessories. He will also serve as liaison between the company and tv program producers.

Thomas Catalano will take over Fortienza's previous spot as product manager for single records. Catalano has served previously as director of exploitation for United Artists Records.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE ARTIST	LABEL	This Wk.	Last Wk.	No. Wks. On Chart	TITLE ARTIST	LABEL	This Wk.	Last Wk.	No. Wks. On Chart	TITLE ARTIST	LABEL
1	10	5	MICHAEL Highwaymen	UA	34	26	9	YELLOW BIRD Lawrence Welk	Dot	67	50	5	THAT'S WHAT GIRLS ARE FOR Spinners	Triff
2	3	8	DUM DUM Brenda Lee	Decca	35	36	3	DON'T KNOW WHAT YOU'VE GOT Ral Donner	Gone	68	59	4	ONE SUMMER NIGHT Diamonds	Mercury
3	1	9	TOSSING AND TURNING Bobby Lewis	Baltone	36	27	16	TRAVELIN' MAN Rickie Nelson	Imperial	69	60	2	AS IF I DIDN'T KNOW Adam Wade	Coed
4	2	12	QUARTER TO THREE U.S. Bonds	Legrande	37	87	2	MY CLAIRE DE LUNE Steve Lawrence	UA	70	39	7	PLEASE STAY Drifters	Atlantic
5	4	8	HATS OFF TO LARRY Del Shannon	Big Top	38	79	4	DRIVING HOME Duane Eddy	Jamie	71	—	2	THREE HEARTS IN A TANGLE Roy Drusky	Decca
6	16	3	SCHOOL'S OUT U. S. Bonds	Legrande	39	22	8	YOU CAN'T SIT DOWN Phil Upchurch Combo	Boyd	72	45	10	WRITING ON THE WALL Adam Wade	Co-Ed
7	8	11	I LIKE IT LIKE THAT Cris Kenner	Instant	40	48	3	MOUNTAINS HIGH Dick & Dale	Lama	73	—	1	SILVER CITY Ventures	Dolton
8	7	9	LET'S TWIST AGAIN Chubby Checker	Parkway	41	53	4	LOVER'S ISLAND Blue Jays	Milestone	74	34	9	SACRED Castells	Era
9	6	8	LAST NIGHT Markeys	Satellite	42	86	2	A LITTLE BIT OF SOAP Jarmels	Laurie	75	—	2	SHOULD I WAIT Johnny Mathis	Col
10	5	7	TOGETHER Connie Francis	MGM	43	32	6	WOODEN HEART Gus Backus	Fono Graf	76	—	1	TAKE GOOD CARE OF HER Bobby Vee	Liberty
11	9	19	I FALL TO PIECES Patsy Cline	Decca	44	54	4	PEANUTS Rick & Kings	Smash	77	—	1	CANDY MAN Ray Orbison	Monument
12	14	6	WOODEN HEART Joe Dowell	Smash	45	94	2	TRANSISTOR SISTER Freddie Cannon	Swan	78	74	4	I STAND BY YOUR WINDOW Jim Reeves	Victor
13	24	4	HURT Timi Yuro	Liberty	46	67	5	WATER BOY Don Shirley Trio	Cadence	79	68	13	EVERY BEAT OF MY HEART Pippis	Vee Jay
14	11	6	NEVER ON SUNDAY Chordettes	Cadence	47	37	4	A TEAR Gene McDaniels	Liberty	80	41	16	HELLO MARY LOU Rickie Nelson	Imperial
15	13	12	KNOCK ON YOUR DOOR Eddie Hodges	Cadence	48	—	1	AMOR Ben E. King	Atco	81	—	1	ROLL OVER BEETHOVEN Flairs	Palms
16	28	5	THE FISH Bobby Rydell	Cameo	49	73	6	HAVE A DRINK ON ME Buddy Thomas	Todd	82	55	3	ANSWER TO ME Patti Paige	Mercury
17	18	5	PRETTY LITTLE ANGEL EYES Curt Lee	Dunes	50	57	2	FOOT STOMPING Flares	Felsted	83	—	1	WITHOUT YOU Johnny Tillotson	Cadence
18	12	11	YELLOW BIRD Arthur Lyman	Hi Fi	51	78	2	BLACKLAND FARMER Wink Martindale	Dot	84	64	7	DAYDREAMS Johnny Crawford	Del-Fi
19	31	3	LET FOUR WINDS BLOW Fats Domino	Imperial	52	47	4	A THING OF THE PAST Shirelles	Sceptor	85	38	9	CUPID Sam Cooke	Victor
20	17	8	HEART AND SOUL Jan & Dean	Challenge	53	46	11	TONIGHT Velvets	Monument	86	42	11	TEMPTATION Everyt Bros.	WB
21	29	4	DON'T BET MONEY Linda Scott	C-A	54	—	1	YOU'RE THE REASON Bobby Edwards	Crest	87	—	1	READY FOR YOUR LOVE Shap & Limelites	Hull
22	43	4	TEARS ON MY PILLOW McGuire Sisters	Coral	55	—	5	JIMMY LOVE Cathy Carroll	Triodex	88	100	5	BLUE TOMORROW Billy Vaughn	Dot
23	19	14	MOODY RIVER Pat Boone	Dot	56	96	3	TEEN PRAYER Velveteens	Stark	89	52	2	WHAT WOULD YOU DO Jim Reeves	Victor
24	20	9	SAN ANTONIO ROSE Floyd Cramer	Victor	57	62	10	DANCE ON LITTLE GIRL Paul Anka	ABC Par	90	—	1	HAWAIIAN LOVE TIME Annette	Vista
25	35	3	HILLBILLY HEAVEN Tex Ritter	Capitol	58	70	6	TELL ME WHY Belmonts	Sabrina	91	—	1	WHAT YOU GONNA DO Debra Lewis	Valiant
26	15	12	BOLL WEEVIL SONG Brook Benton	Mercury	59	83	2	STRANGE DESIRE Jack Scott	Capitol	92	85	6	I'M COMING BACK TO YOU Jackie Wilson	Brunswick
27	21	13	RAINDROPS Dee Clark	Vee Jay	60	69	5	ASTRONAUT Jose Jimenez	Kapp	93	58	12	BARBARA ANN Regents	Gee
28	23	13	RAINING IN MY HEART Slim Harpo	Excello	61	98	3	RUNAROUND Regents	Gee	94	76	8	EVENTUALLY Brenda Lee	Decca
29	25	8	SEA OF HEARTBREAK Don Gibson	Victor	62	51	4	WHAT A SWEET THING Shirelles	Sceptor	95	—	1	BOBBY Neil Scott	Portrait
30	30	5	STARLIGHT STARBRIGHT Linda Scott	C-A	63	—	1	DOES THE GUM LOSE ITS FLAVOR Lonnie Donegan	Dot	96	71	10	OLE BUTTERMILK SKY Bill Black Combo	H
31	33	6	I JUST DON'T UNDERSTAND Ann Margaret	Victor	64	—	1	MEXICO Bob Morrow	Monument	97	49	13	RIGHT OR WRONG Wanda Jackson	Capito
32	44	6	MISSING YOU Ray Peterson	Dunes	65	40	6	TOO MANY RULES Connie Francis	MGM	98	—	1	WHEN A GIRL GIVES HER HEART Jaice Ward	Monumen
33	89	2	WHO PUT THE BOMB Barry Mann	ABC-Par	66	63	3	BIG BOSS MAN Jimmy Reed	Vee Jay	99	—	1	I'VE GOT NEWS FOR YOU Ray Charles	Impuls
										100	—	2	POMP AND CIRCUMSTANCE Adrienne Kimberly	Calliope

Inside Stuff—Music

A Trinidad customs officer has made a 12,000-mile jump into show business. His fingers, which have been grasping a pencil to figure tariff and excise charges, will now be plucking the strings of a guitar in Australia beside one of the world's most famous honkytonk pianos. He is Barbados-born Willie Payne, whose avocation as a jazz guitarist has brought him this professional break.

When Trinidad-born Winifred Atwell returned from England last year for a tour of these islands, he provided accompaniment for the world renowned pianist. Impressed with his skill and performance, Miss Atwell has now cabled Payne from Down Under to join her on her current tour there. The young, self-taught guitarist, for whom a career in the entertainment world now looms, had its first taste of professionalism back in 1959 when he sat in with the Dave Brubeck combo which was then touring Trinidad.

A complete collection of some 100 songs by Woody Guthrie, prolific folk lyricist and music adaptor, will be published in October by Ludlow Music. His tunes have been recorded by major groups and individuals in the folk and pop field. Among his better known pops are "So Long It's Been Good To Know You" and "This Land Is Your Land," which has been incorporated into many textbooks. Collection will sell for \$2.

Lucho Gatica is preparing in Mexico City and 18-month tour of all five continents with his wife Mappy Cortez. First phase starting in Europe. Singer will present Mexican songs that have made him internationally known.

Britain's Traditional Jazz Boom May Boomerang Jazzmen, Trade Fears

London, Aug. 8. Britain's traditional jazz boom may become a boomerang—which will turn and hit the jazzmen between the eyes. That's the current fear of music men here. They have watched trad jazz climb so swiftly on pop polls in the last year that what used to be strictly minority appeal has become bestseller.

The trend is frightening, says Pye Records' a&r man Alan Freeman, for the band which hits the big-time with one disk (i.e. Kenny Ball and "Samantha"), stands in danger of losing the hard core of its fans because it has turned "pop."

Freeman opines that trad jazz fans are more fickle than any other music lovers. And, he asks, when they turn their back where does a band go for its bread and butter?

One of the U.K.'s leading exponents of trad jazz, Acker Bilk, says: "It's all happened too quickly. The boom has brought out bands not really ready for public appearances. They get good bookings too easily and aren't being brought up the hard way. Now people are beginning to see the light."

Another jazz bandleader, Ken Colyer, says his type of music is a victim of the pop market and musicians have got to watch out. "For," he warns, "a lot of overzealous and inexperienced promoters are taking a hold on jazz and, if we are not careful, will beat it to death in six months." Experienced promoters do not escape blameless, he asserts, because they are opening clubs left right and centre instead of being content with just a few which do well.

Even on the promoters' front concern is being expressed. One, Frank Booth, says: "A great number of the small clubs are going to catch a severe cold in the not-too-distant future because to force the growth of jazz like this is a policy that won't pay off in the long run."

L. A. Court Orders Sinatra To Revise Reprise LP Title In 'Swing' Battle With Cap

Los Angeles, Aug. 8. Frank Sinatra will "swing along" on both the Reprise and Capitol labels following L.A. Superior Court ruling to clarify an injunction order brought by Capitol because of similarity of the two albums.

Cap's "Come Swing With Me" and Reprise's "Swing Along With Me" were held to be similar only in title and the court ruled Reprise must change its title. No objection was voiced to the album's format, cover or the fact that Billy May was arranger-conductor of both disks. Reprise platter will be retitled "Sinatra Swings."

New title presents no production or sales problem since court order affects only those disks now in production. In its original complaint, Capitol had asked that the word "swing" be deleted; the album cover and format changed, and objection raised to May's billing since he acted in the same capacity for the Cap waxing.

Castle Music publishing division of EMI (Australia), has acquired the Australian publishing rights to "Too Many Rules."

Critics Can't Tell Noise From Music Sans Program Notes, BBC Hoax Proves

London, Aug. 8. Avant-garde music and, inadvertently, some London critics were the butt of a hoax pulled off by the British Broadcasting Company on a recent program of the Government-owned outlet. Two employees of the BBC staged a faked music program which was advertised as the premiere of a new work by a contemporary Polish composer.

BBC officials recently confessed that the program has been a hoax and that it had been presented with complete approval. The broadcast was the work of Susan Bradshaw and Hans Keller who "dragged together all the instruments we could find and went around the studio banging them." The affair was taped and broadcast June 5 on the BBC's Third Program, which concentrates on serious music and intellectual discussions and was billed as "Mobile for Tape and Percussion" by "Piotr Zak."

The 12-minute "composition" was said to be the work of "one of the youngest and most controversial figures in contemporary music." The London Times critic commented that "it was certainly difficult to grasp more than the music's broad outlines... because of their extreme diversity" and the Morning Telegraph's critic called the composition "wholly unrewarding" and commented on its "nonmusical origins."

BBC recently confessed to the hoax saying that "it was an experiment to demonstrate that some contemporary compositions are so obscure as to be indistinguishable from tapes of percussion played at random."

"It was a serious hoax to set people thinking," said Miss Bradshaw. "That fake music can be indistinguishable from the genuine is a reflection on certain trends in present-day composition. We are sorry if we have embarrassed certain music critics."

Next Sunday (13) the BBC will hold a discussion program called "The Case of Mr. Piotr Zak," in which the critics have been invited to participate.

Chi Jazz, Folk Niteries Reel From Upped Age Barrier on Liquor Sales

Indie Label Asks SEC OK For 600G Stock Issue

Washington, Aug. 8. Premier Albums Inc., of New York has asked for a Securities & Exchange Commission okay on stock sale to finance expansion, including marketing of new stereo records under the name Directional Sound.

Premier asked to sell 120,000 shares of common stock at \$5 per share. Of the proceeds, \$200,000 will be used to buy pressing plant facilities, and \$100,000 to market the new stereo records.

Roumanians Coming For Columbia Concert Tour, 10 Weeks in Prospect

Assuming peace, the United States will have a chance to see some national folkloric entertainment from Roumania, the ex-kingdom now under Communist dictate. Using the coined-in-U.S. title of "Rumanian Rhapsody" a company of 50 is contracted to play 10 weeks, the stands and dates not planned down.

Included will be 28 dancers and the Barbu Lautara Folk Orchestra. Basic contract was negotiated by the Schang, Doulens & Wright division of Columbia Artists Management with Al Marinescu, of Ostar, the Roumanian State Concert Agency.

ANGEL UPEN JACK COHEN

Jack Cohen has been set as eastern sales and promotion manager for Angel Records. Cohen, who has been an Angel sales rep since April, 1959, will make his headquarters in N. Y. He replaces Burt Page who resigned.

Prior to joining Angel, Cohen was owner and manager of three retail record stores in the Baltimore area. In his new Angel spot, he'll report to Jerome F. Prager Jr., diskery's sales manager.

Catron Joins Costa In Disk Producing Co.

Stan Catron has resigned the Kenny Greengrass personal management office to go with Don Costa, who is setting up a disk production service. Parting is amicable.

Costa, who had been artist & repertoire chief for United Artists Records, is setting up an outfit that will produce masters for individual artists for independent production as well as resale to disk firms.

NEW HONOLULU COMBO

Honolulu, Aug. 8. Augie Colon, who's been with Martin Denny combo for five years, has left Denny and will front his own group, which will specialize in Afro-Cuban tunes.

Colon, a percussionist, has recruited Clem Low, piano; Buddy Carter, bass, and Alex and Cookie Among, vibes and guitar.

Disk Piracy Increasing In Far East; Formosa Counterfeiters Hit Hong Kong

Hong Kong, Aug. 8. Recent arrests and court fines, ranging from \$3 to \$100, have thrown fresh light on the sale of pirated American-manufactured records in this Colony.

Three record dealers, who pleaded guilty to a charge of exposing for sale infringing copies of records contrary to the Copyright Ordinance, were fined, and the local police, in a determined bid to smash this racket, have carried out raids on no fewer than five other establishments.

The pirating of these records is meanwhile causing widespread alarm both in Southeast Asia and the U. S. Notwithstanding the police action, the matter, appears to be getting out of hand. One dealer said that if the pirating is not stopped as soon as possible, it would cause irreparable damage to the entire record industry.

These records, inquiries reveal, are being pirated and pressed in Formosa and are being brought into the Colony mainly by Chinese seamen. The business was at first done on a small scale but it became so lucrative that the market here so became flooded with pirated copies of the latest hit recordings.

A pirated 10-inch long player, containing 12 top selections of mixed artists, sells for about \$1.20 compared with genuine LP containing the work of one recording star which would sell for anything between \$3.20 to \$4.70. The surface recordings of these pirated disks, as pointed out by one Hong Kong newspaper, are poor but "the local teenager, as avidly in-

terested as his counterpart anywhere else, doesn't complain. He gets his favorites Elvis Presley, Pat Boone, Paul Anka, Frank Sinatra and Ricky Nelson, among others, all on one disk for practically nothing."

Taiwan is believed to have at least five pressing plants producing pirated disks right now. Hong Kong is the chief point of distribution and local dealers, hardest hit, say sales have dropped to an all-time low.

Record companies, which are being deprived of revenue, must bring pressure on a government level if the situation is to be controlled. The U. S. record business will have to pressure their government to lodge a formal protest with the Nationalist Government and threaten economic reprisals unless results are achieved.

Also Rife In Mexico

Mexico City, Aug. 8. The Mexican Society of Authors & Composers has asked for federal investigation of upswing in activity of pirate label platters. Recently, in this capital as well as the provinces, and especially in border cities, Guadalajara and Monterrey, there has been an "inundation" of contraband disks, the Society charged.

Modus operandi of phantom firms, according to Society, is to contract free talent and use these to record popular ditties. Studios and waxing equipment are rented, and fly-by-nighters even rent facilities of established firms to turn out platters.

Disks are then distributed throughout the republic under phony labels such as "Trovador," "Orfeo," "Metropolitano," "Sonora," "Trebol," "Guadalajara," etc.

Paris, Aug. 8. Disk piracy is a growing problem in Oriental marts for Yank recording companies according to Robert Weiss, international director of Warner Bros. Records. Back from a seven-month biz tour of the Far East, he asserted that the practice was especially prevalent in Formosa.

Formosan diskeries, Weiss discovered, take name artists from several U. S. labels and put them all on one 12-inch to sell locally and in other areas via smuggling. Such stars as Elvis Presley, Everly Bros., Connie Francis and Frank Sinatra are packed on one disk and sold for 60c when the equivalent platter would probably be priced at least \$2.50 in the U.S.

Besides popularity of U.S. names and disks most Asiatic countries have developed their own stars who adapt Yank tunes to their own manner to weld them into each country's musical outlook. Many also sing in English, said Weiss.

He made either import or local pressing deals in all the countries he visited except India, which is monopolized by the Anglo EMI. Latter has set contract conditions that many U. S. companies are unwilling to contend with. He visited and did biz in Japan, Hong Kong, Viet Nam, Thailand, Singapore, Ceylon, the Philippines, Greece and Israel on his way back to his Paris headquarters.

Weiss feels that American artists thinking of Asian touring should first study the situation carefully since spots are far apart and call for long hops. Artists should get advance guarantees, he emphasized, and the money banked in the U.S. if possible.

Weiss signed distrib deals in all of western Europe except France, in spite of it being his headquarters. But, he said, a deal was imminent.

Chicago, Aug. 8. Illinois liquor interests last week belatedly began fighting a bill signed by Gov. Otto Kerner on Aug. 1 raising the legal age for women to purchase drinks from 18 to 21. Less than 24 hours after the bill became law a 19-year-old girl filed suit for an injunction against the Illinois Liquor Control Commission. The girl, Virginia Wantroba, is secretary to GERALD B. Mullin, attorney for the Beverage Dealers Assn., a group of some 2,000 tavern owners.

While most bonifaces queried see little hope for the success of the suit, it's an indication of the astonishment on the part of the saloon owners at the enactment of the bill. They had seen attempts almost annually to raise the drinking age limit of women to that of men, but have always waived it in committee or on the House or Senate floor. However, the Illinois Council of Churches and the Illinois Temperance League were apparently cut for business this year and mounted their highest campaign to date. Sen. John A. Graham went into the first Senate committee hearings with a suitcase filled with petitions for the bill bearing more than 100,000 signatures. Representatives of the two sponsoring groups had upwards of 100 women at each stage of the legislative fight.

In Illinois, tavern and night club operators are responsible for checking the age of customers. If a woman or man shows falsified identification, cabaret owner as well as the customer, is penalized. The owners say this is discriminatory and makes them suffer for other people's wrongdoing. Their primary objections to the new law are that they feel that it's easier to spot a girl under 18, but not so easy to identify the 18-to-21-year-olds, and that 21 and 22-year-old men tend to date women several years younger.

Hardest hit by the law will be the jazz and folk song joints, whose mainstay has been the post-teenager crowd. The bigger clubs say that this group is only a minor part of their business.

The suit on behalf of Miss Wantroba asserts that a woman who is free to marry at 18, or to make a will, is deprived of her rights if she cannot have a drink.

Undetermined up to now is the effect of the law on employees under 21. The law specifically prohibits owners from "selling, giving, or delivering" liquor to anyone under the legal age. Attorneys for the tavern owners are currently meeting with the Illinois liquor commissioner to see if this applies to the waitresses.

Under the law, a bartender who serves liquor to anyone under 21 is subject to a minimum fine of \$1,000 and up to six months in jail. Anyone under the legal age who buys liquor or is served it in a public place is liable to a \$50 fine and up to one year in jail.

Anita Bryant Goes To Col From Carlton; Rod McKuen Set By Epic; Other Deals

Anita Bryant has joined the Columbia label. For the past few years, Miss Bryant had been etching on the Carlton banner where she disclaimed with "Till There Was You," "Paper Roses" and "My Little Corner of the World." Col introduced Miss Bryant to the N.Y. trade last week with a cocktail party at the St. Regis.

Also added to the Col Roster was Junior Lewis. He comes to Col via a master purchase. Lewis, a Negro singer from Birmingham, Ala., one sang with a group called The Harmonizers of Birmingham, Ala. He's managed by Stanley Kahan.

Epic: Rod McKuen. Rod McKuen will now record for the Epic label. Singer, however, still has one more disk to make for the Kapp label to which he's been under contract.

Mercury: All Baba. All Baba, new rock'n'roll singer, has been tapped by Mercury Records. He cut his first sides for the label in Nashville Saturday (5). The singer is managed by Marlan O'Hara.

New Hotels in N.Y.

Continued from page 2

Broadway and 51-52 St., extending east to 7th Ave., and others.

Good Tisch Showmanship

Hotellers, like department stores, fashions, the automobile industry and other big business, have been no slouches on showmanship. In fact all of the just-mentioned have been somewhat bitterly targeted as prime exponents of a showmanship flair which the picture business, and its components, has been accused of surrendering to their more enterprising colleagues. Still, show biz hasn't entirely lost its touch, and when the Loew's Theaters staffers combined with its wholly owned Tisch Hotels subsidiary, showmanship reached its nth degree at last week's debut of the new Summit.

Whoever is the magic key man or men, the secret ingredients permit for bows for all, from Loew's Inc. topper Laurence Alan Tisch to the hotel subsidiary's proxy, Preston Robert (Bob) Tisch, to his executive veepee and g.m. Claude

C. Philippe (undoubtedly a prime exponent of hotel savvy) to resident managing director-veepee Robert Huyot, and their entire staff. What might be an adequate motel became endowed with a class "Continental" aura.

\$100 Blue-Plate Special

Perhaps the capping climax was the \$100-a-plate dinner for benefit of the Auguste Escoffier Foundation Museum & Gastronomic School at Villeneuve-Loubet in the Alpes-Maritimes region of France. This put the Summit pronto at the peak of the fancy groceries hit parade. It should be no surprise that the classic French dinner came off in top Brillat-Savarin (or should it be said Escoffier) manner, considering Philippe's longtime experience as general director of the Lucullus Circle. This is a five-times-a-year grand repast, first staged at the Waldorf-Astoria, where he was long associated, and in the subsequent hostels since.

The same type of showmanship gastronomy "casting" was evident with the VIP socialite-big business-food & wines foppers-politico-lively arts turnout. Wisely limited to about 150, because of the small-capacity Gauchon Room, Philippe none the less had famed chef Joseph P. Donon (a disciple of Escoffier) as general factotum, including a bow to the Summit's own behind-the-scenes chef, Mrs. Robert D. L. Gardiner (society), Philipines Ambassador Dr. Carlos P. Romulo and wife, James J. O'Brien (including a few well-chosen words in French) representing the ailing Mayor Wagner and Minister Plenipotentiary and General Consul of France, Raymond Laporte, making brief speeches. So did Bob Tisch and, in turn, O'Brien toasted to Tisch family. Philippe wisely refrained from any speech.

The showmanship element on the gastronomy, apart from the choice of 15 wines (including two cordials and four still wines with the hors d'oeuvres in the anteroom), was the click performance of the service. It automatically established the Summit as an epicurean filling station. Philippe and Huyot (latter formerly at the posh Carlyle) had insured that with a staff culled from the Waldorf, St. Regis, Ambassador and kindred hostelrys, all now with the Summit.

British Music

Continued from page 43

songs but is doing the country's show biz reputation a lot of harm. Knight readily agrees that the U.S. can't be blamed for hard selling. The fault lies entirely with the U.K., he opines, for putting up with it. BBC seems, he says, more a branch of the civil service than of show biz and it doesn't help that BBC programming is not answerable in Parliament, thereby letting schedules remain almost unquestioned.

Another Solution

There is another way that U.K. music could emerge from its present doldrums, SWG believes, and that is for each disk sold in Britain to have at least one British side. "And if the Americans want to retaliate," asserts Knight, "they can make the same rule apply with their disks."

Biggest thorn in the Gull's side

at the moment is the Composers and Authors representative Committee, the pressure group which tried (unsuccessfully) to force the Performing Right Society into demanding a 65% British music quota as a condition of its licensing. "This committee has nothing to do with SWG or the PRS," Knight points out. "It has been formed by people with chips on their shoulder and is not officially recognized. If they are not careful their inexperience could undo a lot of good work that has already been done."

SWG claims to be perfectly capable of handling the question of quota and is going about it, the general secretary claims, in an efficient, legal way. But the private campaigners, who certainly stirred up Tin Pan Alley here, insist that SWG is just not doing enough.

On the Upbeat

New York

Raymond Scott's daughter Carolyn Sara Warnow was married Sunday (6) in Mamaroneck, N.Y., to Richard Bernard Makover. Scott's square handle is Harry Warnow. Songwriter Don George will have an exhibition of his oil paintings Aug. 25-Sept. 7 at the Southampton Art Gallery East. . . Mike Shephard, indie disk producer, has switched his base from N.Y. to the Coast. . . Pianist Jack Lane is in his 27th year at Jack Delaney's in Greenwich Village. . . Erroll Garner plays Freddie's, Minne-

apolis, for one week beginning Aug. 14, then back to N.Y. to work on another LP. . . Roseland Dance City will host the members of the National Ballroom Assn. during their annual convention Sept. 17-20. . . Brenda Lee's manager, Dub Allbritten, has concluded a deal with the Micron Mig. Co. to produce a Brenda Lee Jewelry line which will be sold in Sears-Roebuck stores. . . Johnny Burnette, Liberty disk, has been set for two Northern California one-nighters next week.

London

BBC radio to launch a 150-minute traditional jazz stanza on Sept. 13 with Chris Barber band and lark Ottilie Patterson hosting other top trad bands: Johnny Mathis taped a tv special for Granada for September screening. Helen Shapiro bowed in concert here at the Adelphi, Slough. Warner label organizing a quick LP session for Connie Stevens who drops in here on her way to the Berlin Radio Show. Radio Luxembourg deejay Ernie Williams headed back to his hometown Australia.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Last No. wks. wk. on chart

1	2	13	CARNIVAL (MGM) Original Cast (E 3946)
2	1	31	CAMELOT (Columbia) Original Cast (KOL 5620)
3	9	6	LAWRENCE WELK (Dot) Yellow Bird (DLP 3389)
4	4	35	EXODUS (Victor) Soundtrack (LOC 1058)
5	3	50	NEVER ON SUNDAY (UA) Soundtrack (UAL 4070)
6	5	9	KINGSTON TRIO (Capitol) Going Places (T 1564)
7	7	66	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
8	8	14	MITCH MILLER (Columbia) Tv Sing Along (CL 1628)
9	10	13	EDDIE HARRIS (Vee Jay) Exodus to Jazz (3016)
10	6	29	GREAT MOTION PICTURE THEMES (UA) Various Artists (UAL 3122)
11	30	2	FRANK SINATRA (Capitol) Come Swing With Me (W 1594)
12	13	7	ELVIS PRESLEY (Victor) Something for Everyone (LPM 2370)
13	17	9	RICKEY NELSON (Imperial) Rick Is 21 (LP 9152)
14	12	21	FRANK SINATRA (Capitol) All the Way (W 1538)
15	21	3	JUDY GARLAND (Capitol) Judy Garland at Carnegie Hall (WBO 1569)
16	15	12	MANTOVANI (London) Italia Mia (LL 3239)
17	33	3	ARTHUR LYMAN (Hi Fi) Yellow Bird (LP 1004)
18	11	17	FRANK SINATRA (Reprise) Ringading Ding (R 1001)
19	23	21	RAY CHARLES (Impulse) Genius Plus Soul Equals Jazz (A-2)
20	14	30	LAWRENCE WELK (Dot) Calcutta (DLP 2539)
21	24	33	MANTOVANI (London) Music from Exodus (LL 3231)
22	25	7	PAT BOONE (Dot) Moody River (DLP 3384)
23	16	30	RUSTY WARREN (Jubilee) Knockers Up (JLP 2029)
24	28	26	WILDCAT (Victor) Original Cast (LOC 1060)
25	19	16	BILLY VAUGHN (Dot) Orange Blossom Special (DLP 3366)
26	18	8	STARS FOR A SUMMER NIGHT (Columbia) Various Artists (PM 1)
27	40	14	BOBBY DARIN (Atco) Bobby Darin Story (LP 33130)
28	22	28	LIMELITERS (Victor) Tonight: In Person (LPM 2272)
29	27	9	STAN FREEBERG (Capitol) Presents the USA (W 1573)
30	35	2	FRANK SINATRA (Reprise) Swing Along With Me (R 1002)
31	—	1	U. S. BONDS (Legrande) Dance Till Quarter to Three (LLP 3001)
32	31	17	BRENDA LEE (Decca) Emotions (DL 4104)
33	39	42	ELVIS PRESLEY (Victor) G. I. Blues (LPM 2256)
34	34	19	PAUL ANKA (ABC-Par) Sings His Big 15 (ABC 323)
35	37	8	JONATHAN WINTERS (Verve) Here's Jonathan Winters (V 10525)
36	—	2	DUANE EDDY (Jamie) Girls, Girls, Girls (3019)
37	—	1	DOROTHY PROVINE (WB) Roaring 20's (W 1394)
38	32	2	CONNIE FRANCIS (MGM) More Greatest Hits (E 3942)
39	—	22	RAY CONNIFF (Columbia) Memories Are Made of This (CL 1574)
40	29	16	AL HIRT (Victor) Greatest Horn in the World (LPM 2368)

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AND
LAUGH MY HEART
K 13025

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NEWEST HITS!

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PERCY FAITH COLUMBIA 4-41978
 - LEROY HOLMES M.G.M. 12992
 - ANDY WILLIAMS CAEDENCE 1398
 - TIL DIETERLE UNITED ARTISTS
 - From the Warner Bros. Picture "PARRISH"
LUCY'S THEME
 - CLEBANOFF STRINGS MERCURY 71815
 - GEORGE GREELEY WARNER BROS. 5218
 - THE HOLLYRIDGE STRINGS CAPITOL 4557
 - LEROY HOLMES M.G.M.
 - FREDDY MARTIN KAPP K-391X
 - **ALLISON'S THEME**
 - PETE FOUNTAIN CORAL 62266
 - GEORGE GREELEY WARNER BROS. 5218
 - RUTH WELCOME CAPITOL 4562
 - **PAIGE'S THEME**
 - FREDDY MARTIN KAPP K-391X
 - **MAKE BELIEVE LOVER**
 - CONNIE STEVENS WARNER BROS. 5217
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BARRY MANN
Sings
WHO PUT THE BOMB
(In The Bomb-Bomb-Bomb?)
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HEAR
LESLIE UGGAMS
On Columbia Records
SING
HE DOESN'T KNOW

From the Paramount Picture
THE LADIES MAN
PARAMOUNT MUSIC CORPORATION

AGENCIES EYE GLOBAL VISTAS

USO Pleads for More Funds From Public to Fill Defense Buildup Needs

Increased efforts by the United Service Organizations to entertain more troops because of upped demands by the military will depend upon an increase in contributions by the general public according to spokesmen for the USO. Edwin E. Bond, USO's executive director who recently returned from an inspection tour of several overseas areas, pointed out there are requests for more clubs and more USO shows.

USO gets no Government appropriations and its funds are derived entirely from the public through the Red Feather and Community Chest campaigns. In New York and Chicago, USO conducts independent fund drives.

Because of President Kennedy's program for increased military preparedness a general buildup in U. S. Armed Forces is expected throughout the world. As a result there will be considerably more calls for troop entertainment.

USO now sends out 70 units per year. These generally comprise seven entertainers who give shows for GI audiences that range anywhere from five men in isolated outposts to 5,000 in the more populous areas.

USO reaches an estimated annual audience of around 1,250,000. Since World War II, it's estimated that the outfit has given around 260,000 performances to an aggregate GI audience of 242,128,000. During World War II it's figured that the curtain rose on a USO show approximately 700 times daily.

Of late, a new entertainment source has been tapped for a relatively modest budget. The American Educational Theatre Assn. has been sending out dramatic shows from various universities on a royalty free basis. After a screening process, 12 universities are selected to present condensed versions of the Broadway product.

Exec secretary Bond has declared that the USO stands ready, and with the help of the American people, it will be able to increase its entertainment output to meet the demands of the projected military buildup.

'Holiday In Japan' Folds After Two Year U. S. Run; 'Philippine Fete' Follows

Producer Steve Parker, who will bring in "Philippine Festival" now being staged in Manila for an opening at the Dunes Hotel, Las Vegas, Sept. 14, is disbanding the long-running "Holiday in Japan," following its performance at the Cork Club, Houston, Saturday (12).

"Holiday" has been one of the heavy grossers in cafes during its career which started in 1959 at the New Frontier, Las Vegas, and which had gone on tour in both North and South America afterwards. It played for about 10 weeks at the Latin Quarter, N. Y., an interim attraction which is the only outside show ever to play that nitery. It also played the Dunes in Las Vegas, in a refurbished edition which later played in Brazil and Argentina.

The Filipino layout is presently being rehearsed in Manila under the direction of Alan Lee, associated with Parker and will play the nitery circuits after the Dunes run.

Benny Tops Own Record

Jack Benny broke his own record in Harrah's South Shore Room at Lake Tahoe, in a two-week engagement which ended Aug. 2. This was Benny's only nitery outing of the year, as it was last year. Benny played 17 days in 1960 but this year's figure was compared with the first 14 days only.

Has been doing turnaway business. Two shows nightly for his entire engagement.

Bon Soir's Siesta

The Bon Soir, N.Y., is slated to take a vacation starting Aug. 14 and will reopen Sept. 9. "Greenwich Village USA," the revue now in the spot, will resume with the new season.

In the cast are Hal Buckley, Dawn Hampton, Del Hanley, Peg LeRoy, Burke McHugh, and Marcie Stringer. Mae Barnes will head the bill with Jimmie Daniels and Three Flames resuming permanent status at this shop.

30-Day Bow-Out Clause New Target Of Arena Mgrs.

With an increasing need to work in conjunction with local promoters and organizations, arena operators are seeking to eliminate the 30-day cancellation clause insisted upon by agencies. The operators feel that when they spend in the neighborhood of \$5,000 to \$10,000 nightly for an attraction, they require more than 30 days to launch an advertising-publicity campaign.

The operators also contend that at least one month is needed to get tickets printed and properly distributed to organizations to ensure maximum use of their lists.

The arena operators feel that even without taking the risk on sizeable guarantees, they automatically make an investment once they affix their signature to a contract by tying up the arena for even one night. Frequently, once cancellation takes place at around 30 days, there is little chance to get a substitute date for the night contracted for.

Bearing the brunt of most of the operator beefs on personality bookings is the Arena Managers Assn., which acts as the liaison between the operators and the talent agencies. The 30-day clause is not standard in the printed forms, but is attached as a rider by the agencies. The contracts of Mahalia Jackson, for example, are now being held up pending further argument on this issue.

The operators point out that they are fearful of investing coin in advertising and publicity until the agreements are firm. They also hesitate to award contracts, such as ticket printing and orchestra bookings, until there is a certainty that they have the central figure.

Thus the 30-day cancellation clause is regarded as the number one enemy of the arena boxoffice, and they feel that before the full potential of the arena concerts can be realized this rider must go.

N. O. Strippers Battle AGVA Pickets to Jail

Two French Quarter strippers and two union pickets were booked by police Thursday night (3) for disturbing the peace by fighting. The altercations occurred in front of the Blue Angel, Bourbon Street nitery, where pickets for the American Guild of Variety Artists have been patrolling for more than a week. The non-union Blue Angel strippers had set up a counter picket demonstration.

Jailed were strippers Dorothy Faye Tasin and Lou Michaels, and pickets James Hornsby and George Massey. Carlo Montalbano, manager of the nitery, charged Ernie Fast, AGVA regional director, had demanded the strippers join the union.

After the strippers and pickets scuffled, police ordered the picketing stopped.

MOVE FAST INTO O'SEAS MARKETS

Talent agencies are moving fast to the ever-increasing foreign market. Latest indication is the wholesale hegira of a group of General Artists execs who planed out to Europe Saturday (5) for trips to London, Paris, Rome and other European capitals. This comes on top of the William Morris acquisition of the John Mather Organization which headquarters in Rome and with offices in Paris and Madrid.

Those who left for the European junket are Herbert J. Siegel, board chairman; Don W. Sharpe, president of GAC-TV, its television subsidiary; v.p. Marty Baum, John Allison, GAC attorney, and Bill Josephy, a Coast exec for the agency. GAC has a tie with the Lew & Leslie Grade Agency of London, but is apparently seeking to expand this foothold. It's recalled that sometime ago, Lew Grade wanted to buy Desilu. Since GAC now reps Desilu, present trip may be to make a deal on that score. Another report is that they will establish an office in Rome which will fan out to other European capitals.

The purpose of the trip was not given, but coming on the heels of major agency expansion, indications are that they'll inquire into acquisitions of new properties, personnel, and/or companies. Fact that they have taken along their (Continued on page 50)

Eddie Elkort Tops New Exit List at GAC

In a surprise move at General Artists Corp., Eddie Elkort, head of the agency's foreign department, resigned following his return Monday (7) from a Caribbean cruise. Elkort came to GAC some years ago when GAC absorbed the American branch of the Lew & Leslie Grade Agency of London. Elkort had a hand in most foreign deals and had serviced the Ed Sullivan show for the agency as well. It's believed that there were disagreements on policy matters with the new GAC administration that led to the resignation.

The previous week Elkort had been to Paris to negotiate for the life story of chanteuse Edith Piaf, which was subsequently sold to Warner Bros. Elkort during his administration had been instrumental in establishing a thriving business in South America as well. His plans haven't been formulated as yet.

One of the fixtures in the talent agency field, Victoria (Vickie) Kearney, who has been with General Artists Corp. for about 25 years, and had been secretary to the late Thomas G. Rockwell, the agency's founder and first president, and afterward to Lawrence W. Kanaga, the present proxy, has decided to retire.

Miss Kearney last week underwent some minor surgery, will return later in the month to clear up some matters.

Others to leave the agency were Mike Mullaney, of the publicity department who has been with the office for about 12 years; and Lemmie Drew, who had been in the cocktail department for a brief period.

Newly hired is Stan Levine, to assist public relations veepee Larry Lowenstein. Levine was at one time with NBC and California National Productions.

There is a general feeling in the office that there will be others going shortly in the general plan to tighten present operations as well as more hiring in the GAC blueprint for expansion.

AGVA Pays Off Detroy After Losing Precedental Landrum-Griffin Suit



FOUR LADS

Aloha and many thanks to RALPH YEMPOKU and our many wonderful new friends in Hawaii who helped so much to make our five-week stay in the islands such a pleasurable and unforgettable engagement. Now appearing HOLIDAY HOTEL, RENO, NEVADA.

'Cloud' In Deal Cancels Sale Of Thunderbird, L.V.

Las Vegas, Aug. 8. Marion Hicks, owner of the Thunderbird Hotel, says the proposed sale of his hotel has been cancelled. Termination of a \$700,000 contract to purchase the hotel was revealed with mutual agreement of six investors.

The application for the contract to lease and purchase the large resort was deferred last month by the Nevada Gaming Control Board because of what chairman Ed Olsen called a "cloud" in the proposed transaction.

Hicks said all terms, conditions and payment on the part of Sid Wyman and Charles Rich, two of the investors from Las Vegas, has been completed with.

The owner of the hotel said that he decided he did not wish to go through with the deal due to the improved condition of his health and requested that the deal be terminated. Hicks had been confined to the hospital for several months with a lung ailment.

Wyman and Rich said the termination of contract was agreeable with them. Deposits totaling \$250,000 were returned.

Hicks said the hotel is no longer for lease or sale and that the operation will continue under the present management. Sammy Lewis was to have been show producer under the new regime, replacing the owner's nephew, Marty Hicks.

The deferral of the contract came after Control Board Chairman Olsen, in questioning board auditor Dave Malcolm, brought out the fact that the buyers had not delivered a full \$50,000 down payment to Hicks.

The other investors were Wendell Fletcher, El Monte, Calif., aviation exec; Jerome Steinbaum, Salt Lake City accountant; and George Duckworth, who with Wyman and Rich, was formerly a gaming exec at the Riviera Hotel here.

SHERIN, REICHMAN TAGGED Dallas, Aug. 8. Ukie Sherin, cafe comic, and Joe Reichman, pianist and band leader, will be honored here by the B'nai B'rith as top showmen of the year at a dinner-dance scheduled to be held here at the Hotel Adolphus on Sept. 2.

Tony Zoppi, amusement columnist for the Dallas Morning News, is slated presents awards.

The American Guild of Variety Artists has made an out of court settlement with Gene Detroy, of Marquis Chimps, as a result of one of the first tests of the Landrum-Griffin Act. Amount given to Detroy through his counsel Henry M. Katz wasn't disclosed. The case came as the N.Y. Federal Court has a suit pending in which Detroy is asking for a summary judgment for a permanent injunction against the union.

Case is regarded as a landmark decision in theatrical as well as labor jurisprudence. In the suit, the N.Y. Court of Appeals upset a ruling of the lower court and decided that no member of a union can be placed on the unfair list until he has had a valid arbitration. In this instance, Detroy was put on the unfair list before a hearing took place. The ruling upsets the previously held dictum that a union member must exhaust all remedies within the union before he can go to court.

Case started when Detroy asked to be let out of the final week of an eight week contract at the Dunes Hotel, Las Vegas. He claims that permission was given. However, AGVA placed Detroy on the unfair list for skipping the finale of the pact. The union also sent organizers to fairs where Detroy was working and in one instance took his entire paycheck of \$1,000 to satisfy the claim, and in another instance it took \$50 out of his salary. The \$1,050 taken by AGVA was also returned to Detroy by the union, on top of the settlement. AGVA had sought to collect \$1,250, representing a week's stipend for Detroy at the Dunes.

The case was appealed to the U.S. Supreme Court by the union, but the high court refused to review the matter. Benson & Ison, London represented AGVA in this matter.

CCE Show Follows Trail Of McClelland Into MCA; Tennessee Ernie Toplines

Ottawa, Aug. 8. Central Canada Exhibition officials have no doubts about Stuart McClelland's ability as a salesman, and his status as a revue producer is solid here too. Local boy, McClelland broke the hold on CCE's grandstand show held by George Hamid for nearly 30 years when he paced Barnes-Caruthers for the revue three years ago.

Hamid recognized McClelland's talents and GAC-Hamid hired him. Result: GAC-Hamid did the show last year. Then McClelland went with MCA and the inevitable happened. This year's CCE grandstand show is a MCA deal, with McClelland producing. It stars Tennessee Ernie Ford, Anita Bryant and the June Taylor Dancers.

Pit band will be batoned by Alex McCurdy. Possible addition to the revue will be Rocky Fellows. Japanese rock 'n' roll outfit which CCE is having trouble getting from South America to Canada due to immigration difficulties. Exhibition will again have World of Mirth midway. Pair of innovations will be a double ferris wheel and Johann K. Petruson, giant. World of Mirth comes with Frank Bergan again in charge.

Other CCE features will include fashion show with Anita Bryant joining w.k. Canadian by emcee Fred Davis to commentate, evening horse show in the Coliseum; parade on Sat. (19) from Hull to CCE site Lansdowne Park; the United States Army Field Band in free bandstand concerts daily, and tv and am shows originating on the grounds. Giveaways include a new car each day and an Ottawa Shrine Club 25,000 silver dollars award.

Clarke expects CCE's record 500,000 attendance mark will be broken this year if the weather is good.

Tom Phillips, Burly Stalwart, Dies; His Suit Vs. 4As & AGVA Still Pends

By JOE COHEN

The death last week of Thomas Phillips at the age of 73, will not have ended the career of one of the sturmiest units in theatrical unionism. One of the founders of the Burlesque Artists Assn., which at the time had a full charter from the Associated Actors & Artistes of America, legal problem presented through a suit brought against the 4As will continue. The question Phillips sought to have answered in court is whether the 4As had the right to revoke the charter, handing burlesque jurisdiction to the American Guild of Variety Artists. The case is slated to come up during fall term in N. Y. Federal Court. It has been postponed for several years, and had been postponed repeatedly. It's understood that Phillips' widow will continue to press the claim.

For many years, Phillips ran the BAA as a one-man organization because of the nature of the calling, which had most of its membership on the road. During the war when funds were not coming into the union, Phillips worked on outside jobs to maintain the office.

Some years ago, he affected an agreement with the First and Midwest Circuits, which he claimed they later abrogated. He went to court and won a heavy award against both the circuits.

When the 4As took away the jurisdiction and gave it to AGVA, he filed suit for \$250,000. Phillips had planned to challenge the 4As and AGVA and demand the jurisdiction of all burlesque players even when working nitery dates. This is essentially the same position taken by Actors Equity in its current battle with AGVA. Later he seeking the jurisdiction of legit shows and revues playing the nitery dates.

Phillips, at one time was invited to become executive secretary for

the AGVA after the 4As fired Matt Shelvey in 1946. However, he declined to step into that job.

Phillips started his theatrical career in burlesque as a straight man, and later played George White's Scandals and the Ziegfeld Follies. Since the formation of BAA he had devoted his entire time to that organization.

Phillips was active in the fight against the late Mayor Fiorello H. LaGuardia who arbitrarily banned burlesque from New York. He was instrumental in the fight to permit theatres to use the burlesque label on the marquee. This led to his interest in trying to revive burlesque in a lower east side theatre. The show, which lasted only briefly, emphasized "clean burlesque" in an era when strips and bawdy comics predominated in niteries that ran that form of entertainment sans the burlesque label. The show was spoliated to the extent that the bulk of the excitement was excised. That was the last burlesque try in theatres in New York, although a sizable circuit still exists in other cities.

Although the show failed, the legal right to produce a burlesque show was established with this run. Prior to that, theatre ops who carried on with burlesque prior to the closing of theatres, sought to get around the burlesque ban by calling the layouts "follies." At that time, Phillips continued with that fiction by changing the name of the BAA to Brother Artists Assn., in which the initials and the intent of the union was kept. After that show, he restored the word burlesque to the name of the union.

Phillips continued with that fiction by changing the name of the BAA to Brother Artists Assn., in which the initials and the intent of the union was kept. After that show, he restored the word burlesque to the name of the union.

Albuquerque's 'Beaver Town' Preems; Kick Off \$10,000,000 Dallas Park

Albuquerque, Aug. 8. A 44-acre amusement park, tagged "Little Beaver Town" and based on the theme of the western legend—complete with live cowboys and Indians—has opened here.

The project, in work for well over a year, is named after the character in the Red Ryder comic strip created by cartoonist Fred Harman who lives here. Harman is one of the principal backers of the park, which has already spent \$1,000,000 and plans about \$2,000,000 more in construction.

The park, just east of Albuquerque city limits, contains an adobe Indian village, showing Navajo, Pueblo and Apache life and a western town recreating frontier life. Only transportation in the park are stagecoaches and a miniature model 1865 train.

WAIKIKI SHELL 2-NITER

Honolulu, Aug. 8. Concerts Inc. has packaged a two-night show for Aug. 19 in the Waikiki Shell. Talent will include the Mary Kaye Trio, the Four Freshmen, and Gene McDaniels. Ozoner is scaled at \$1.75 to a \$3.75 top.

Chi Folknik Cycle

Chicago, Aug. 8. Frank Fried, who has been promoting folk and jazz concerts here, has put together a folksinger series for this fall and winter. Series, which will be held at Orchestra Hall, has Josh White (Oct. 14), Miriam Makeba and the Chad Mitchell Trio (Nov. 3), Pete Seeger, Ewan McCall and Paddy Seeger (Dec. 1), Carlos Montoya (Dec. 3), and the Clancy Brothers & Tom Makem plus another act (Dec. 30). Price for the series of five concerts start at a \$16 top.

Brit. Bingo Craze Bops Vaude B.O.

Blackpool, Eng. Aug. 8. The bingo-playing craze, now sweeping the U.K., is estimated here to be robbing vaude shows of 25,000 customers a week. Other resorts in England are suffering also. Local traders at the nearby holiday town of Morecambe say the craze is hitting at spending in shops and stores, and name it a greater "evil" than mock-auctions.

Six halls, including one circuit cinema, are now running regular bingo sessions here. Thousands of dollars are being spent weekly on the game.

A number of vacationers reportedly cut short their week's holiday here after running out of cash which they spent on bingo. They had booked holiday rooms until the end of the week, but went home in mid-week. Even blue skies and sunshine are being forsaken in order to play 25c-a-card bingo for jackpot stakes of as much as \$150.

Brit. Casino Project In Legislative Delay

Isle of Man, Eng. Aug. 8. Setting-up of a gambling casino on this northwest England holiday Isle will be delayed another half-year. The Legislative Council has decided that the Casino Bill should not get its second reading for six months. Bill has already had its final reading in the Lower House.

The setback has brought spirited protests. Sir Ronald Garvey, the island's lieutenant-governor, expressing disappointment, said he had hoped the Council would have left the responsibility on his own shoulders. Harry Nicholls, who had charge of the Bill, said: "I am disgusted. After all the publicity we have received over the Casino, we are going to be the laughing stock of the whole of the British Isles."

In the Legislative Council, George Moore, an island councillor, attacked the Casino Bill on moral religious grounds.

Sir Ralph Stevenson, who said the Bill should be read a second time, said a casino would help bring economic prosperity to the island.

KINGSTON 3 HASSLE KAYOS L. A. BOOKING

Los Angeles, Aug. 8. Kingston Trio is still embroiled in legalities to separate Dave Guard from the others and was forced to cancel out its date at Ambassador's Coconut Grove last week. Pearl Bailey and Lou Belson's combo were rushed in as subs. Kingstons will play the date in February.

Gary Crosby Will Pay 4G For Milw. Club Walkout; AGVA Sez: 'Too Much'

Chicago, Aug. 8. Attorneys for Gary Crosby last week agreed to a reported settlement of \$4,000 for the singer's no-show Jan. 13 at Gallagher's Milwaukee, but an American Guild of Variety Artists' decision that Crosby must only pay for the two days that he walked out on the Trade Winds here will probably be contested in a civil court. Crosby had signed for nine-days at Gallagher's and for 10 at the Trade Winds, the latter starting June 11. He ankked with two days to go on the contract after missing the second show at the club twice earlier in the week.

Operators of the Trade Winds want their money back for the nights on which Crosby missed the second show and also want compensation for what they consider the "ill will created by the impression that Crosby would appear when he didn't." The singer's Chi walkout occurred in the midst of the annual furniture convention, with more than 40,000 traditionally good spenders in for the conclave.

The AGVA board ruled that the Trade Winds could have fired Crosby by after he first missed a show earlier in the week and made him pay for the rest of his engagement, but that they defaulted their right to collect for those two shows when they didn't take action at the time. Crosby was reportedly getting \$3,500 for his 10-day stint at the Trade Winds, and on a straight play-or-pay basis will pay them \$700.

World's Fair-RA Deal KO'd by Tiff Over Signs

The New York World's Fair Corp. and Restaurant Associates have cancelled their contract for 15 food dispensing concessions at the 1964 event because of a disagreement over signs. The eatery concern planned to sell space on signs over the concessions to food, soft drink and beer producers. The Fair Corp. nixed this plan and contract was cancelled by mutual consent.

Restaurant Associates operates several restaurants in New York, including the Four Seasons, Forum of the 12 Caesars, Tower Suite and the Riker chain. They had been planning to build signs 30-foot high at the Fair. Despite the cancellation, RA said that it hopes to be represented at the expo by operating a restaurant for a major exhibitor.

Judy's \$41,000 In SRO AC Date

Atlantic City, Aug. 8. Judy Garland did SRO business here in the ballroom of Convention Hall Friday night (4), playing to more than 5,000, including many standees, and grossing, according to promoters Sid Bernstein and John Drew, \$41,000. This is the second year Bernstein has had a smash show here, as he filled the now razed Warren Theatre last season both nights of a two day jazz festival. For this one he got a \$10 top, price scale going down to \$3.50.

Miss Garland went out front for two-and-one-half hours and in that time did most of the numbers which brought her fame. Singer was backed by Mort Lindsay and a 30-piece orch. Air-conditioned ballroom in big hall, located on boardwalk, housed the Garland show while John H. Harris Ice Capades furnished competition in main part of building which houses ice rink. She got best treatment locally, with Clarendon, where she was a guest, playing her disk over the hotel's speaker system for a week before her outing in hall.

6 Flags Over Texas

Dallas, Aug. 8. A \$10,000,000 family entertainment centre, Six Flags Over Texas opened here Saturday (5). The amusement centre, halfway between Dallas and Fort Worth, is headed by Angus C. Wynne Jr. Proceeds from opening day ticket sales, handled by the Junior League of Dallas and Fort Worth, will go back into the communities through the League's community service trust funds. The two leagues aim to sell 15,000 tickets for opening day. Price will be \$2.75 for adults and \$2.25 for children which covers all entertainment expenses within the 105-acre park.

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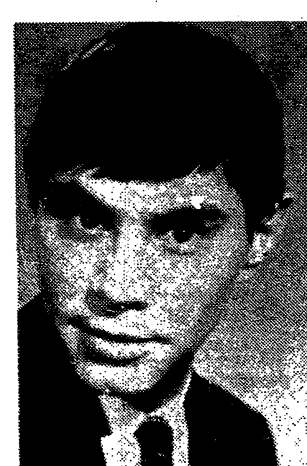
New York Journal American
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New Mexico Fair Budgets \$60,000 For Talent; Red Skelton to Get 15G

Albuquerque, Aug. 8. Red Skelton is skedded to do two shows on the final day of the 1961 New Mexico State Fair on Sept. 24. Skelton will receive \$15,000 for a matinee and an evening show in the fair's Tingley Coliseum, with prices scaled to a \$3 top. He will be assisted by Jimmy Wakely and a number of acts yet to be set.

Other talent already set for the 1961 exposition, which opens Sept. 14 for 11 day run, includes Andy Griffith, The Andrews Sisters, Maurice Gosfield (Doberman on the old Phil Silvers show on CBS), and a variety show on opening night, featuring Helen O'Connell, Billy Barty, Gosfield, Tony Martinez (Pepino of the Real McCoys ABC show), and others.

Most of the acts are featured in connection with rodeo performances in the 11,000-seat Coliseum, although the opening night variety show and the Skelton appearance will be sans the cowpokes.

Barron is still dickering to line up talent packages for Sept. 21, 22, 23. Talent budget for the 1961 fair is set at \$60,000.

Skelton Into Dallas

Dallas, Aug. 8. Red Skelton has been set for a return one-night show Aug. 18 by Mrs. Iva D. Nichols, local promoter. Florian Zabach and other acts also due on the bill, to be staged in the huge midtown Dallas Memorial Auditorium. Seats scale to \$6.90 top.

Producer also has dated solo stands at State Fair Music Hall for Duke Ellington orch. Sept. 7; Al Hirt's Dixieland crew, Sept. 7; Al and Marie McDonald, plus Joe Reichman's band, Oct. 25.

Mexican Actors Union Kicks Off Co-Op Shows To Boost Vaude Talent

Mexico City, Aug. 8. The National Association of Actors has premeed what some entertainment circles call the "co-operative adventure" at the Ideal Theatre. Initial bill had no big names, but second and lesser string entertainers put on a two hour show that obviously entertained the cash customers.

One of best eye appeal turns is that of Cuban dancer Cecilia Zuefira, who came here with the Rodney troupe, broke off to do a single. Her dance routines are agile and full of life and it appears that decision to make the break was a wise one.

Among the 20 different acts there are names known to Mexican audiences such as Norma Herrera who sings ranchero songs; Carmen Salinas, who is quite a good mimic; rock and roll interpreters Gullermina Tellez Giran in a comedy dance specialty; comics Lobo and Melon, Trotzky, and others.

Production numbers directed by Roberto Chavez who also handles placing of talent in the cooperative presentations. As an aid to the cooperative musicians and stagehands have agreed to salaries slightly below minimum scales.

If first group of acts presented at the Ideal is any criterion, it appears that the co-op effort is going to give a lot of new talent a means of expression and a boost upward in their careers.

Chavez said that there is no intent to offer "competition" to other vaude houses, that the co-op may even benefit these as performers "polish" their routines at the Ideal. Not that these are amateurs.

ROY ROGERS UNIT GETS 70% OF WISC. FAIR B.O.

Hollywood, Aug. 8. Roy Rogers, Dale Evans and their troupe of outdoor entertainers pull out next week for 10-day stand at Wisconsin State Fair. Art Rush, business manager, closed the deal on a straight 70% of the gross, with an anticipated gate for the 15 shows of \$300,000.

In the troupe are Cliff Arquette, Sons of the Pioneers, Pat Brady, Hollywood Square Dancers (8), Jay Sissler's dog act, Tulara Lee, comedy turn, and 18-piece orchestra fronted by Raphael Mendez with his twin sons in the trumpet section.

Montreal's El Morocco Bought for \$55,000

Montreal, Aug. 8. El Morocco Club and the land it's on, in midtown Montreal, have been sold to Enterprises St. Jude for \$55,000. It's not known whether it'll continue as a nightclub.

It's second of that name in Montreal. First, quite famous in '30's and '40's, eventually petered out, and became an office building. Current one was quite a name-using plushery for several years under management of Peter Van Der North, now in Florida. Recently it has gone in mostly for girl shows, but currently has the Madcaps.

Reed Albee's Death at 75 Marks Footnote to Keith Vaude Circuit History

By ROBERT J. LANDRY

A footnote to vaudeville history was written Aug. 2, in White Plains, N. Y., by the death at 75 of Reed Albee. He was the son of the late (1858-1930) Edward F. Albee, despotic head of the original B. F. Keith Circuit, after the demise of Keith and his son E. F. Albee gave his name to the successor Keith-Albee-Orpheum, which spanned the United States with 75 weeks of two-day vaude and also christened various vaudifilm houses, notably in Brooklyn, Providence and Boston, after himself.

Reed Albee's gentlemanly manners and tastes were standouts in the somewhat practical environment of that most "personal" of show biz media, vaudeville. None more personal, more dictatorial or vindictive than his father, who defeated the original performer union, the White Rats and converted its luxurious clubhouse into his own National Vaudeville Artists where he lunched in imperious splendor—and loneliness—almost daily.

Though the comics of the day did not spare Reed Albee as a butt for digs, basically aimed against the booking office, he was actually popular with his theatrical colleagues who expressed the view that he was himself a victim of the despotism. It was told that when Reed built a private office for himself his father returned from the road and ordered it broken down.

If the competition among showmen for talent was a constant and fierce battle involving blacklisting penalties on acts for "crossing over" to rival circuits, the plums of the varieties were undoubtedly on the trees of the Keith and allied circuits in the west. Hence there were plenty of fawners upon E. F. Albee, a man who never objected to that, who wrote pious editorials in the house organ of his own company union and in other ways struck poses that were readily ridiculed in the show biz of that era.

E. F. Albee could abide no opposition and when VARIETY, under its founder-editor, Sime Silverman, dared to point out the seeds of decay threatening vaudeville, Albee ordered this publication's reporters "excluded" from the booking floor and its critics from all Albee theatres. Even enfranchised agents, though nominally independent, were threatened with cancellation of their franchise if contributing either news or advertising to VARIETY. The war was fought for three years—openly in these columns—and in the end it was VARIETY which proved the accurate analyst of theatrical economics. Albee was forced to sell out and get out. That very day the new owners sent for Sime Silverman and settled the so-called feud in 10 minutes conversation.

Reed Albee was free, after the 1928 exit from power of his father, to devote himself to Manhattan and Westchester society, in which he was popular, and to the horse shows, at which he was for decades a familiar figure.

Interestingly, Reed Albee's adopted son is the highly-regarded young legit playwright, Edward Albee.

No Pennies

Chicago, Aug. 8. Club date agent Harry Green is representing a new act which he showcased last week in the lobby of the agents' building at 203 N. Wabash.

The act is a monkey in a baseball costume, much like the conventional organ grinder's monkey and with the same talent for catching coins in the air—but with an avant garde variation on the routine. Silver coins he keeps and tips his hat for, Pennies he throws back at you.

Acts Find It's The Good Old Summertime

Summertime has become a more important work period for many categories of acts. This is the reverse of former years when the fall and winter seasons were regarded as prime time. Situation is now coming about whereby many types of talent do the bulk of their work in the warm periods and make most of their income during that time.

The major cause for this stems primarily through the decline of nitery bookings. For the past few years, the variety field, per se, has been shrinking with the greater contraction coming in the winter. However, summer bookings not only have remained fairly steady, but even have increased.

For example, around New York many acts would be forced to leave show biz were it not for the ever-increasing Catskill Mt. time. The Borscht belt inns have kept a lot of actors busy. If the talent doesn't make it then, the most important segment of their income is gone. Other major contributors to the variety field in the warm months are fair and resort dates, which have become a tidy source of revenue.

For example, Bob Hope accepts a few outdoor dates during the summer, but abstains from night clubs. The same is true for the stars of tv westerns who work a number of outdoor dates, but only sporadically make winter appearances.

Curiously enough, the Ringling Bros. and Barnum & Bailey Circus which used to be a prime summer stand, now plays the bulk of its engagements during the winter since it moved into arenas a few years ago. However, the rest of the U. S. circuses working under canvas, continue to play most of their dates during the summer.

Even theatre dates seem to be more frequent during the summer. Since vaudeville became a thing of the past, many acts have gone into the barn and tent circuits, which are especially big for the variety performer this season.

Some feel that the decline in television programming quality during the summer is one of the contributing factors for the growth of the outdoor variety fields. With generally substandard home entertainment, many will go great distances for programs that excite them. At any rate, summer time seems to be the vacation time for everybody except the performer.

Agents on the Move

Club date booker Annette Marantz seriously ill. Ed Rubin, manager of the GAC concert dept. to San Francisco for a series of huddles with concert managers. Sands Hotel prexy Jack Estratoff off for a month's stay in Israel with his daughter. Josh Meyer of GAC on his annual two-weeker.

CNE Inks Circus Acts

Toronto, Aug. 8. With Al Dobritsch as producer and entire setup under the supervision of Jack Arthur, a flock of circus has been inked for this summer 12-day matinee performance at the Canadian National Exhibition, Toronto. Afternoon grandstand shows, at \$2.50 top, will run from Aug. 21 to Sept. 2 in 24,000-seat arena.

Show is being guaranteed here by Shriners (Rameses Temple) with net to go to charity for crippled kids.

Burgeoning Chi Key Clubs Includes One That Asks No Membership Fee

Waikiki's Beachcomber In Ownership Switch

Honolulu, Aug. 8. A "hul" (association) which includes onetime swimming champ Duke Kahanamoku and members of a socialite family will take over Don the Beachcomber's Waikiki nitery Sept. 1. Donn E. R. G. Beach will retain his Mandalay Room nitery and his plush Colonel's Plantation Steak House.

Group taking over the big nitery at the rear of the International Market Place is headed by Mrs. Kinau Wilder, who has starred in several Honolulu Community productions in character roles. Her son, nitery pianist Kimmo McVay, will be in charge of advertising and public relations. Restaurateur Robert A. Hoffman will be executive manager. Kahanamoku will be an informal host.

Honolulu's Queen's Surf, Slated for Public Park, Becomes Political Football

Honolulu, Aug. 8. Fate of the Queen's Surf, top-grossing nitery and restaurant and home of the big moneymaking Barefoot Bar, is still uncertain. Only certain thing at this time is that it's become a hornet's nest of controversy.

City acquired the land via condemnation proceedings some time ago with the specific intent of converting the Waikiki site into a public beach park. Spencecliff Restaurants was given a lease allowing the lucrative operation to continue until Aug. 31.

As the deadline neared, a city councilman, who had supported the beach park plan, changed his mind. Whereupon a councilman who had opposed the plan decided he'd change his mind too, at least for the time being. The matter's so controversial that a single vote can decide the issue.

A newspaper chided the mayor for calling the Queen's Surf a "gin mill"; the mayor retorted it all depends on which dictionary you're using. Spencer F. Weaver Jr., president of Spencecliff, Hawaii's most powerful restaurant chain, bought newspaper space to deny the mayor's claim (there's been a "well-financed campaign to promote the commercial interests of a private operator at the expense of the people.")

Weaver says only 20% of the Queen's Surf revenue is from the Barefoot Bar, the rest coming from all-you-can-eat dinners and luau. The operation paid about \$50,000 in rent to the city last year, plus state and city taxes of almost \$100,000.

Only question unanswered (and even unasked) thus far: how come the city permits liquor to be served on municipal property? After all, you can be arrested for even carrying a can of beer onto a public beach in this city.

In Weaver's corner are several key tourist industry spokesmen—plus politicians; opposed are at least one of Weaver's major nitery competitors—plus politicians. The wise money's riding with Weaver.

Queen's Surf, virtually at the foot of Diamond Head, was the town mansion of the late millionaire, Christian R. Holmes. Its setting and attractive landscaping have made it a mecca for tourists and its moderate prices have drawn dependable hometown trade for Spencecliff.

End Bubble Trouble

Cincinnati, Aug. 8. Differences between strippers Flame (Joan Demarise of Covington, Ky) and Cashmere Boquet (Mildred Fenwick of Chicago) over a bubble-blowing machine were compromised last week by Municipal Court Judge A. J. Luehbers.

Miss Flame was awarded \$250 which she had paid for the Miss Boquet "Cleanest Girl In Town" act, name and bubble machine, and return them to the dancer she had sued for \$2,500 damages. The machine, showers bubbles down instead of up.

Disputants said they would resume their old routines.

The key club mania initiated by the Gaslight Club here eight years ago is now beginning to explore the outer limits of gimmickry. Latest entries include one whose primary claims to recognition are its name—Shh—and a Yale lock between its saloon interior and the exterior peasantry; the other a club which asks no membership fee, probably the greatest novelty of all.

The latter, the Holiday Club, opens Aug 9 and its gimmick is that membership is by invitation only. Since the club is described as less than rush in its own publicity, the Rush Street regulars anticipate little difficulty in being asked to join. The Holiday has four rooms: the French Sewer, the Aztec Room, the Wanshi Bar, and the club's main room, the Holiday Bar. Each is outfitted with appropriate decor and with briefly-clad waitresses, the latter virtually standard in the keyspeaks.

The continuing proliferation of the key clubs is an indication of the success of those now operating. In addition to the variety of saloons which require a key, many restaurants have set up separate rooms on a key club basis. The now-defunct Chez Paree, which had trouble getting enough people in its front door to pay its sizeable tab, maintained a key-entry room to separate the elite from the regular spenders once inside the club.

The keystone of all of the lock-lounges is an implied exclusiveness. Last winter, Mayor Richard J. Daley, as chairman of the Liquor Control Commission, decided that exclusiveness was all right for the northern suburbs but was not fitting for the hog butcher of the world.

He instructed the captain of the near north side police district containing most of the key clubs to open to the general public or that the clubs were closed. For a brief few weeks quite a few people who didn't want to pay the membership fees wandered through the clubs.

Too Close to Court
The Playboy Club, the largest of the key saloons, took the issue to court. The city cited Section 12b of Article VI of the Illinois Liquor Control Act, which states: "No licensee licensed under the provisions of this Act shall deny or permit his agents and employees to deny any person the full and equal enjoyment of the accommodations, advantages, facilities and privileges of an premise in which alcoholic liquors are authorized to be sold."

In his brief, the Playboy Club candidly admitted that its use of the terms "club" and "member" were solely a merchandising technique to attract greater patronage, and the court accepted this assertion. The Superior Court decision also took cognizance of the fact that the Playboy Club studiously avoided violating the Illinois Civil Rights Act in regard to Negroes.

The decree stated "... the testimony of a number of Negroes confirmed the fact that no discrimination was practiced against them, either in the issuance of a key or receipt or in the treatment of them, their families or guests, within plaintiff's establishment." The civil rights aspect has not been inquired into or tested in the other clubs to date.

SHERATON HOTEL GROSS HITS PEAK \$205,700,000

The Sheraton hotel chain's income rose to a record \$205,700,953, beating last year's highmark of \$204,882,030 for the fiscal year ended April 30. The net income was \$3,234,150 equal to 61c a common share as against \$3,093,081, or one cent less for the year before. The income for the latest return includes a capital gain of \$1,166,142 or 22c a share whereas the year before the cap gains amounted to 5c per share on \$270,253.

The international sector of the Sheraton hotels \$2,068,088 or 31c per common share against \$2,823,128 or 55c per share the previous year.

However, it was pointed out that the Sheraton chain this year provided a record \$18,181,486 in depreciation reserves and each intake showed a gain of \$593,123 to \$26,249,276.

House Review

Winter Gardens Pavilion, Blackpool

Blackpool, Eng., Aug. 1. Geo. & Alfred Black presentation of "Putting on the Donegan," starring Lonnie Donegan. Staged by Albert J. Knight; choreography, Denny Bettis. Features Dallas Boys (5), Miki & Griff, Norman Vaughan, Suzi Miller, Gil & Freddie Lavedo, John Tiller Girls (12), orch under Ralph Dollimore. Twice-nightly.

Speed is an asset not always achieved by a vaude producer, but Albert J. Knight attains this with standard success in this summer layout which features English skiffler-singer-musician Lonnie Donegan. Latter has leaped ahead in his presentation and win-audience know-how, and sprinkles his act with lotsa breezy comedy. On a comparison with his act five to six years ago, he might readily qualify as the most improved British musical star of the year.

Donegan also works in sketch with Norman Vaughan, a support comic on the bill, and thrush-soubrette Suzi Miller. In addition he is pivot of a Latin-American Fiesta-time finale to first segment of program. He has strong aid from his instrumental group in main act, with Peter Appleby on drums, Peter Huggett on double-bass and Les Bennetts, guitar. Repertoire obviously includes fave tunes of the customers, ranging from his bestselling "Ole Man's a Dustman" to "Wabash Cannonball," "Battle of New Orleans" and "Have a Drink on Me."

The Five Dallas Boys also merit more than a nod for their fast

paced work and well rehearsed groupings. They're best in a comedy impress of the English Kaye Sisters, close harmony trio, singing "Alone." The quintet has energy and bounce and exits to solid palming.

Miki & Griff, male and femme singing duo, is strong in a distinctive brand of folk-warbling, and also blends in offbeat style with some eccentric comedy singing. Pair wins strong palming for their hit version of "Sitting Alone in an Old Rocking Chair."

Norman Vaughan works well and has promise as a patter comedian. Gil & Freddie Lavedo offer fast acre-comedy, and strike an initial pace for the show. Suzi Miller is a pleasant thrush, while Barbara Aitken arranges the dances for the 12 high-steppin' Tiller Girls. Orch is under skilled baton of Ralph Dollimore.

Show is in for a twice-nightly season and looks set as one of the stronger contributions to this summer show biz scene at this northwest England show biz vacation center. *Gord.*

Liquor License Stalls

Jungle Club Relighting

Kansas City, Aug. 8.

An effort to reopen the recently closed Jungle Club was stalled here last Friday (4) when an application for a liquor license for the club was deferred because of a limit in the number of licenses available under city ordinances. Wally Nash, operator of the burlesque Folly Theatre, is seeking the application.

Nash said he had purchased the fixtures of the club for \$5,000 from Phil Simone, the former owner whose license was revoked by state liquor commission on charges of lewdness, loitering of police characters, solicitation of drunks by females and storing liquor off the premises. The purchase is subject to the granting of the liquor license. The State Liquor Control office lowered the ax on the Simone operation late in June.

Nash also has applied for a state license, but authorities said it would wait on the city's decision. Nash said he would lease the premises, formerly the Southern Mansion, for \$6,000 yearly if the license is granted.

Carter Re GI Shows

Continued from page 1

the live acts coming in from the mainland. They get television entertainment, he said, but the top shows, are bunched together in one batch, and much of the time they are left without acts except the European variety or acts who will audition.

Most of the Army and Air Force dates in Germany are played by names not for the money involved, but for patriotic reasons, says Carter. "It's bad club date money," he said, "and you barely make expenses on these engagements."

Beaucoup Tales

In addition to the audition demands, the Army has a code of censorship which prohibits entertainers from realizing their full potential. In the list of instructions given an act by agent Gisela Gunther of Frankfurt, who together with Alan Blackburn of London books most of the military dates in the posts, officer's and non-commissioned officer's clubs, there are a list of prohibitions. Included are: the requirements that a performer may not use anything that is in any way suggestive, sexy or obscene either by word or gesture, refer to anything pertaining to religion, or be sacrilegious in any way or form, refer to any branch, or member of the Armed Forces in a detrimental way, make fun of, or ridicule, the Government of the U. S. or any member thereof, and also the statement that any breach of these rules or misconduct shall constitute a breach of contract and agree to personal liability or damage incurred.

As a result of this list, says Carter, the Army censors demanded that a singing group take out "Salts Come Marching In." Bob Hope, who ribs army officers and customs, would never be eligible to work under this code, according to Carter.

Carter claimed that he worked his normal act in the Air Force and there were never any complaints as to the material. He stated that the audiences are adult, these kids have been around and their morals or morale wouldn't be shattered by any entertainer. Performers, he said, know how to conduct themselves. As a matter of fact, he said, one Army officer and a group of enlisted men saw his act at an Air Force base and asked him to work an Army NCO club the following night. The officer promised clearance without the audition. "How he could have managed it, I don't know," said Carter, but unfortunately, he said he had already been booked.

According to Carter, name acts had been increasingly interested in coming over, but this set of instructions plus the demand for private auditions, will stop the flow.

AGVA Names Jim Kelly To Put Hula in Hoop

Honolulu, Aug. 8.

Jim Kelly has resumed his former job as manager of the AGVA branch here which has more than 400 members. Kelly and Irving Mazzei, Coast chief, want to organize the hula dancers who board ships and free commercially-sponsored hula shows.

Mazzei says a "special concentration will be made on gullible parents" who let some hula studio operators exploit their children. It's known some studios receive money to put on shows and the participants get little more than expense money and "experience."

Global Vistas

Continued from page 47

legal talent also indicates that they are in an inking mood.

A couple of weeks ago, Eddie Elkort, who has been handling the bulk of GAC's foreign business, was in Paris to make a deal for the life story of Edith Piaf, which was subsequently sold to Warner Bros. They have been sending out their name talent on European junkets for some years through the Grade Agency, and latterly with other European promoters. However, there have been signs in the office that the Grade tie may be supplanted by other deals. Buddy Howe, GAC general manager in New York, also had been in Europe recently, and it's believed that the current exec group will negotiate on some of the leads he provided.

The European market is becoming increasingly more valuable not only as a source of revenue, but as a feed for talent. European markets are becoming important in films, television, as location sites, and also as tax havens, although the U.S. Government is making plans to plug these loopholes.

Fact that the Morris office bought out the Mather agency merely provided the newest indication that there are vast untapped revenue sources on the Continent. With these centrally located offices, it will not have to split commissions with any other European agency, although it will continue to work in England with the two offices with whom it has agreements, the Harry Foster Agency and Christopher Mann, Ltd. Latter is the British film rep for Morris.

The agencies have also come to the conclusion that there is a vital manpower pool in European offices which can be beneficial to them. The percenterers have expanded their forces at various times with acquisitions and mergers. It is also regarded as the fastest way of getting a more secure grip on the Continent.

By the end of 1962, the agencies indicate that an important portion of their revenue will come from European sources and are currently prepping for this era.

Ice Bows in Peoria

Peoria, Aug. 8.

The 17th edition of Morris Chalfen's "Holiday on Ice of 1962" will preem here Aug. 31 and run through Sept. 5.

Event is being brought to Peoria by the National Bradley Alumni Assn. and will be presented at the 8,000-seat Bradley U. Fieldhouse.

Vaude, Cafe Dates

New York

Ballerina Carmen de Lavallade will join Pearl Bailey at the Flamingo, Las Vegas, as featured dancer. . . . Joe E. Lewis set for the Eden Roc, Miami Beach, Feb. 7. . . . Sammy Davis Jr. to work at El San Juan, San Juan, Feb. 28. . . . Louis Rey currently on a long-term deal at The Exodus. . . . Al Hirt to begin a European junket around January with an itinerary that includes bookings in England, France, Germany and Italy.

Chicago

Reberia Sherwood and Jackie Cabane into the Trade Winds, Chi, Sept. 13 for three weeks. . . . Mello-Larks, Peggy Lord, Jackie Gayle set for the Playboy Club, Chi, Aug. 12 for three. . . . Mark Russell, Three Young Men, Fred Barber, Van Dorn Sisters, Lurlean Hunter down for the Playboy Club, Miami, Aug. 12 for three weeks. . . . Jerry Winters and Remer & Howard open at the same spot Sept. 2 for three weeks, and The Diamonds play there for three starting Sept. 23. . . . Jack Teagarden into La-Rue's, Indianapolis, Sept. 25 for a fortnight. . . . Stagg McMann set for the Huddle Embers, Indianapolis, Sept. 18-Oct. 28. Dick Weston plays Latin Quarter, N.Y., Aug. 30-Sept. 26.

Kansas City

Dick Curtis follows his current booking at Eddys' with one at the Flamingo Hotel, Miami, with 4 weeks beginning Aug. 25. . . . Jayne Evers set for the B&B, Indianapolis, after her current stand at Eddys'. . . . The Cables (4) and George Johnstone and Betty set to open at Eddys' Aug. 18. . . . Dakota Steton chirping at the Mardi Gras Room currently. . . .

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Sands, Las Vegas

Las Vegas, Aug. 2.
Peter Lind Hayes, Patrice Wymore, Modernaires (4) with Paula Kelly, Claude Stroud, Garr Nelson, George Zak, Copia Girls (13), Antonio Morelli Orch (19); presented by Jack Entratter, written & directed by Peter Lind Hayes; choreography by Reine Stuart; special choreo by Earl Barton; \$4 minimum.

Peter Lind Hayes, absent from the Copa Room for several years, is back with the kind of omnibus fun show he and Mary Healy presented there so successfully half a dozen times. Illness keeps Miss Healy out of the present romp, but references to her keep her there in spirit, and the versatile Hayes has concocted a solid entertainment package with the help of some vastly talented people.

An exponent of the gadget and the gimmick for pulling yocks, Hayes trots out outlandish costumes and props including a stilted Matt Dillon which makes him stand about 15 feet tall, an IBM canned laugh provider, an exploding guitar for a Presley takeoff, and an exaggerated wig for an accurate JFK impersonation. At the end of the show he gets various members of the audience to make authentic long distance phone calls to relatives which can be heard by everyone in the Copa Room—a stunt which is fascinating because it could prove embarrassing.

Patrice Wymore, who moves neatly with Earl Barton's choreo guidance, is beautiful and shows class with her vocal and terp routines. She "I Enjoy Being a Girl," and gives special updated lyrics to "It Ain't Necessarily So."

The Modernaires (4) with co-singer Paula Kelly, musically sandwich the activities in first-rate style, adding icing to the cake.

Claude Stroud, playing the role of Hayes' alter ego, has an abundance of laugh lines which are delightfully delivered in his stylized fashion.

Hayes, clicking as director, writer, clown, story-teller, singer, dancer, and emcee, ties the bash together with just the right professional touch. Show, backed smoothly by the Antonio Morelli orch (19), is initiated by a new "Ministril Man" production number, featuring Garr Nelson, George Zak, and the 13 Copia lovelies, is in until Sept. 6 when impresario Jack Entratter presents Paul Anka.

Palmer House, Chi.

Chicago, Aug. 3.
Andy Williams, Nicki & Noel, Ben Arden Orch; \$3 cover.

If Andy Williams maintains his current pace, he bodes well to become "The Voice" of the 60's. Williams has a craggy handsome face, and he plies his smooth-sassily voice with the poise and savvy of a veteran. He really gets into his songs, and his catalog is tailored to his warm and personal delivery. Applying his own definite style to the excellent arrangements in his repertoire, he is capable of producing strong visual, vocal and emotional excitement.

His 45-minute songalogue is compiled mostly from his discicks, but he infuses each of them with a first-time freshness and vitality. His patter is engaging and never gets in the way of his musicalizing. While Williams' forte is the slow ballad of unrequited love, he can also uttempo it with a number like "Cause You Don't Want My Love," which he delivers with a swingy, almost country & western touch. Ben Arden's 11-piece house orch is augmented with four pieces for this show, including a French horn, and the resulting big sound blends nicely with Williams' solid delivery. After two encores, Williams walked off with the audience still calling for more.

The Empire Room often balances off a headline singer with a dance act, but Nicki & Noel are much more than just a complement to Williams. They're a classy and complete act in their own right and one of the best exponents of the stylized art of adagio-ballroom dancing around. Superbly graceful and without a wasted movement, they can create the effect of a complete dramatic vignette in dance. In an oriental dance called "Hindu," their hands do the storytelling, but mostly they're dramatizing with their whole bodies. They're fine at combining comedy and terpsity, as they do in "Dime

A Dance," a comic sketch of the travails of a dance-hall girl of the 20's. This their second time around within six months at the Empire Room; an unusually fast return booking and an indication of how well they fit into the posh atmosphere of the room.
Bill is in till Aug. 23. Mor.

Roundtable, N.Y.

Rusty Warren, Joe Williams, Harry (Sweets) Edison, Jack Kelly Trio; \$5 minimum.

Disks have gotten to be one of the most reliable forms of pre-testing markets as well as determining audience acceptability of a multitude of entertainers. The penetration of the disk market into the party song field apparently has determined the fact that people are buying the risque singers. And since they're buying the bonifaces are selling. Thus the Roundtable, which earlier this year discovered boom-times with Belle Barth, has come back for more of the same with Rusty Warren, the latter clicking on the Jubilee label with several LPs.

Miss Warren, a singer who accompanies herself on the piano, is paired as a headliner with Joe Williams, late of the Count Basie band, who is now in business for himself and who is further described under New Acts.

Miss Warren works comparatively clean, there being no offensive words in her act. Her material is clever at times, and she draws a lot of laughs, which interestingly enough, came generally from the disastfers in the audience. Miss Warren, as can be presumed from her diskings, deals with more intimate aspects of boy meets girl. There is, sure enough, shock values but they're combined with humor, and therefore, many sections become a lot of fun. One of her tunes, taken from the title of one of her albums is the nearest approach to the language of the backrooms, but, considering the nature of the risgaleties, it's a comparatively clean act, and frequently a funny one. Jack Kelly Trio gives her strong backing and plays inviting dance sessions.

The remaining number on the bill is Harry (Sweets) Edison who has been a teammate of Joe Williams for some time. On his own, the Negro trumpeter plays an eloquent instrument, with a lot of lively passages. His backing of Williams is sometimes too loud, but his group provides a highly listenable session nonetheless.

Freddie's Mpls.

Minneapolis, Aug. 5.
Joe E. Lewis, Tani Jones, Austin Mack, Oscar Nord quartet; \$2.50-\$3 cover.

It took Joe E. Lewis about 40 years to get to Minneapolis, but once he made it he was trapped. Niterly patrons at his opener wouldn't let him bow off and preem show ran over an hour. Since there were plenty of requests for various routines despite this being the comic's initial outing here, it's apparent that many local citizens have seen Lewis at Las Vegas and other cities he frequents as well as on tv.

Lewis had tablesitters howling from his opening line, an observation that it was "great to be here in the heart of America's midlands, home of the golden grain and today's golden grain is tomorrow's booze." Lewis' message of iconoclasm and whimsy, doused liberally with offcolor lines and songs, is full of surefire laffgetters. He breaks patrons up with his cracked voice warbling of "76 Hornones," "House of Suzie Wong" and "They Couldn't Get Mr. Cohen's Nose in the Nose Cone."

Ted Lewis, preceding headliner at Freddie's which currently is the only class supper club operating in Minneapolis, has his shadow, and Joe E. has Austin Mack. Latter helps keep the show moving as smoothly as possible considering the stuporous condition which Lewis affects. Oscar Nord quartet also does well in support. Lewis finds Minneapolis hecklers no more of a challenge than the Las Vegas, New York or Miami variety. He squelched one tippler at his preem with "I thought I was drunk till I heard him."

Sultry songstress Tani Jones, who opens the show also draws lusty miffing. A shapely redhead wearing a skintight black gown, Miss Jones comes across okay on show tunes not overdone on the nightclub circuit.

Latin Quarter, N. Y.

(FOLLOWUP)

E. M. Loew & Ed Risman have discovered the value of film names for their Latin Quarter. Following a highly successful run with Eleanor Powell, the ops have come around with Dorothy Lamour, who is from the same genre of the Hollywood brand of performers, and who will attract from the substantial category of spenders.

Miss Lamour is in the same longrunning show, which is incidentally still holding up as one of the top LQ exhibits. She's surrounded by Jack Durant, who repeats successfully at this spot, and whose lines and reactions never seem to change either way. The customers like his basic brand of humor and his forthright delivery, and he's a substantial hit. For added measure, there's the acrobatic Wazzan Troupe whose four-highs, and tumbling produce top results.

Miss Lamour started in the nitery circuits in New York and since her early genesis has repeated in Manhattan cafes only once and that was at the late Cafe de Paree. She's an experienced bistro hand and has come in with a singing turn that takes her through the various "Roads" on which she has travelled for some years with Bob Hope and Bing Crosby. While she's no longer as sangred, she's cutoured in high elegance by Cell Chapman and she has the looks and bearing to go with the wardrobe. Miss Lamour sings well. While her range is comparatively small, she makes good use of her equipment.

Miss Lamour is well liked in this house, but she could attain much wider effectiveness with a line of gab to punctuate her numbers. She could establish a better liaison by talking about herself. It would attain a more personal rapport with her audience and, at the same time, would propel her tunes with greater effectiveness. Nonetheless, she's well received by the assemblage.

The production elements holding over include the Gloria Leroy, Latin Quarter Sextet, dancers and skaters, Harrison & Rossi and singer Dorothea MacFarland. Per usual, Jo Lombardi provides aid and comfort to the show with his assured backing. Phil Della Penna is Miss Lamour's accompanist.

Dino's Lodge, L. A.

Los Angeles, Aug. 3.
Louise Vienna with Jack Elton, Steve La Fever; no cover or minimum.

Louise Vienna's debut was a winner opening night, singer playing to one of this handsome supper club's busiest openings in some time. Pretty miss has all the qualifications that have proved successful for others here and looks like she could easily fit the pattern of regulars developed by boniface Bill Martin.

Thrush somewhat breaks frequent line of swingers making the intimate room by delivering nice torch and ballad selections in between a few bright up tunes. "It's Over" is particularly strong, displaying sure vocal control and rich tone quality. "I Enjoy Being a Girl" has bounce and personality, while "Somebody's Keepin' Score" is a fresh approach to what appears to be an oldtime gospel song.

Miss Vienna is young and will benefit from experience that will set assurance. She has more than usual potential in a fine straight voice backed up with plenty of personal appeal.

Jack Elton, piano, and Steve La Fever, bass, continue to back handsomely as well as offering inter-act music.

Gondola Room, A.C.

Atlantic City, Aug. 5.
Kitty Kallen, Frank D'Amore, Buster Burnell's Gondorables (4), Tommy Boyd's Orch (6); \$5 minimum Fri.-Sat., \$4 Sun.-Thurs.; late show, \$3.

It's like old-home week for Kitty Kallen, native Philadelphian who has summered here many years, as she returns for a week's stint in Jack Bernato's Gondola Room.

Thrush is an eye-ful and makes good use of her charm and ability to deliver a song, pop or ballad, to win miffing. That she was called back after 35 minutes for an added 10 minutes is proof that she never lost any of the SRO crowd at second show caught.

have her audience participate in her act, greeting the front tablers in her "Hello" bit and later pulling some onstage footloolery. Singing "This Little Penny" she passes them out from stage. Audience joins her in a singalong of old faves.

Best are her record faves, "If I Give My Heart to You" and "Little Things Mean a Lot." Another nice one is the "Doodle" bit with Jack French, her accompanist. Only flaw of the evening was mike trouble.

Frank D'Amore is a slick comic. He has the timing ability to register solidly, is a clever mimic and has the voice to dress up his act for a nice change of pace.

Gondorables with new costumes and dance routine again please while Tommy Boyd's orch gives good backing.

Allen & Rossi and Karen Chandler, latter a repeat, are in Aug. 11-17.

Trade Winds, Chi.

Chicago, Aug. 2.
Rowan & Martin, Don Cherry, Joe Parnello Trio; \$2.50 cover.

Dan Rowan & Dick Martin were a little slow in hitting their stride in their opening night show, but once having reached it they kept the fairly light crowd yocking loudly. Opening part of their turn, a series of blackouts, never picked up momentum, and it was with three of their more familiar sketches that they really scored—a teevee interview with an inept surgeon, a wacky game of charades, and a night club scene wherein the entertainer is continually interrupted by a drunk.

Rowan is an unusually able straight man, and he sets up the situations for Martin's buffoonery with the greatest of savvy. Martin is an excellent mugger with a sure sense of timing that can milk a gag to the utmost. He really gets into his characterizations, consuming three bottles of beer per show as part of the act. His role as the inebriated heckler is a slick bit of safoon verisimilitude and a surefire laughgetter.

Don Cherry hasn't been around these parts for some time. His hominy grits accents and effortless handling of a standard songalogue is still effective, although at times his languid air comes off as a lack of interest. His Dixie demeanor is shown off best in the semi-folksong version of "Scarlet Ribbons" and in his trademark "Long Hot Summer." Joe Parnello, one of the better accompanists around, backs both acts skillfully and keeps the joint buoyantly happy between shows.

Both ends of this bill comprise an easy-to-take package that is strong on entertainment values if not so big on the marquee. They're in till Aug. 23, at which time the Trade Winds darkens for three weeks pending a possible change in ownership. Tentatively scheduled for the post-Labor Day opening are Roberta Sherwood and Jackie Cahane.

Ye Little Club, L. A.

Hollywood, Aug. 1.
January Jones, Dore Madden, Eduardo Sasson; two drink minimum.

January Jones came on like a roaring winter wind in her opener last week (1), then showed a contrasting ballad delivery as sweet as a spring lamb. Thrush is a looker and emphasizes physical attributes in carefully-staged act that should prove satisfying to Marshall Edson's regulars.

Singer sells hard, with greatest impact showing on big punch endings. She concentrates on a definite beat, but might vary phrasing occasionally to better pinpoint this style. Weakest are her softies, which need better pacing to overcome tendency to drag.

"Love Me or Leave Me" opener scores heavily, but she misses with "Goodnight Little Leaguer," a closer that loses her audience. Song is not well suited to her. "I Love All of You" is good and a section of record hit style recreations under tag "Somebody Else's Song" features a nice Ella Fitzgerald takeoff on "Lady Be Good."

Comic Dave Madden and guitarist-singer Eduardo Sasson hold over for 8th and 16th weeks, respectively. Madden shows increased assurance, playing a few bright new bits over an unusually noisy crowd. Joe Felix, piano, and Dick Taylor, bass, back singer with quality.

Hotel Roosevelt, N.O.

New Orleans, Aug. 3.
Jerry Vale, Eagle & Man, Leon Kelner Orch (12); \$2.50 weeknight minimum, \$4 Saturday.

New layout in Seymour Weiss' plush Blue Room isn't the biggest name value ever booked here but it's one that has enough entertaining tones to please.

Jerry Vale, talented and personable young vocalist, the comedy duo of Eagle & Man and Leon Kelner's musical crew comprise the talent lineup. It's tasty as well as breezy and time-packed and never lets up throughout a bright hour-long session.

Vale is making his first appearance in this spot and going on the enthusiasm he stirs up in a 35-minute songalogue, it won't be his last. A versatile talent, Vale is a smooth operator with nice pipes, easy on the ears, a gentlemanly singer with an approach that commands respect and at the same time generates the warmth that wins the customers in a hurry and holds them throughout his tenacity of the stage.

The book offered contains a canny blend of rhythmic, pop, evergreens, Italian and Latino tunes including "Give Me The Simple Life," "Al Di La," "Come Back To Sorrento," "Somewhere Over The Rainbow" and others.

Teeling off the new bill are funsters Eagle & Man, a couple of fast boys whose booking should prove a laugh and boxoffice check for this swank nocturnal rendezvous.

Their impact on first nighters rewarded them with such hefty applause at their bowoff that they must have been tough for the headliner to follow them gracefully. Team has refreshing material with no off-color angles. Both are also topflight musicians and shift from comedy to trumpets with amazing agility to give turn added entertainment values.

Their stompy "Can't Get Started With You" is a show stopper. Takeoffs on Satchmo Armstrong and Louis Prima & Keely Smith also scored. Wide-eyed, rubbery faced Eagle handles the comedy and sings. His funny bits are gems of zaniness. Man plays the straight guy with finesse.

Leon Kelner and his musical aggregation are one of the best show-back and dancapation outfits around. Kelner also emcees capably.

Show runs two weeks until Aug. 16.

Fairmont, San Francisco

San Francisco, Aug. 5.
Billy De Wolfe, Del Courtney Orch (11); \$3-\$3.50 cover.

Billy De Wolfe is a talented, funny fellow, but whether he's talented and funny enough to carry a show all by himself in a room a third of a block long with a 40-foot ceiling remains questionable. Especially when that room has a \$3-\$3.50 cover.

De Wolfe's 37 minute act starts with his impression of a twobit nitery's emcee, rambles on to his playing all the characters in a mythical Noel Coward play (for which he chases all the waiters, busboys, captains and maitre d' out of the room—a funny bit), goes on to a takeoff of Boris Karloff as Frankenstein's Monster and into some quite inside stuff about the duties (waiter, dishwasher, etc.) he assumed under his MCA pact with the Fairmont. Finally, he winds up with his major set piece—"Mrs. Murgatroid" getting crooked in a saloon, which is a sort of minor classic and very amusing.

The trouble seems to be that De Wolfe, basically, is an actor who needs strong material. He is not an ad lib artist and he does not seem to be equipped with an endless succession of fast, new jokes which he can turn on and off as he judges the receptivity of his audience. Actually, he told several jokes near the end of his turn, but they were pretty weak and quite whiskered.

Nevertheless, he got a nice band and many of the audience appeared to enjoy the act. Some in audience, however, wondered about act's relative brevity and some wondered why a singer wasn't on the bill, too. Del Courtney's orch helped out effectively. Show runs through Aug. 23.

See 'Drum' Click Establishing Philly As Summer Stand for Road Tuners

Philadelphia, Aug. 8. Philadelphia appears to be making the grade as a summer-touring town for regular touring shows. That's indicated by the strong business registered thus far by "Flower Drum Song," now in its sixth week at the air-conditioned Forrest Theatre. The musical, the first show in years to have been booked here for a warm-weather stand, is figured likely to go through the summer at the Forrest.

The "Drum" business to date demonstrates there is a summer audience here for a vehicle with established b. o. appeal. Even if receipts for "Drum" were to decline drastically in the coming weeks, the production has established that there is profitable summer playing time in Philly.

In line with this, the operator Sam Schwartz reportedly intends air-conditioning the local Schubert Theatre for summertime bookings. The Forrest was air-conditioned last summer, but failed to get a show then. The Erlanger is already air-conditioned.

Broadway producer Daird Merrick is reportedly considering trying to span next summer here with "La Plume de Ma Tante," "Irmá La Douce" or "Do Re Mi." So apparently Philly is becoming one of the few cities, along with Chicago, Los Angeles, San Francisco and Washington, regarded as sturdy enough to support a summer legit season.

Mielziner Doing Theatres, House for Lyric Drama And B'way Productions

Broadway scenic designer Jo Mielziner is keeping busy these days with blueprints for theatres as well as for legit productions. In addition to serving as collaborating designer for the Repertory Theatre of Lincoln Centre, N. Y., he's been named theatre and lighting consultant for the 600-seat Forum and 1,700-seat Centre theatres to be erected as part of the Music Centre for the Performing Arts in Los Angeles.

Mielziner is also collaborating on the design of a theatre, to be erected in the Bahamas by Huntington Hartford. He's additionally the recipient of a Ford Foundation award to design a lyric theatre for intimate musical-drama. Outside of the theatrical field, he's been engaged as specialist in design and lighting for the Grand Ballroom of the upcoming N. Y. Hilton Hotel.

The Los Angeles Music Centre, planned, designed and engineered by Welton Becket & Associates, is a \$23,000,000 project, which also includes a 3,200-seat Memorial Pavilion. Consultants for the Pavilion include Ben Schlanger, seating; Dr. Vern O. Knudson, Paul Veneklasen and Dr. Robert Leonard, acoustics; William P. Nolan, stage engineering; and Jean Rosenthal, stage lighting.

The acoustic consultants for the Forum and Centre theatres are the same as for the Pavilion. Construction of the three-theatre Music Centre is expected to be completed by the fall of 1963.

For the Broadway stage, Mielziner is designing the scenery for "The Short Happy Life." A. E. Hochner's adaptation of stories by Ernest Hemingway. He is also reading the scripts for several other productions that have been offered him.

Jack Schlissel Planes To Coast to o.o. Shows

Jack Schlissel, general manager for Broadway producer David Merrick, planned last Friday (4) to Los Angeles to prepare for the Oct. 2 opening at the Billmore Theatre there of the Ethel Merz-starrer, "Gypsy." The Merrick production, which ended a 10-week Chicago run last Thursday (3), began an eight-week stand at the Curran Theatre, San Francisco, Monday night (7).

Schlissel stopped off in Frisco to o.o. the musical and the Merrick production of "La Plume de Ma Tante" at the Alcazar Theatre prior to returning to New York last night (Tues.).

Anything for Art

One of the grim moments of the recent European tour of the Theatre Guild-American Repertory troupe, occurred during the hop from Florence to Trieste. During the flight a thunderstorm came up and the plane was badly buffeted. Romney Brent, a featured actor with the group, had been in the gent's room and was carefully making his way to his seat, with the intention of strapping himself in.

As he crawled along the aisle, holding on the seat arms on both sides, Leif Erickson looked down, saw him and commented, "This is no time to do an impersonation of Toulouse-Lautrec."

'Miracle' Profit \$230,966 So Far

A net profit of \$230,966 was earned by "Miracle Worker" during its 88 weeks on Broadway. That's shown in an audit as of the termination of the play's Main Stem run last July 1. The financial statement does not include closing expenses.

Of the profit earned by the Fred Coe presentation, \$170,000 had been distributed at the time of the accounting. The backers, who invested \$125,000, get a 47.8% share of the profits with the balance going to the management, director and author.

The assets of the William Gibson play as of July 1 included \$18,967 in bonds and deposits and \$41,999 available for distribution. Income earned by the production includes revenue from the sale of the film rights to a United Artists-financed corporation formed by Coe, Gibson and stager Arthur Penn.

The picture deal involved a \$150,000 down payment, plus a payoff equal to 10% of the gross on profitable weeks up to a maximum of \$400,000. The production's share of the film revenue is 40%, less 10% commissions. Other subsidiary income includes royalties from the Martin Tahse touring edition, plus the British production current at the Wyndham's Theatre, London.

During the final months of the Broadway run the show circulated discount tickets and there were frequent reductions in royalties to the author, director and scenic designer George Jenkins. The theatre rental also leveled off at \$4,500 a number of weeks.

ATTENDANCE 95.5% AT SAN DIEGO BARD FEST

San Diego, Aug. 8. Attendance for the first four weeks of the 12th annual National Shakespeare Festival at the Old Globe Theatre in Balboa Park here hit a record 11,225 for the 407-seater. During the June 27-July 23 period the turnout was 6,443 patrons for 17 performances of "Twelfth Night" and 4,782 for 12 showings of "Merchant of Venice."

Average attendance for the period was 95.5% of capacity. The repertory program has since been expanded to three plays with the opening July 26 of "King Richard III." Among the professionals appearing at the Globe during the 11-week season ending Sept. 10, are Jacqueline Brookes, Morris Carnovsky, Clayton Coratle, Ludi Claire, Philip Hanson, Taldo Kenyon, Christopher Knight, James Maloney, Joanna Roos and Douglas Watson.

Off-B'way 'Silver Thread' Is Budgeted at \$35,000

"Silver Thread," which Richard Roffman intends presenting off-Broadway next fall in association with Sylvia Drucker, David Levitt and Stanley Vares, is budgeted at \$35,000.

The musical, with book and lyrics by Martin J. Hansen and score by Levitt, is to be directed by John Bowman.

Exhib's Spouse a Singer At Oakdale Music Tent

Wallingford, Conn., Aug. 8. The wife of one of New England's major film exhibitors is keeping busy this summer in the singing chorus of the Oakdale Musical Theatre here. She's Nikki Pappas, who's appeared at the tent thus far this season in "The Merry Widow" and "King and I."

Miss Pappas, a mezzo-soprano, is the wife of Sperie P. Perakos who, in addition to running string of theatres, recently produced "Auligone" in Greece with Irene Pappas, no relation to his wife. Miss Pappas was formerly in the chorus of the Detroit Opera Co.

Phoenix to Have Off-B'way Status At East 74th St.

The Phoenix Theatre may continue operating this season in a new location and as a regular off-Broadway enterprise. Instead of remaining at the lower eastside 1,150-seater, which it has occupied since its inception during the 1953-54 season, the outfit may switch to the 199-seat East 74th Street Theatre.

A move to smaller quarters would enable the Phoenix to present a series of five to six plays during the season with its bankroll of approximately \$50,000, representing the balance remaining from last semester's fund-raising drive. In making such a move, the operation would drop its regular acting company and an effort would be made to retain as much of the Phoenix subscription audience as possible.

The Phoenix lease on its downtown namesake showcase expires in October and indications are that it will not be renewed by the T. Edward Hambleton & Norris Houghton outfit. In its eight seasons of operation, the Phoenix is figured to have incurred an estimated loss of over \$1,000,000. The project, which was taken over in 1957 by Theatre, Inc., a non-profit organization, has been financed by individual contributions and foundation grants, plus Hambleton's personal notes.

Although the lower eastside showcase qualifies geographically as off-Broadway, productions there have been put on under the regular Actors Equity Broadway contract. At the East 74th Street spot, a standard off-Broadway contract would be used. At present, the future schedule for the Phoenix at the downtown 1,150-seater is limited to the Tyrone Guthrie version of Gilbert & Sullivan's "Pirates of Penzance," opening Sept. 6.

Houghton is resuming his post as co-managing director of the Phoenix with Hambleton. The two founded the project, but Houghton withdrew as co-managing director in 1959 to assume the post of Adjunct Professor of Drama at Vassar College and guest director of its Experimental Theatre.

Glasgow Paper Scores Edinburgh Fest Folly

Glasgow, Aug. 1. The International Edinburgh Festival was described by Harold Ballantyne of the Glasgow Evening Citizen, as "a fabulous folly." Edinburgh taxpayers, he says, are becoming more and more aware of the huge bill they will have to pay so that others can enjoy the arts and music.

Their taxes have risen, the article claims, from \$45,000 to \$150,000 since 1947. The British Arts Council contribution, in which they have an indirect stake in taxation, has risen from \$15,000 to \$45,000.

"There were 54,050 Festival visitors in 1951," Ballantyne asserts. "That figure was trebled last year. This would be heartening news but for the fact that, in the same period, the deficit has more than doubled."

Financially, the Festival cannot win. For every seat it subsidized to let the man from the street lap up his culture at a supposedly cheap price—but not too cheap. The Edinburgh ratepayer, who subsidizes it so heavily, still has to pay \$1 for a mere gallery seat in the Usher Hall or \$4 for a place in the stalls."

Wagner Says Bill to Repeal B.O. Tax Will Be Entered in City Council

Maybe He'll Explain

N. Y. Mayor Robert F. Wagner, who's recommended legislation for repeal of the 5% city tax on Broadway theatre tickets, will be the guest of honor at a luncheon to be held by the League of N. Y. Theatres tomorrow (Thurs.) at Sardi's.

However, the reason for honoring the Mayor isn't evident in an invitation sent to the affair sent out by the League last Friday night (4). The telegram states that at the luncheon "The recommendation for renewal of the 5% admissions tax will be formally reviewed by Mayor Wagner." That's what the message said — re-neutral.—Ed.]

Rhino' Over Nut On B'way Closing

"Rhinoceros," which exited Broadway last Saturday (5) for a four-week stock stand in Chicago, represented a deficit of \$105,205 as of last April 1. The production is figured to have had additional losses during the ensuing four months of its Main Stem run. Business for the April 3-Aug. 5 period was generally down, and although modified terms for the theatre, as well as royalty and cast salary cuts are understood to have reduced operating expenses, the deficit is figured to have exceeded the investment.

The Derek Prouse translation of Eugene Ionesco's drama, produced by Leo Kerz, in association with Seven Arts Associates Corp., was capitalized at \$110,000. According to the published limited partnership certificate on the venture, Kerz contributed \$66,000 of the financing, although it isn't specified whether he supplied the funds personally or as agent for undisclosed investors. The \$105,205 deficit reflected in an April 1 audit covered production costs of \$87,535, plus an operating loss of \$17,669 for the first 12 weeks of the play's Broadway run.

In addition to those expenditures another \$21,264 was tied up in bonds in deposits. That amount is (Continued on page 56).

SET 8 SUBSCRIPTION SHOWS AT CLEVELAND

Cleveland, Aug. 8.

Milton Krantz has already lined up eight Theatre Guild-American Theatre Society subscription shows for the season at his Hanna Theatre, opening Sept. 18 with Melvyn Douglas and Frank Lovejoy in "The Best Man." One of the first musicals booked is the touring edition of "Bye Bye Birdie," with Joan Blondell, Bill Hayes and Elaine Dunn. Dates are not set for that and "La Plume de Ma Tante," but the bookings are firm. "Taste of Honey" with Hermione Baddeley and Frances Cuka, is listed for a week in September. "Toys in the Attic," headed by Constance Bennett and Scott McKay, has been signed along with "Tenth Man," starring Risa Schwartz and Jacob Ben-Ami. Theatre Guild plans a December tryout of "The Aspern Papers" at the Hanna. This is Michael Redgrave's hit-London dramatization of Henry James' "A Comedy of Letters." Another Guild production will be added to the Cleveland subscription series, for which Laura Tate handles the local ticket bureau. The subscription period is one week here.

Martin Stephens Takes The Title Role in 'Oliver'

London Aug. 8

Martin Stephens, a moppet film actor, took over the title role last night (Mon.) in "Oliver" at the New Theatre.

He succeeds Keith Hanshere who has played the part since the musical opened a year ago, but who withdrew to appear in the new Walt Disney picture, "The Castaways."

Legislation to end the 5% city tax on Broadway legit tickets effective next Oct. 1 is to be introduced in the City Council. That was revealed last Friday (4) by Mayor Robert F. Wagner. In announcing the move, Wagner urged the Federal Government to follow the city's lead by dropping its 10% tax on theatre admissions.

Repeal of the city tax has been actively sought during the last year by the League of N. Y. Theatres, the organization of Broadway producers and theatre owners, as well as by Actors Equity and others connected directly and indirectly with Broadway legit. Long simmering discontent over the tax came to a boil last year when a deadlock in the Equity League negotiations for a new basic contract resulted in a 12 performance blackout of Main Stem theatres.

The League at that time claimed that Broadway legit was in an economic crisis and that producers could not meet Equity's demands for pension and welfare benefits. An appeal for tax relief was made by the League, and the Mayor promised that the matter would be studied. Equity then agreed to support the League in its campaign to eliminate the tariff so that the tax saving could be applied to pension coverage for all legit unions.

Also backing the League on the tax matter were representatives of businesses which benefit from theatre activity. The importance of legit to the city's economy was demonstrated during the theatre blackout by the sharp decline in business for midtown hotels, restaurants, night clubs, garages etc. Since the tax saving is to be applied to pension and welfare benefits for legit employees, elimination of the 5% levy will not mean a reduction in ticket prices.

On the basis of a \$40,000,000 annual take for Broadway legit, elimination of the 5% tax would cost the city \$2,000,000 a year revenue. Similarly, the Federal Government would lose \$4,000,000 annually from Broadway legit if its 10% tariff were scratched. A bill to end the Federal tax was introduced last January by Representatives John V. Lind and William Pitts Ryan of New York's 17th and 20th districts, respectively. The 17th District includes the Broadway area.

Ament the Mayor's tax repeal proposal, the City Council is expected to hold public hearings on the matter. Then any measure it recommends will go to the Board of Estimate and if approved be forwarded to the Mayor for a final public hearing and signature.

Crest Theatre, Toronto, Had Non-Deficit Season; Pamela Brown Asks Out

Toronto, Aug. 8.

For the first time in its 14-year history as a legit, the Crest Theatre ended its season without a deficit. Donations of \$39,680 helped, but attendance was up 16%, not including the current leap run of Mayor Moore's revue "Spring Thaw," in on a straight rental basis.

Next season will open in September with an unspecified show, followed by productions of Hugh Wheeler's "Big Fish, Little Fish," Arnold Wesker's "Roots," Shaw's "Caesar and Cleopatra," Ibsen's "Lady from the Sea" and an Australian play "The Shifting Heart."

The Crest, an 845-seat converted film house several miles from downtown Toronto, presents local productions, occasionally on a stock basis. Touring shows play the 3,200-seat O'Keefe Centre or the 1,500-seat Royal Alexandra.

Because she has an offer to appear in the film version of "Cleopatra," British actress Pamela Brown has withdrawn as star of the season's opening show at the Crest Theatre here. The show was to have been a modern comedy, selected by the actress, and rehearsals were to have started Aug. 21, with the opening set for Sept. 14.

Letters offering to refund subscriptions, sold on the announcement of Miss Brown's scheduled appearance, have been sent out by Murray Davis, Crest Theatre co-producer with his brother, Donald Davis.

'Music Man' Profit Hits \$3,090,344; London Production Not Recouped

Financial arrangements connected with the London production of "The Music Man" call for the original Broadway partnership to get 3% of the gross and 33 1/4% of the profits. That's revealed in a letter sent out by producer Kermit Bloomgarden along with a July 1 statement covering the operation of the U. S. touring production for the four weeks ending that date.

The British production of the Meredith Willson and Franklin Lacey musical is in its fifth month at the Adelphi Theatre, London. It was produced by Harold Fielding in association with the show's American management, Bloomgarden, Herbert Greene & Frank Productions, Inc. The Bloomgarden letter to the show's Broadway backers is dated July 10 and discloses that the London production, costarring Van Johnson and Patricia Lambert, had not paid off as of that date.

In the U. S., the "Music Man" operation has been reduced to just the road company since the closing last April 15 of the long-run Broadway presentation. The touring production is currently in the ninth week of a summer-long stand at the National Theatre, Washington. Another company is being formed for a bus-and-truck tour beginning Sept. 15 in Reading, Pa. According to the July 1 accounting, the net profit on the musical, representing income from the Broadway and road companies, plus subsidiary revenue, was \$3,090,344. That amount includes \$6,759 royalties from the London production. Other highlights of the audit are as follows:

Investment, \$310,010 (repaid).
Operating profit for one week in Hartford and three weeks in Washington, \$38,021.
Distributed profit, \$2,949,960 (split equally between the management and the backers, giving the latter a return of nearly 476% on their investment).
Bonds, \$54,856.
Sinking fund, \$30,000.
Preliminary cost for bus-and-truck tour, \$10,757.
Balance available for distribution and additional bus-and-truck tour costs, \$44,771.

Williamstown Designers Have Book of Answers For Those Union Exams

It's becoming routine for designers at the Williamstown (Mass.) Summer Theatre to pass the annual examinations for admittance into the United Scenic Artists Union. This year, two of the staff members at the summer theatre have been accepted by the union's Local 829 in New York. They're company designer John Conklin and costume designer Peter St. Joseph.

Conklin has been admitted to full membership, while St. Joseph is one of about 11 accepted in the costume division. Besides Conklin, three others passed the exams for full membership. They're Phil Rosenberg, Hugh Raisky and Thomas Skelton. There were about 42 applicants for full membership and around 35 in the costume field.

The Williamstown operation, organized in 1955, became a professional showcase in 1957. That year, Will Steven Armstrong, the spot's company designer, passed the USAU exam. Dick Casler, who succeeded Armstrong at the barn, made the grade the following year and in 1959. Ted Van Griethuysen, actor-designer at Williamstown, was accepted by the union. He was a member of the acting company last season at the Phoenix Theatre, N.Y., and is with the resident troupe this summer at Stratford, Conn.

John Envell, the company designer at Williamstown last year, didn't take the exam. Incidentally, St. Joseph, who uses that name professionally, is the son of former Notre Dame football star Harry Stuhldreier.

Betty Comden and Adolph Green interrupted work on their musical adaptation of "Subways Are For Sleeping" to plane to Dallas last Monday (7) for the opening at the State Fair Musical of the first revival of "Billion Dollar Baby," their 1954 Broadway entry in collaboration with composer Morton Gould.

Porterfield Opening Kids Theatre in Old Church

Abingdon, Va., Aug. 8. The Barter Theatre operation here is being expanded to include an "off-Barter" showcase. Bob Porterfield, managing director and founder of the Barter Theatre, and Peter Culman, coordinator for the spot, have decided to utilize a converted church across the street from the theatre for the presentation of experimental shows, children's plays and one-acters. The subsidiary operation is tagged Playhouse on the Green.

Theatres Slums Outside London, Says AC Report

London, Aug. 8. Except in London, theatres and concert halls in England are slums, unworthy of survival. That's the essence of an Arts Council committee report on the housing of the arts in Great Britain. The committee, headed by Dr. Wyn Griffiths, vice-chairman of the AC, calls for a \$420,000 annual government grant for the construction and renovation of theatres and concert halls. It also argues for some form of government approval before any theatre is demolished.

The report says in part, "The intelligent foreigner visiting Britain to see how one of the most civilized countries in the world houses its arts is likely to find little of significance and interest outside London. The majority of theatres or concert halls he may be shown may possibly have associations of historical or sentimental interest, but are otherwise lamentable. Far too many of them are artistic slums, wholly unworthy of survival."

Naming some provincial theatres as "an affront to the actors who work in them and a discouragement to audiences," the committee's report, which has been published but not yet accepted by the government, notes that local authorities have had more than \$44,000,000 to spend on the arts, but probably not one-sixth that amount had been spent.

The report claims that much could be done to dust up theatres if a central loan fund was set up from which long-term, interest-free loans could be made. It's also argued that every city in the United Kingdom with a population of 200,000 should have its own repertory theatre with a resident company. And, within the next 10 years, six or seven new repertory theatres should be built.

Angle for 50G Bankroll For West End 'Yesterday'

A budget of \$50,000 has been set for a contemplated London production of Kevin O'Morrison's "Three Days Before Yesterday." A limited partnership is to be formed in New York by Paul Winston for the production, in association with John Clements Plays, Ltd. In a prospectus issued by Winston, the weekly operating expense is estimated at \$6,790 for the show at a London theatre with potential capacity gross of \$11,200 a week. That includes the payment of 1% of the gross to the director, the basic Dramatists Guild minimum of 5% of the first \$5,000 gross, 7 1/2% of the next \$2,000 and 10% of the balance to the author, and a straight 20% for the theatre share.

Eddie Saunders Is Head Of Chi Chapter of ATPAM

Chicago, Aug. 8. Eddie Saunders succeeds the late Frank B. Smith as head of the Chicago chapter of the Assn. of Theatrical Pressagents & Managers. Smith died June 5 at 84. Saunders worked for Cinerama at the Palace Theatre here for several years and in recent months has been a boxoffice man at Comiskey Park, home of the Chicago White Sox baseball team.

Perennial Favorite

Wallington, Conn., Aug. 8. About a third of the audiences at "Oklahoma" last week at the Oakdale Music Theatre here had seen the musical before.

That was indicated at the conclusion of the performance one night, when John Raitt, star of the show, asked how many of the capacity 2,300 audience were seeing the Rodgers and Hammerstein work for the first time. About two-thirds raised their hands.

Mexican Theatre Having Big Year

Mexico City, Aug. 1. The National Playwrights Union reports that gross boxoffice take for Mexican legit shows during first four months of 1961 came to \$480,000. The organization keeps tab on theatre receipts to insure proper distribution of author royalties.

The Insurgente Theatre grossed highest amount in the January-April period, chalking up \$69,455. Second was the Sullivan Theatre, with a boxoffice take of \$30,171. Grosses in 1961 have been as much as \$100,000 better than in any previous year, the Union says. Alfredo Robledo, head of the Union, said that new boxoffice peaks will be hit this year, with Mexican theatre now really hitting its stride.

Frisco Workshop Opens New Campaign for Coin To Match \$52,000 Grant

San Francisco, Aug. 8. The San Francisco Actors Workshop is pitching its 1961-62 fund drive for \$52,000 to match a Ford Foundation grant. Over the signature of Workshop's managing director, Jules Irving, and consulting director, Herbert Blau, 20,000 letters have been mailed in Frisco area asking for donations. The Workshop, which had a struggle to raise its \$52,000 to match last year's initial Ford grant, has apparently learned some things from that first campaign. This year the group is spending less on money-raising, specifically on elaborate brochures.

Other probable change for the 1961-62 season will be a schedule of 35 to 38 weeks, instead of 45 weeks. It's expected that 10 actors again will be hired, probably in New York, at \$200 a week for the full season, but not until the Workshop's plays are pretty well set, since some of players hired for last season didn't have much to do because of casting problems.

The Workshop will tour the northern California area much more than in the past. Irving believes a large, theatre-starved audience exists in booming suburban cities like Sacramento, San Jose, Stockton and Santa Rosa and at college communities such as Stanford, San Jose State, Univ. of the Pacific and Sacramento State College, all within a 100-mile radius.

The first production of the coming season will be the American premiere of John Arden's London play, "Serjeant Musgrave's Dance," followed by an original, "Swimming Underwater," by Mark Harris. A third production will be "Henry IV, Part I," and a fourth will be Jean Genet's "The Balcony," if it is available.

The company currently consists of 10 players covered by full Equity contracts, 35 covered by "off-Broadway" contracts and several dozens more with Equity "work permits"—that is, unpaid.

Attendance at the Workshop's two theatres the 700-seat Marines and the 250-seat Encore, was 61,839 for the 1960-61 season, compared to 51,264 for the 1959-60 season.

Mountain Folk Fest, Tenn.

Townsend, Tenn., Aug. 8. Vincent Godfrey Burns, author, poet and dramatist, is presenting a series of dramatic shows at the Tuckaleechee Village Barn here. He stages "Poet's Night" each Sunday and the repertory includes a "Mountain Folk Festival" with local participants and a drama, "World on Fire."

'One Day' New Aussie Hit

Alan Seymour Drama, Originally Rejected, Clicks
In Sydney—Due in London

Loy & Dauphin 'Marriage' Plays Sunday Night (13)

The Myrna Loy and Claude Dauphin package of "Marriage-Go-Round" will play an extra performance next Sunday night (13) at the Tappan Zee Playhouse, Nyack, N.Y., where it is appearing this week on a regular stock basis.

TZ Playhouse's operator Bruce Becker scheduled the special performance to enable members of the casts of Broadway shows and any other nearby stock operations having Sunday night off to see the Loy-Dauphin starrer in its only engagement in the New York City area.

Use Film Funds To Resuscitate Legit in Spain

Madrid, Aug. 8. The Spanish Government is taking radical steps to subsidize a live drama theatre renaissance. In a law sponsored by Spain's Council of States this month, the Minister of Information has been given authority to utilize up to 15% of state film protection funds within the National Film Institute for revitalizing the theatre throughout Spain. The Information Minister is given a free hand to provide subsidies and any other form of legit protectionism at home as well as for Spanish theatrical representation abroad.

Since the National Film Institute aid fund, derived equally from dubbing taxes on foreign imports and a special 1.8% aid tax at the film boxoffice, is in the neighborhood annually of 150,000,000 pesetas (\$2,500,000) the maximum 15% share now decreed for theatre support could reach the unprecedented figure of 22,500,000 pesetas or close to \$400,000.

Immediate aid is expected for the provinces where legit has given up formerly entrenched positions to film interests in most cities and including instances in Barcelona and Valencia.

Meanwhile, Spanish film producer, distributor and exhibitor associations within the Sindicato Nacional del Espectaculo, have gone on record with government authorities protesting the utilization of film aid funds for legit protection. Their contention is that television, not cinema, constitutes the competition that has devastated theatre attendance in recent years. Television programming, film interests charge, now offers consistent free theatrical fare—both modern and classical—while cinema and legit have lived side by side for many years in economic bliss.

Returned Director Raps Mex Theatre Censorship

Mexico City, Aug. 8. Excessive censorship is throttling the development of the Mexican stage. That is the opinion of Jose J. Aceves, who has returned from a stay in Paris and has reopened the old Caraco Theatre as a legit house. He was one of the initiators of the little theatre movement in Mexico. Mexican censorship is far too severe, compared with the benign policy found in other major world capitals such as New York, London and Paris, Aceves says. He also deplores "excessive taxation" and suppression of ticket brokers as other "obstacles" which damage the interests of producers in Mexico without any major benefit to public.

Aceves directed Usigli's "The Child and The Cloud," a smash artistic and financial hit of over a decade ago. It was the first Mexican stage success, had an eight-month run and played more than 450 performances, a record at time for any foreign drama. His future plans include a production of Jean Anouilh's "Romeo and Margaret," a modern version of Shakespeare's Romeo and Juliet.

Melbourne, Aug. 8. Alan Seymour's "The One Day of the Year" is the season's top hit in Australia. It is tentatively set for London production.

The author is a 33-year old Aussie whose first play, "Swamp Creatures," was among the first 20 of the 2,000 entries in an international play competition organized a few years back by the London Observer. It has since been a staple of Australian stage, radio and television.

Seymour has been commissioned at various times by the Australian Broadcasting Commission to write radio and TV scripts and has adapted plays and written scenarios for more than 40 documentary films.

"One Day" is a controversial drama about a cherished Australian occasion, the traditional Anzac Day. It shows the varying attitudes of the different generations, notably the reverence of the older people and the cynicism of the young. To the veterans of the two World Wars, it is their special day, the one day when they are not failures.

Seymour originally submitted the play to the Adelaide Arts Festival, as a candidate for production last year. It was considered too controversial and was rejected.

Then an amateur outfit, the Adelaide Theatre Group, decided to present "One Day" and eventually received financial assistance from the Australian Elizabethan Theatre Trust. The group found it difficult to get publicity and the play opened to a hostile audience. Critical reaction was enthusiastic, however, and the drama became the hit of the Festival.

Robin Lovejoy, artistic director of The Trust Players, staged a production in Sydney last April, the day after Anzac Day. Prior to the opening there were threats of bombs being hidden in the theatre and rioting. However, the first-night audience gave the show an ovation at the final curtain.

"One Day" had to be limited to a three-week run in Sydney because of other commitments, but John Summer, of the Union Repertory Theatre in Melbourne, decided to stage it there for three weeks in June. With a different cast, it has been doing capacity business there, and the engagement has been extended through August.

Summer next plans to tour the drama through Victoria, South Australia and Tasmania. The only other Australian plays to have such success have been "The Summer of the 17th Doll," which Summer also staged and "The Shifting Heart."

Plans are not yet definite for the London production of "One Day," although the Trust will probably do it in association with a West End management. Ron Haddrick is likely to go to London to recreate the role he played in the Sydney production. It is not certain yet which of the other players will go, although it's expected that 22-year-old Lewis Fiander, a favorite of the Australian theatre, will be in the cast.

Traverse City Strawhat Playing 9-Week Season

Traverse City, Mich., Aug. 8. The Cherry County Playhouse, in its seventh season in this mid-west vacation spot, is presenting nine shows over a nine-week period. As in previous seasons, the canvastop is using a resident company with a star policy. It's under the direction this year of Ruth Bailey and Charles Hollerith Jr., with Barnett Owen as resident director.

The season began July 4 with Dennis James in "Two For the Seesaw." Gloria Grahame followed in "Laura," then Marjorie Lord in "Third Best Sport," Jin Jin Mai in "The World of Susie Wong," Burt Reynolds in "Picnic," Dody Goodman in "Bachelor Honey-moon," Vivian Vance in "Marriage-Go-Round," Joe E. Brown in "The Show-Off" and Orson Bean in "Send Me No Flowers."

The slio experimented July 23 with a Sunday night jazz concert.

B'way Budding; 'Camelot' \$69,360, 'Horn' \$25,626, 'Fair Lady' \$48,578, 'Fiorello' \$39,127, 'Birdie' \$38,541

Broadway began its traditional August recovery from the summer slump last week. Business surged for most shows, with gains over the previous stanza going as high as \$8,590 for the musical, 'Fiorello,' and \$5,341 for the straight play, 'Come Blow Your Horn.'

Of the 14 shows on tap last week, 'Carnival' was the only sellout with 'Mary, Mary' and 'Sound of Music' edging their capacity takes. Of the remaining entries, five had discount tickets in circulation.

Estimates for Last Week Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Opera), Rep. (Repertory), DR (Dramatic Reading).

All the Way Home, Belasco (D) (36th wk; 285 p.) \$56,900-\$7,500; 967; \$38,500. Previous week, \$13,689. Last week, \$12,767.

Bye Bye Birdie, Shubert (MC) (68th wk; 535 p.) \$8,600-\$9,400; 1,461; \$61,000. Previous week, \$36,899. Last week, \$38,541.

Camelot, Majestic (MC) (35th wk; 281 p.) \$9,400; 1,626; \$84,000. Richard Burton, Julie Andrews. Previous week, \$67,987.

Carnival, Imperial (MC) (17th wk; 132 p.) \$8,600; 1,428; \$68,299. (Anna Maria Albergheiti). Previous week, \$68,315.

Come Blow Your Horn, Atkinson (C) (24th wk; 189 p.) \$8,900-\$7,500; 1,090; \$43,522. Previous week, \$20,285. Last week, \$25,626.

Far Country, Music Box (D) (18th wk; 143 p.) \$6,900-\$7,500; 1,101; \$40,107. (Kim Stanley, Steven Hill, Sam Wanamaker). Previous week, \$11,137 with Joan Potter substiting for the vacationing Miss Stanley, who returned to the cast July 31.

Fiorello, Broadway (MC) (88th wk; 699 p.) \$5,875-\$7,500; 1,900; \$59,000. Previous week, \$30,537. Last week, \$39,127.

Irma La Douce, Plymouth (MC) (45th wk; 356 p.) \$8,600; 999; \$48,250. (Elizabeth Seal, Denis Quilley). Previous week, \$31,696. Last week, \$33,178.

Mary, Mary, Hayes (C) (22d wk; 172 p.) \$6,900-\$7,500; 1,139; \$43,380. (Barbara Bel Geddes, Barry Nelson, Michael Wilding). Previous week, \$43,275. Last week, \$43,096.

Saturday (6) with a deficit figured to be in excess of its \$110,000 investment for a four-week engagement at the Edgewater Beach Playhouse, Chicago.

Last week, about \$14,000. -Laying Off Do Re Mi, St. James (MC) \$8,600-\$9,500; 1,615; \$69,500. Phil Silvers. Began four-week layoff July 24 and resumes Aug. 21.

Ballet of Canada Looks for Chute

Toronto, Aug. 8. Despite visits to New York and Washington, plus a Mexican tour—which got favorable south-of-the-border press reviews—the National Ballet of Canada is in bad financial shape and may have to call it a day after 10 years.

On the verge of bankruptcy, its deficit is now \$192,000 after a loss of some \$84,000 last season, with most of the dip going to a non-attendance in Canada of some \$150,000 at the b.o.

Canada Council, "cultural" payee of a \$100,000 grant in the past to the ballet troupe—it will donate \$100,000 for the furtherance of the 1961-62 season of the National Ballet—has expressed its intention of not paying for deficits, which amounted in actual expenditure last season of \$753,000, with the National Ballet receipts totaling more than \$150,000 in the red.

One solution is to limit the National Ballet of Canada activities in the coming season, plans calling for only 15 weeks of touring instead of 23 weeks last year—including a two-weeks' run in February at the Royal Alexandra Theatre, Toronto, where it did just fair at its h.q. here.

This means that this season's expenses will not go over a promised \$518,000 budget where, last season, this was tabbed at \$808,000. The cut-down expenditure calls for a \$318,000 b.o. revenue, plus the Canada Council grant of \$100,000 and \$120,000 from individual "angels." Some \$64,000 is therefore needed to maintain the venture—but amount must be collected by the end of this month.

London Cues

"Under Milk Wood" is to be revived by Michael Cordon at the Lyric, Hammersmith, with a cast of past and present Royal Academy of Dramatic Art students.

David Blair becomes Margot Fonteyn's new ballet partner at Covent Garden when the season starts next month. Michael Somes, at 44, wants to taper off a little in his dancing activities.

The first matinee of "Ballets U.S.A." at the Saville was switched from tomorrow (Wed.) to today (Tues.) to enable West End performers to see it.

London Shows (Figures denote opening dates) Amorous Pawns, Piccadilly (12-9-59).

Raitt 'Oklahoma' \$54,443 For Wallingford Record; 'Damn' \$21,159, Pitt.

It was like old times last week for "Oklahoma." The musical, with John Raitt starring, scored a record take of \$54,443 for the Oakdale Musical Theatre, Wallingford, Conn. Of the entries listed below, the Genevieve-starrer, "Can-Can," was the top-grosser with \$80,000 for seven performances at the Starlight Theatre, Kansas City.

A substantial pickup in business was registered last week by the Melody Tent, Pittsburgh.

Estimates for Last Week Parenthetical designations for stock are the same as for the road. DALLAS State Fair Music Hall (\$4; 4,120; \$77,000). Take Me Along (Dan Dailley, Walter Abel) (2d wk), \$30,000 for regular seven performances.

Previous week, \$32,000. Current bill, Billion Dollar Baby (Eileen Rodgers, Reginald Denny).

DETROIT Northland Playhouse (\$3-\$5; \$4.30; 1,126; \$27,000). Under the Yum-Yum Tree (Darren McGavin), \$12,242.

Previous week, Separate Rooms (Martha Raye), \$14,089. Week ending July 22, unreported, Sextette (Mae West), \$13,000.

Current bill, Father of the Bride (William Bendix).

KANSAS CITY Starlight Theatre (\$4; 7,600; \$106,918). Can-Can (Genevieve), \$80,000 for seven performances.

Previous week, Calamity Jane (Carol Burnett), \$98,000 for seven performances.

Current bill, Damn Yankees (Jack Carson), \$13,070 for seven performances.

Current bill same. PITTSBURGH Melody Tent (\$3-\$5; 2,003; \$35,900). Damn Yankees (Joe E. Brown) (1st wk), \$21,159 for seven performances.

Previous week, Take Me Along (Jack Carson), \$13,070 for seven performances.

Current bill same. STRATFORD, CONN. Shakespeare Festival (\$6.25; 1,479; \$52,568). Jessica Tandy, Pat Hingle, Kim Hunter, Macbeth-As You-Like It-Troilus and Cressida (9th wk), \$46,677.

Previous week, \$45,430. Current bill, same. STRATFORD, ONT. Avon Theatre (\$4; 1,123; \$24,325). Pirates of Penzance (5th wk), \$21,788.

Previous week, \$22,317. Current bill, same. TORONTO O'Keefe Centre (\$3.50; 3,200; \$31,942). Liberate and International Varieties, \$36,164.

Previous week, Eartha Kitt and Belafonte Folk Singers, \$33,935. Current bill, Show Girl (Carol Channing).

L.A. Tops Road Towns With SRO 'Sound' \$82,698 and 'Lady' \$63,240; 'Miracle' \$27,589 (9), Central City

The biggest grossers on the road last week were in Los Angeles, where sellout business was registered by the town's two entries, "Sound of Music" and "My Fair Lady." "Gypsy" was also in the powerhouse groove in its final Chicago frame, but the take on the stand, cut from eight to two performances, was substantially below that of prior sellout weeks there.

Receipts were so-so for the first nine performances of "Miracle Worker" in Central City, Colo., where the play is opened July 29 after a four-week layoff.

Estimates for Last Week Parenthetical designations for out-of-town shows are the same as for Broadway, except that "A" indicates T with show classification, "A" denotes T with show classification, "A" denotes T with show classification, "A" denotes T with show classification.

OKLA. PULLED \$59,947, 'SILK' \$48,117, SEATTLE Seattle, Aug. 8. The two musicals presented at the 5,500-seat Aqua Theatre here this summer grossed \$106,064 on their combined nine-performance run.

The first, "Oklahoma," co-starring John Raitt and Pamela Britton, grossed \$57,947 in five performances July 5-9. The other, "Silk Stockings," co-starring Jan Murray and Jan Sherwood, grossed \$48,117 in four performances July 19-22.

The potential capacity gross at the house at a \$350 top was \$75,000 for "Oklahoma" and \$60,000 for "Stockings." The "Aqua Follies," which opened at the theatre July 27, ends a 16-performance run tomorrow (Wed.).

Tenth Man 'Has \$199,523 Profit' "The Tenth Man" ended its 79-week Broadway run last May with a net profit of \$199,523. Of that amount, \$141,250 has thus far been distributed evenly between the management and the backers, giving the latter a 56.5% net return to date on their \$125,000 investment.

The Saint Subber-Arthur Cantor production, which had just about been breaking even on micarre twofor business for sometime prior to its closing, threw in the towel after dropping \$3,901 on three successive losing weeks when grosses ranged from \$9,328 to \$11,321.

The production's financial status, as of its New York closing is revealed in a May 31 audit, which discloses \$19,869 available for distribution after the deduction of \$18,400 for bonds and deposits and \$20,000 sinking fund.

The coin tied up in bonds and deposits and sinking funds is presumably being held by the management along with the amount available for distribution for the upcoming tour of the Paddy Chayefsky play, which is scheduled to begin Sept. 26 at the National Theatre, Washington.

A British production of the drama is current at the Comedy Theatre, London.

Herb Machiz Will Stage Chi Lyric Opera 'Harvest' Chicago, Aug. 8. The Lyric Opera of Chicago has signed Herbert Machiz to stage Vittorio Giannini's new opera, "The Harvest," which will have its world preem during the Lyric's seven-week season this fall.

Machiz, who tends to be identified as a director of Tennessee Williams plays, has staged one previous opera, the New York City Opera Co. presentation of the Elmer Rice Kurt Weill "Street Scene."

Giannini himself will conduct all four performances of the work and Oliver Smith has been tapped to design both the set and costumes. The premiere is set for Nov. 25, with William Waldman, Marilyn Horne, Gerald Evans, Richard Carl Knoll, Ray Moore, Robert Schorr, Vera Moran, Jeanne Diamond and Jeffrey Wolfe in the cast.

Scheduled B'way Preems High Fidelity, Ambush (8-25-61); From Second City, Revue (8-26-61); Purdie Victorious, (8-26-61); Call Me, Broadway (8-26-61); Crackerjack, (8-26-61); Stanley Poole, (8-26-61); Let It Ride, O'Neill (8-26-61); Nine O'Clock Revers, (8-26-61); Milk & Honey, (8-26-61); So Long, (8-26-61); Cook for General, (8-26-61); Kwanima, (8-26-61); Write Murder, (8-26-61); Complicated Lover, (8-26-61); Kean, Broadway, (8-26-61); Gideon, Plymouth (8-26-61); Gay Life, Shubert (8-26-61); Man for All Seasons, A.T.C. (8-26-61); At Mine O'Clock, Golden (8-26-61); Night of Ignava, Royale (8-26-61).

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CENTRAL CITY, COLO. Miracle Worker, Opera House (DR) (1st wk). Resumed road tour after July 29 after a four-week layoff.

Last week, \$27,589 for nine performances including the preceding Saturday 29.

CHICAGO Gypsy, Shubert (MC) (8th wk); \$5,955 \$6,600; 2,100; \$72,660. Ethel Merman. Previous week, \$72,310. Last week, \$44,641 for five performances.

LOS ANGELES My Fair Lady, Baltimore (MC) (RS) (7th wk); \$6-\$6.60; 1,636; \$63,000. Michael Evans, Caroline Dixon. Previous week, \$63,484. Last week, \$63,240.

Sound of Music, Philharmonic (MD) (RD); 2d wk; \$5-\$9.50; 8,735; 2,470; \$82,000. Florence Henderson. Previous week, \$81,575 with Civic Light Opera subscription.

Last week, \$82,038 with CIO subscription. PHILADELPHIA Flower Drum Song, Forrest (MC) (RS) (5th wk); \$5-\$6.50; 1,760; \$59,800. Previous week, \$49,722. Last week, \$36,066.

SAN FRANCISCO Fiorello, Geary (MC) (RS) (6th wk); \$8-\$6.50; 1,550; \$58,000. Previous week, \$30,045. Last week, \$29,419.

La Plume de Ma Tante, Alcazar (RS) (2d wk); \$5-\$6.50; 1,147; \$40,000. Previous week, \$24,371 for six performances. Last week, \$37,937.

SEATTLE Bye Bye Birdie, Moore (MC) (RS) (Previous week, \$39,626 for seven performances, Paramount, Portland, Ore. Last week, \$56,398.

WASHINGTON Music Man, National (MC) (RS) (8th wk); \$6-\$5.75; 9,185; \$14,795. Previous week, \$47,977. Last week, \$49,661.

Mull Chi Opera Ballet Appearance in Honolulu Honolulu, Aug. 8. The Chicago Opera Ballet will perform in the Waialeale School Hall, according to Edward C. Haber, manager of the company, who's here in connection with preliminary planning.

Transportation costs of course, are the big obstacle, but Haber believes that can be worked out. "If the N.Y. Philharmonic could perform here successfully, I see no reason why we could not do the same," he commented.

N.Y.C. Ballet 32G, S.F. San Francisco, Aug. 8. The N.Y. City Ballet grossed a weak \$37,000 in four performances at the 3,500-seat Opera House here last week. The house was seated to a \$550 top.

Met 'Non-Segregated' in Atlanta; But Can Negroes Subscribe?

Atlanta, Aug. 8. In order to meet edict of Rudolf Bing, managing director of the Metropolitan Opera, against segregation of Negroes, next season's week stand of the Met here will be under a modified plan of operations. The Fox Theatre (Wilby-Kinney 4,400-seater) will not be under the circuit's control for the week but under the Atlanta Music Festival Ass'n. This will exempt the theatre from the Georgia law which demands that Negroes be separately seated in balcony, even if holding, as a number did this spring, tickets to lower floor (and more expensive) locations.

There was much distress among Atlanta society folk when the Bing ruling was made. The Met visit comes as the crescendo of the smart set's season. The Met has included Negro singers on its roster for nearly a decade and Negro patronage is commonplace in its New York edifice. The segregation problem arises as to road dates in Atlanta, Birmingham and Dallas.

Tickets are mostly sold for the Atlanta visit on a subscription basis, members of the Atlanta Opera Guild qualifying via a \$5 fee for membership. That Negroes would be admitted to this Guild and hence given parity to become subscribers is unlikely. It's not clear just how Negroes could obtain individual orchestra locations or manage to occupy such space upon demand. But the new scheme is expected to meet the Bing edict in principle.

When Wilby-Kinney first permitted use of Fox, an elegant showcase for opera or any other type of stage presentation, plus a mammoth stage, Met's stand in Atlanta was a three-day, four-performance stand. Subsequently, a day was added, and last year a full week, six nights and a matinee, made up the stay.

Wilby-Kinney, at various times, has indicated it wanted out of commitment to opera, since it interrupts Fox's established filming schedules and complicates booking.

And, too, it is not unusual for Fox to gross between \$15,000 and \$20,000 on any given weekend, currently with Carl Foreman's "The Guns of Navarone," and earlier with Paramount's "Suzie Wong."

In view of the complete sell-out annually of season tickets to Met during its Atlanta engagement (there is a long waiting list of applicants for this privilege) it is doubtful if many Negroes will be able to purchase tickets to Opera unless radical change in duet selling policy is inaugurated. Single seat sale history is that they are gone in less than six hours after boxoffice opens.

Met grosses around \$210,000 each year for its seven-performance stand here.

SAM SILVERMAN BUYS TYSON AGENCY, BOSTON

Boston, Aug. 8. Sid Ross has sold Tyson's ticket agency, one of the oldest in Boston, to Sam Silverman, local fight promoter. Silverman has taken over operation of the agency, which is located in Macy's drugstore.

Ross operated Tyson's for some seven years. It was previously owned by Joe Solomon, of Lowell, who had purchased it from the original owner, Frank Foster. The sale price of the agency was undisclosed.

Epidemic of Barn Folds Depresses Buffalo Area

Buffalo, Aug. 8. The recent closing of several longtime Buffalo area strawhats has furnished grist for newspaper feature stories on the decline of the legit summer theatre hereabouts.

The shuttered silos have included the Town and Country, operated by Johnny Dee; the Niagara Falls Summer Theatre, run by Maude Franchoff; and the Holloway Bay, Lake Shore and Grand Island Playhouses, some with a history of a dozen seasons.

Show Out of Town

Cotton Candy

Hollywood, July 13. New Playwright Co. presentation of Tom Seldon and Shelley Morrison production of three-act melodrama by Vermelle McCarter; settings, James Sewell; lighting, Conrad B. Penrod. With Judi Meredith, Betsy Jones-Moreland, Helena Nash, Hope Summers, Lou Krugman, Tom Seldon. Opened July 11, '61, at the Vine Street Playhouse, Hollywood; \$3.50 top.

The contemporary theatre's obsession with emotionally-disturbed southerners is prolonged in "Cotton Candy," a new three-act melodrama by Vermelle McCarter. Tedium heavy going from start to finish, with few redeeming shots of dramatic poetry or character clarity. Miss McCarter's first play and the Vine Street Playhouse's initial legit presentation is a dubious theatrical commodity.

An utter lack of communication exists in the chaotic six-party rural South Carolina household that is the setting for Miss McCarter's gloomy meller. A brother who has rammed a car into a tree, crippling his sister and killing his fiancée who, he has discovered, is the half-sister conceived by his roving father. Eventually the troubled lad allows himself to be killed in a tornado and dad dies of a stroke, while the rest of the family hides out in a storm cellar.

The best thing about the Tom Seldon and Shelley Morrison production for the New Playwright Co. is a professional two-story cutaway set designed by James Sewell to fit the huge specifications of this stage, formerly utilized for tv as the Art Linkletter Playhouse. Acting highlights include a sensitive portrayal of one of the sisters by Helena Nash, an animated enactment of the baby sister by Judi Meredith and a convincing performance as the father by Lou Krugman. Less effective are Hope Summers as the mother, Betsy Jones-Moreland as the maimed sister and Seldon as the conscience stricken brother. The director's name has been inked out on the playbill (he relinquished responsibility about a week prior to the opening, it is understood).
Tuba.

'Rhino' Over Nut

Continued from page 33

recoverable, but technically it brought the show's financial outlay as of April 1 to \$16,469 in excess of its \$110,000 investment. For the five weeks ending April 1, grosses at the Longacre Theatre, N. Y., ranged from \$25,532 for an operating loss of \$2,347 to \$31,888 for an operating profit of \$1,561.

Although grosses were generally meagre during the last three months of the show's New York run, advertising expenses presumably continued high, particularly during the period when reviews of the daily critics were reprinted in full in some of the newspapers. During the show's Broadway run, Kerz stuck to his previously publicized position of not running excerpt quote ads.

The April 1 audit reveals production costs were \$80,171 as of Feb. 25. Tagged on that amount was an additional \$7,365, which included \$550 for production assistant and \$442 for local fares and taxis. Payments to the production assistant are also reflected in the weekly operating expenses for the show. A payment of \$59 was made for the week ending March 11, and \$100 for each of the ensuing three weeks covered in the audit. Operating expenses in the accounting also reflect a weekly \$210 for tips and gratuities.

The play, in which Zero Mostel costars with Ralph Meeker, who succeeded Eli Wallach, opened last night (Tues.) at the Edgewater Beach Playhouse, Chicago, after running 30 weeks on Broadway. The production is scheduled to return to Broadway in September.

Tom Ewell Readings

Tom Ewell, who plans doing a solo show of humorous readings on the road next season and ultimately on Broadway, will break in the program at a matinee next Tuesday (15) at the Bucks County Playhouse, New Hope, Pa. He'll give it another tryout at a special Sunday matinee Aug. 20 at the Tappan Zee Playhouse, Nyack, N. Y.

Ewell, who starred on Broadway in "Seven Year Itch," "Tunnel of Love" and other shows, is including pieces by the late Robert Benchley, James Thurber and others in the program.

Roger Stevens' Plays

Continued from page 1

Involving a major casting problem. The three productions with specific theatres and opening dates are "The Caretaker," due Oct. 4 at the Lyceum; "Blood, Sweat and Stanley Poole," due Oct. 5 at the Morosco, and "A Man for All Seasons," due Nov. 22, at the ANTA Theatre. The other definite projects are "First Love," "Romulus," "Defender of the Lost," "Natural Affection," "Laurette," "Judith" and "Oh Dad, Poor Dad, Momma's Hung You in the Closet and I'm So Sad." Prospects are "Diamond Orchid" and possibly "Ross."

"The Caretaker," Harold Pinter's London drama, is being presented in partnership with Frederick Brisson and Gilbert Miller, with Donald McWhinnie repeating his original staging and the cast including Donald Pleasance Robert Shaw and Alan Bates.

"Blood, Sweat and Stanley Poole" is a comedy by James and William Goldman, being presented in partnership with Joseph Fields, with Jerome Chodorov staging and Darren McGavin as star.

"A Man for All Seasons" is Robert Bolt's London drama, being staged by Noel Williams with Paul Scofield repeating his original title characterization. Stevens is presenting it under the banner of Producers Theatre, in which he's associated with Robert Whitehead and Robert W. Dowling.

Bergner's Return "First Love," Samuel Taylor's adaptation of Romain Gary's "La Promesse de l'Aube," is being presented in partnership with Brisson, and will star Elisabeth Bergner. "Romulus" is Gore Vidal's adaptation of Friedrich Durrenmat's novel, to be staged by Joseph Anthony, with Ritchard as star. "Defender of the Lost" is by Morris Ebenstein. "Natural Affection" is by William Inge, will be staged by Frank Corsaro with Shelley Winters as star, and will be presented by Producers Theatre.

"Laurette" is Stanley Young's dramatization of Marguerite Courtney's biography of her mother, the late Laurette Taylor. It was tried out last season by Alan Pakula, with Judy Holiday as star. Stevens now holds the script and, subject to rewrites, may do it with Anthony as director and Geraldine Page as star. "Judith" is Christopher Fry's adaptation of a comedy by Jean Giraudoux, which Harold Clurman is to stage and Audrey Hepburn is being sought as star.

Stella Adler as Lead "Oh Dad, Poor Dad" is the Arthur Kopit farce which was tried out in London recently with Corsaro as director and Stella Adler as femme lead. Jerome Robbins is now set to stage the Broadway production and a star is being sought. "Diamond Orchid" is a drama by Jerome Lawrence and Robert E. Lee about Eveta Peron, late film actress-wife of former Argentine dictator Juan Peron.

"Ross" is Terence Rattigan's London drama about Lawrence of Arabia. Alec Guinness was the original star, succeeded by Michael Bryant. Both Stevens and producer David Merrick have been dickering for the U. S. rights, but the author is understood refusing to make a commitment until a satisfactory star is obtained.

Under the Producers Theatre setup, Stevens operates the Martin Beck, Morosco and Helen Hayes theatres. The Beck is booked for the fall for a musical, "Milk and Honey." The Morosco gets "Blood Sweat and Stanley Poole." The Hayes has a solidly entrenched tenant in the standee-limit comedy, "Mary, Mary," by Jean Kerr. Stevens has been dickering with the Shuberts and several independents, but hasn't been able to get more than a next-in-line commitment on other houses.

Asides and Ad Libs

NBC, which returned the Hudson Theatre, N. Y. to legit last season, still hasn't gotten around to removing the large sign on the 45th Street back wall of the house, reading, "NBC Television Theatre, Entrance on 44th Street." . . . The Actors Fund of America may start publication of a monthly mag in the fall, with former author, newspaper man and vaude circuit exec Ray H. Leason, a resident of the Home in Englewood, N. J., in line to be editor.

"There comes a day when you're too old to play a role. Most of the times you don't realize it—for an actor's mirror is a deceptive thing. I know the day is not too far distant when I'll look too old to play Curley (the male lead in "Oklahoma"—Ed.). I hope the day never comes when I feel too old, for Curley's a man. I know, too, though I think that day will be a little more distant, when I'll be too old for Billy Bigelow (the male lead in "Carousel"—Ed.)."

According to word from London, where she recently quit her Theatre Workshop production setup, Joan Littlewood will go to Nigeria to direct a play, Wole Soyinka's "The Lion and the Jewel," with an all-native cast. The script was reportedly submitted to her for production at the Theatre Royal, in East London, but she turned it down at that time because of casting problems.

"Today we live with values submerged and essentially negative in character. We don't know what we want. But that doesn't mean themes are lacking. They are there, and our world is rich in them, and each is a celebration of something indestructible and richly hopeful in the human spirit."—Playwright-critic Clifford Odets, as quoted by Nathan Cohen in the Toronto Star.

Susan Oliver planed back Friday (4) to the Coast for two television stints, after starring in "Under the Yum Yum Tree" at the Cape Playhouse, Dennis, Mass., and the Ogunquit (Me.) Playhouse. . . Eddie Blue, casting director for Rodgers & Hammerstein, returned last week from the Coast, where he auditioned possible replacements for the two companies of "The Sound of Music." He was accompanied by his wife, Nancy Woodruff, formerly of the CBS casting department.

"I'm a different person on the stage. You know, I'm really a schump. I'm always falling on my face. My sister once told me that whenever she saw me performing she felt she didn't know who I was. I think I prefer that person on the stage. I know what I'm doing up there. Down here, I get confused."—Nancy Walker, featured femme lead in "Do Re Mi," as quoted by William Peper in the N. Y. World-Telegram.

Athens does not expect Alexis Minotis or Katina Paxinou to renew their contracts with the Greek National Theatre, of which both have been members for decades. Miss Paxinou is preparing to appear on Broadway in the fall as costar with Jo Van Fleet in "Garden of Sweets." Minotis reportedly has London commitments.

Apparently the Broadway legit managements haven't noticed that in the recently-simplified system of daily alphabetical ad listings, it's difficult for the casual reader to pick out the titles of the shows. It might help if the titles were set in boldface type. . . Sol Jacobson, pressagent for "Fiorello," is due back today from a vacation in Europe.

Carl Fisher, general manager for Griffith & Prince, spent only two days in Honolulu, hurrying back to the mainland when he found Walkie more like Miami Beach than the relaxing resort he remembered from his "This Is the Army" days of World War II.

"Knowing all this, and hoping I'll be smart enough to realize it, and knowing that the only way I'll ever give up the stage is when they carry me off for good, I'm saving a couple of roles for my older years. Those roles are in "South Pacific" and "Kismet."—Singer-actor John Raitt, as quoted by Allen M. Widem, theatre editor, in the Hartford Times.

"As a child, I just wasn't equipped to handle many of the situations I found in my life. I didn't have the poise or the dialog to cope. I found the stage a refuge, a place of safety. The playwright gave me the words and the character. There never was any problem about how you—the character in the play—were supposed to respond to the situations you found yourself in."—Anne Meacham, star of the off-Broadway revival of "Hedda Gabler," as quoted by John Keating in Theatre Arts mag.

"Take the playwright. How much of what you see is what he intended? An army has come in between, of people who have nothing to do the creative act; theatre owners, craft unions, picture producers, talent agencies, each with a certain pressure and certain demands. The intruders. Between the first thought and the final expression they wreak their change."—Author-critic Marya Mannes, in a talk at the National Book Awards ceremonies last March.

Concert Review

Lewisohn Stadium, N.Y. (Joseph Krips, Conductor) Lewisohn Stadium concert of Tues. (25) was performed without its solo violinist, Henryk Szeryng. A sole now resident in Mexico, thereby hangs a question of whether the Sol Hurok office was taking a risk at the hazard, as it developed of the uptown Manhattan spot of whether the Minnie Guggenheimer management had failed to double-check its own contract.

Hurok office booked the virtuoso for Monday in Philadelphia, with a rain clause, and for Tuesday in Manhattan. What happened was rain in Philly which prevented the fulfillment of the engagement in N. Y. the next evening.

Suffice that the Lewisohn auspices were burning at the Hurok booking since Lewisohn pays the best fees. To quote, "this is no charity we operate." There is no comment that in 44 years the Lewisohns had never suffered because it rained in Philadelphia the night before. Rain clauses are, of course, also commonplace in the Guggenheimer contracts.

If the Szeryng incident is a case of not allowing for climatic mishap, it was the sort of needlessly tight booking that's damaging all around — for one thing cheating Szeryng of a stadium appearance this season (Lewisohn winds Aug 5).

As for the concert in question, maestro conductor Josef Krips made the personal most of it in lieu of a soloist. He went per program with the Academic Festival Overture and the C minor symphony, subbing the post-intermission seg-

with the Prelude to "Die Meistersinger" and Stravin'ky's "Firebird Suite" (He'll offer "Meistersinger" at the Bayreuth fest next month.)
Nothing really venturesome, yet still a test of a conductor's mettle. Krips, who's chiefed the Buffalo Philharmonic since '54, makes an energetic figure on the podium that transfers to his readings. Hence, the Brahms was brisk (to the general U.S. taste), the Wagner properly lusty, and the Stravinsky vividly chromatic.
Size of the turnout (around 5,000) disappointed, but the JFK radio-tv address that night, plus the 90-plus heat, were limiting factors.
Pit.

Off-Broadway Shows

- (Figures denote opening dates) (Balcony Rep.), Circle in Square (3-3-60).
- Black's, St. Marks (5-4-61).
- Dream & Bessie, Cherry Lane (3-1-61).
- Fantastick, Sullivan St. (3-23-60).
- Hedda Gabler, 4th St. (11-9-60).
- King Dark Chamber, Jan Hus (2-9-61).
- Leave It to Jane, Sheridan Sq. (3-23-59) closed last Sunday (13).
- Mary Sunshine, Players (11-18-59).
- Moon Is Blue, 41st St. (8-8-61).
- Premiere, Times (11-22-60).
- Ked Eye, Living Theatre (6-12-61); moved last night (Tues.) to the Provincetown Playhouse.
- Threepenny Opera, of Lys (3-20-55).
- Under Milk Wood (Rep.) Circle (3-23-61).
- SCHEDULED OPENINGS
- Picnics of Penzance, Phoenix (3-3-61).
- Cheekyold Kite, Actors (3-12-61).
- I Want You, Maidman (3-14-61).
- Misalliance, Sheridan Sq. (3-19-61).
- Shantay, 4th St. (3-21-61).
- Opening of Window, Marquee (3-31-61).
- Q. Harry Me, Gate (3-25-61).
- Hi Party, York (3-27-61).
- 4th Ave. North, Madison Ave. (3-27-61).
- Different, Actors (3-29-61).
- Exp. of Love, 41st St. (10-4-61).
- All in Love, 41st St. (10-16-61).
- Bunkers, Crickeet (10-23-61).
- So Flight City Hall, Mayfair (12-30-61).
- Little Hut, 41st St. (10-28); closed Aug. 1 after nine performances.

Inside Stuff—Legit

The State Fair Musicals season at the State Fair Music Hall, Dallas, had a deficit of about \$60,000 for the first eight weeks through last Sunday night (6). That was on a total gross of about \$282,100 for four productions. The operation breaks even at about \$88,200 for the 14-performance, two-week run of each show. Potential capacity gross is \$77,000 a week in the 4,120-seat house, at a \$4 top downstairs and \$3.50 on the balcony.

The two-week grosses for the four shows thus far this summer have been as follows: "Song of Norway," \$63,000; "Destry Rides Again," \$83,600; "Brigadoon," \$84,500, and "Take Me Along," \$62,000. The new management does not disclose gross figures this season, but releases attendance figures to the Dallas dailies. The above gross and operating figures were obtained from other sources.

John Chapman, N. Y. Daily News legit critic, took a bow in his column last Sunday (6) for the change in the ending of the Broadway production of "Camelot." Chapman revealed that he suggested the switch in the show's closing scene to director Moss Hart, who, in turn, relayed the idea to librettist-lyricist Alan Jay Lerner. Richard Burton, who costars in the musical, was also consulted and all three endorsed Chapman's idea.

The critic, who said he hasn't gotten anything out of it but a couple of pairs of tickets to the show, emphasized in his column that "Personal satisfaction is enough." Lerner, Hart and the musical's composer, Frederick Loewe, are producers of "Camelot."

Pressagent Richard Maney, Boswell of "My Fair Lady," has one more target date for the musical version of "Pygmalion." That is the matinee of next Jan. 10, when the show will play its 1,544th performance at the Drury Lane, London, thereby passing the "Oklahoma" record for the theatre. The original Broadway production of "MFL" played its 2,239th performance last Thursday night (3) at the Hellinger Theatre, N.Y., thereby bettering the all-time longrun mark for a legit musical, previously held by "Chu-Chin-Chow" in London. The Alan Jay Lerner-Frederick Loewe adaptation of the G. B. Shaw comedy recently topped the "Oklahoma" record for a Broadway musical.

Bits of London

London, Aug. 8
The latest bulletin on "The Lord Chamberlain Regrets..." is that Jill Ireland has withdrawn from the cast. The comedienne says she regrets that the Lord Chamberlain has censored so much of the revue's material that her part is now virtually non-existent.

Ronald Millar's next play, "The Affair," to be presented by Henry Sherek, has started rehearsals. John Clements, Dorothy Allison, Alan Doble head the cast, with Harold French staging.

Paul Daneman plays the title role in "Dr. Faustus" opening Sept. 14 at the Old Vic.

Jeanne Moody will play Lady Chatterley next month in the play

of that title at the Arts. Walter Brown will portray Mellors.

Donald Sinden, Hugh Sinclair, Ralph Michael and Frances Rowe have the lead roles in "Guilty Party," a new George Ross-Campbell Singer whodunit due Aug. 17 at St. Martin's Theatre.

Jean Kerr's Broadway hit, "Mary, Mary," will be presented in London by H. M. Tennent and Roger L. Stevens in the fall.

Dennis Arundell writing a book on Sadler's Wells Theatre. The notorious "four letter words" will be in the dress rehearsal of "Lady Chatterley" at the Arts Theatre Club, when Wanna Paul will invite the Lord Chamberlain to see it.

Jo Mielziner Talked At Chi Theatre Meet

Chicago, Aug. 8.
Scenic designer Jo Mielziner, director-critic Harold Clurman and actor-director Burgess Meredith were speakers at the Midwest Theatre Conference held last weekend on the Univ. of Chicago campus.

Besides seminars, lectures and panel talks, the conclave offered performances of "Henry IV, Part 1," "Six Characters In Search of an Author" and "Ulysses in Nighttown" by the Court Theatre, a local semi-professional group. The Second City company gave a presentation of "Instant" or improvisational theatre.

Others taking part in the conference, titled "Dialog: The American Theatre Today," were philosopher Kenneth Burke, poet-sociologist Reuel Denney, psychoanalyst Dr. Charles Kligerman, producers Mary Cattell and Carl Stohn Jr. and art historian Joshua Taylor.

Several Chicago drama critics also participated. The latter group comprised a panel, which included Glenna Syse, of the Sun-Times, Roger Dettmer, of the American, and William Leonard, of the Tribune and Christian Science Monitor.

The event was sponsored by the University College in association with the Chi chapter of American National Theatre & Academy, the American Educational Theatre Assn., and the Illinois-Wisconsin Theatre Conference. William Alton was co-ordinator.

Bill Putch Schedules New Musical Off-B'way

William Putch, operator of the Totem Pole Playhouse, Fayetteville, Pa., is planning an off-Broadway production next fall of "Bedside Manner," a musical by Robert A. Bernstein and Nicholas Schachter. The venture is budgeted at \$25,000.

The authors of the musical, previously titled, "Medical Man," are to share in 6% of the gross.

Shows Abroad

Goodnight, Mrs. Puffin

London, July 19.
James P. Sherwood presentation (for Sherwood & Reid Ltd. and by arrangement with Richmond Theatre & Ronald Baines) of comedy in three acts by Arthur Lovegrove. Staged by Alexander Dore; decor. John Piper. Stars Irene Handl, Jack Allen; features Kenneth Thornett, Murray Kash, Cicely Hullett, Rodney Diak, Brian Parker. Opened July 18, '61, at the Strand Theatre, London; \$2.80 top.

Ethel Fordyce	Cicely Hullett
Pamela Fordyce	Jill Hym
Jacqueline Fordyce	Margo Mayne
Nicholas Fordyce	Rodney Diak
Annie	Barbara Wislady
Amelia Puffin	Irene Handl
Henry Fordyce	Jack Allen
Stephen Parker	Kenneth Thornett
Victor Parker	Brian Parker
Roger Vincent	Murray Kash

An inept comedy by character actor Arthur Lovegrove, "Good Night, Mrs. Puffin" at least provides a first starring part for Irene Handl, unworthy as it is. Only an undiscriminating public will go for the play and only a mediocre run can be predicted in London. There is no hope for it abroad, but it will probably do for stock and the amateur field.

The story concerns a cheerful Cockney working woman who dreams that a scheduled wedding in fashionable Hampstead will not take place. The family is at first indignant but then intrigued as one by one, Mrs. Puffin's forecasts come true.

Lovegrove has neither the technical skill nor the imagination to do much with this idea. He has worked out a rough print for Miss Handl and relied on her to get the yocks, which she does. But it's hard going and when she is not on view, the proceedings are tedious.

The dialog consists mainly of labored puns, cliches and malapropisms. The humor is based on the premise that a Cockney must inevitably be a comic caricature. There is nothing resembling a surprise.

Miss Handl pulls out every comic trick in her repertoire and is funny despite her predictable material. Jack Allen has a few opportunities as a harassed father of the bride. The rest of the cast stalwartly go through their paces

without making much impact, though Margo Mayne and Barbara Whitley are pretty, peit little thespians and Brian Parker, Murray Kash and Rodney Diak do what they can with the three cardboard characters of the young men involved.

Alexander Dore's staging is heavy-handed, though he has shrewdly allowed Miss Handl to have her comic head. John Piper's set of the interior of an upper-middle class house in a London suburb is conventional but apt. Rich.

Offer All-Drama Series At White Barn, Westport

Six American and a French playwright will be represented this summer by productions at Lucille Lortel's White Barn Theatre, Westport, Conn. The current semester, the 15th for the experimental showcase, began July 23 with the presentation of "Piece and Precls," the overall title for a double-bill by Lewis John Carlino.

Six other invitational offerings, limited to Sunday night showings only, are scheduled for the balance of the season. This year, Miss Lortel has dropped dance and musical recitals in favor of a straight dramatic series. Upcoming entries include "In the First Place," by William Packard, last Sunday (30); "In a Backward Country," by Evan Jones, next Sunday (6), and "The Acrobats," by Berry Fleming, Aug. 13.

Also, three one-act plays by Jack Dunphy, "Water Under the Bridge," "The Table" and "The Squirrel," Aug. 20; "The Purist Agony," by Harry Tierney Jr., and "The Typist," by Murray Schiegel, Aug. 27, and a new undesignated avant garde work by French scrip-ter Obaldia, Sept. 3. The Carlino and Packard offerings are scheduled to be repeated as part of the American National Theatre & Academy matinee series next year at Miss Lortel's Theatre de Lys, N. Y.

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"Mr. Bendix strolls away with the show with wayward charm and at least five different ways to throw a kiss or point a line. His Uncle Sid is that rare animal, a comic character wholly believable. Relaxed and with unerring timing, he is equally at home in vaudeville turns or romancing his lovelorn Laly."

Thomas Willis
Chicago Tribune

"William Bendix . . . comes here with the show right in the palm of his hand . . . he has much of Gleason's "away-we-go" touch. His best moments, in fact, come in a little soft shoe routine where he tilts his straw hat at a rakish Chevalier angle and hoofs it up pretty good."

Glenna Syse
Chicago Sun-Times

"At Melody Top in suburban Hillside . . . 'Take Me Along' has begun a month of performances under spreading canvas. Anchor man in the Hillside production is William Bendix, as tipping Uncle Sid, and it's a deft impersonation he provides of Jackie Gleason, his Broadway predecessor in the role."

Roger Dettmer
Chicago's American

"Chiefly, there is William Bendix as Uncle Sid. When he is on stage, this show has the sharp timing and emphatic detail that lift it up to a high professional level."

Richard Christiansen
Chicago Daily News

"A PERSONAL TRIUMPH"

Julia Meade's performance as Babe is one that should remove all doubts regarding her musical comedy stardom.

COURIER-POST, Camden, N.J.

Last night's opener proved a personal triumph for Julia Meade. The statuesque television personality handled herself magnificently in a role that calls for more than merely acting.

DAILY NEWS, Springfield, Mass.



It's star, Julia Meade, won applause for her excellent acting. The strawberry-blondé beauty's charm shone through her role of Babe and gave it an extra dimension.

HOLYOKE (Mass.)
TRANSCRIPT-TELEGRAM

Miss Meade, a ravishing beauty, displayed a definite flair for acting. She has a facial expressiveness that was a delight and the audience responded to an electric personality . . . she sang well the difficult songs which make up "The Pajama Game" score. Miss Meade, it can be said safely, belongs out from behind the cameras of TV, and in front of the footlights and the cameras of stage and motion pictures.

THE SPRINGFIELD UNION,
Springfield, Mass.

Julia Meade . . . burst from her glass-encased world to become in the flesh a remarkably striking and appealing leading lady.

THE SUN, Baltimore, Md.

THANKS TO LEE GUBER, FRANK FORD AND SHELLY GROSS FOR PUTTING
TOGETHER SUCH A GREAT COMPANY OF "PAJAMA GAME"

Julia Meade

Personal Management
GREENHUT - JERRY KATZ, INC.

Met Opera Cancels; Raps 802

Continued from page 2

only to the Met's views there was some sharp questioning and certain arresting information was elicited, notably the educated guesses of Bing that the annual operating deficits at La Scala in Milan ran to \$4,000,000 and that of the Stetoper in Vienna not far behind. More modestly-gear'd Covent Garden in London runs \$1,000,000 in the red.

20 Singers Cancel

These data were part of the discussion of Met economics, the Manhattan house depending upon box office, averaging 94% of capacity. It was repeatedly stated that this present season's cancellation was forced, one week after the previously fixed deadline of July 30, because some 20 top opera singers had personally cancelled. Bing declined to name them lest "any stigma of disloyalty be inferred, since none is warranted."

Between 650-700 persons total are on the Met payrolls. About 90 are in the orchestra, a committee of whose numbers sat behind the 802 negotiation team, for the first time. A Federal mediator, J. R. Mandelbaum, was present at the 20-odd meetings with the AFMers.

Reporters showed much interest in the antecedents of labor bargaining in former seasons, when cancellation did not prove the eventual reality. Bing argued that one prior cancellation had been at a time when the Milan and Vienna companies were not yet operating after the war. The competition for stars was a key circumstance this time.

Efforts to entangle Bing in respect to the "star system" at the Met were neatly sidestepped. He conceded the importance of great names at the box office but declined to generalize for or against the star system per se. Stress was laid upon the undesirability of attempting a belated "patchwork" season, with the 20 unnamed stars being unavailable.

Roy Anderson, who is chairman of a committee which wants to prevent the demolition of the Met edifice after the move to Lincoln

Square, was accused by one reporter of conducting "an inquisition". This was, the reporter thought, a press conference yet the Inquisitor was not of the press. Anderson explained that he was editor of two music publications and head of the Music Critics Assn. That silenced the press-proud reporter. Bing hastened to say that he accepted Anderson "as a guest" at the conference.

Scale Discrepancies

Other questioning established that the latest offer of 802 was a comedown from \$268 to \$248 weekly for seven performances. Current scale is \$170. Met's offer was in terms of percentages, 3% 4% 5%, ascending annually on a three-year contract plus 30c, 20c, 20c, by annum, added to the present rehearsal rate of \$3.30 against which 802 was asking \$6.30 per hour.

Travel expense allowance for the spring tour found the union asking that the present \$10.25 per diem be hiked to \$18 and the management countering with \$1.25 per day for 1962 and 50c added for both 1963 and 1964 spring travel.

"Arbitration of all dismissals, whether for artistic or other considerations" was listed as Item H in the 802 demands but Bing stated it had not come up for discussion prior to the breakdown of discussions. (This is the issue involving a French horn player with 10 years tenure who was given his dismissal notice at the end of April. The man is secretary of the Orchestra Committee and sat as an observer at the negotiations conducted by the 802 leadership).

Ify

Anderson's probing had to do in part with the willingness of the Met to accept Rockefeller or Ford subsidy "if offered". Also was Met willing to lease the premises to another opera company able to meet the AFM demands? Answer: that contingency was improbable but would be met when, and if, arising.

Bing made the point that 802 declined his request for permission to personally telegraph each of the

orchestra members. He offered the opinion that he suspected the orchestra negotiators did not believe the Met was sincere, that they held out the conviction that by holding out the Met would give in. He said he expected to return in a few days to Europe, from whence he arrived last week, to begin talks with talent on the season after the present one.

Some piquant remarks were dropped by Bliss and Greenway as to the irony of running grand opera in 1961 with inflation at its worse. No "economies" other than scenery trucking was foreseen at Lincoln Center where there would be only 150 more seats, though with the sight line problem licked.

There was considerable cynicism among the press as to the candidates for mayor of New York rushing in with "offers to help" in return for a few headlines.

Says 'Fiorello' Proves Price Cuts Don't Work

Chicago.

Editor, VARIETY: The news that "Fiorello" is resorting to twofers in addition to a publicly announced price cut should prove once and for all that lowered ticket prices are no answer to sagging show receipts. "Period of Adjustment" last season and "The Rainmaker" some five years ago tried the advertised price-cut road to better business, with results that could only have been disappointing to their producers, judging from the box office reports published in VARIETY at the time.

Evidently twofers reach an audience entirely different from the regular Broadway or road theatre goers. At my former office, the Philadelphia City Planning Commission, several of the draftsmen got to the touring production of "The World of Suzie Wong" and went to see the production. Although all of them were native Philadelphians, none had ever gone to a regular legitimate production at a downtown theatre before.

I wonder whether the poorly reviewed "Suzie" inspired them to further attendance.

Thomas P. Melone.

Legit Bits

Lola Pergament, author of the book and lyrics of "O Merry Me," the upcoming off-Broadway musical version of Oliver Goldsmith's "She Stoops to Conquer," is due back in New York next Sunday (13) from a five-week European trip.

Shepherd Coleman succeeded Sherman Frank as musical director of the Broadway production of "Bye Bye Burdies" last Monday night (7).

Charles H. Renthal, a CPA active in legit, and Irving A. Bogash, another CPA, have formed the accountancy firm of Charles H. Renthal & Co.

Romi Yamada succeeds Celey Carillo next Monday (14) as femme lead in the touring presentation of "Flower Drum Song" at the Forrest Theatre, Philadelphia.

Harold S. Prince planned to Puerto Rico to attend the opening last Monday night (7) at the university there of "West Side Story," which he co-produced on Broadway with his late partner, Robert E. Griffith. Prince will o.o. the company for replacements for the European edition of the musical currently playing in West Berlin.

"No Strings" is the title for the upcoming Richard Rodgers-Samuel Taylor musical, previously untitled.

Coast writer-director Jerry Devine, who's associated in the scheduled Broadway production of "Step on a Crack," leaves next week for a two-month business-vacation trip to England and the Continent.

Sets and costumes for "Kleeks & Co." are being designed, respectively, by Jack Blackman and Edith Lutyens.

Charles Corbett has succeeded Randy Doney in "Camelot."

Gene Frankel will direct the forthcoming Stephan Slane-Ida Martucci production of "Barnum."

Film actress Maureen O'Sullivan will play her first date in legit stock at the Drury Lane Theatre, Chicago. She'll star in "Room Full of Roses" for four weeks, starting Oct. 1.

Actors Studio head Lee Strasberg, his wife, dramatic coach Paula, left recently for a two-month tour of European theatrical centers. In Rome, the Strasbergs will be joined by their actress-daughter, Susan Strasberg.

P. G. Wodehouse's "Good Morning Bill" is scheduled to be revived off-Broadway next fall under the new title of "The Medicine Girl" by David A. Jaen and Wallace Hill.

Rim Swados is to design the sets for Gian Sciantra's planned off-Broadway production next fall of "The Automobile Graveyard."

Richard H. Roffman will be partnered with Julius Hochman in the planned production off-Broadway next fall of "A Bell of An Angel," a musical by Rosalie and Tony Calabrese, which Patricia Carmichael is to direct.

Michael Shillo and his wife, Aviva Gor, left recently for Israel to play the lead roles in a Hebrew-language version of "Rashomon," scheduled for a late September opening at the Municipal Theatre, Haifa. The Shillos were in the Broadway production of "Rashomon," Miss Gor having succeeded Claire Bloom as femme lead.

Alexander Ince has reportedly set David Wayne as star and Joseph Anthony as director for his contemplated Broadway production of "The Egg."

Costumes for "Gideon" are being designed by Domingo Rodriguez. Scenery and lighting for "Blood, Sweat and Stanley Poole" are being designed by Donald Oenlaeger.

David Steinberg, freelance writer and pressagent, has a byline piece about "The Theatre in New Jersey," past and present, in the July issue of the New Jersey Business mag.

Film-television scripter Max Benoff is scheduled to make his debut as a Broadway playwright next fall with the Theatre Guild-Joel Schenker presentation of his comedy, "Gussie," formerly titled "God Bless This Bank."

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every performance!

Regards,
Ben

BETSY PALMER
in "Gentlemen Prefer Blondes"



CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the Variety Casting Department by telephone calls, and has been checked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads presented by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"Complaisant Lover" (D). Producer, Irene MAYER Selznick (112 Central Park South, N.Y.). Available part: English boy, 9-11, earnest, unaffected, plays Michael Redgrave's son; understudies for Redgrave and Googie Withers. Mail photos and resumes c/o above address.

"Garden of Sweets" (D). Producer, Ben Frye, Irving Squires & Siekl De Vysseno (250 W. 57th St., N.Y.; CO 5-0286). Available parts: man, 43, medium build, rugged yet gentle, character man, 60, small Greek Orthodox priest. Mail photos and resumes, through agents only, c/o Pat Fowler, rm. 415, above address.

"Isle of Children" (D). Producers, Lester Osterman & Shirley Bernstein (1650 Broadway, N.Y.; JU 6-5570). Part available for a 14 year-old boy, slim, earnest, sensitive, must be experienced actor. Call Nicholas Gray, above number, for interview appointment.

"Jennie" (MD). Producer, Newburgh-Porter Prods. (1619 Broadway, N.Y.; JU 6-4886). Available parts: male lead, 30's, tall; femme, 20, ethereal, small, lovely, lyric soprano; femme, 50's, strong personality; male, 50-60, timid; three men, 35-45, businessmen; femme, voluptuous model; character man, 50-60, non-singing; high wire act, one man and one woman; several small male and female roles. All must sing. Mail photos and resumes, through agents only, above address.

"Kicks & Co." (MC). Producers, Robert Barron Nemiroff & Dr. Burton Charles D'Lugoff (337 Bleeker St., N.Y.; AL 5-3179). Available part: southern belle type femme. Apply, through agents only, c/o Sidney Eden; above address.

"Place Without Twilight" (D). Producers, Robert Fryer and Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-2844). Available parts: man, 19-21, tall, handsome, cat-like, fair; boy, 16, intense, medium height, fair; girl, 18, spiritual quality, natural beauty, fair; girl, 21, fragile; girl, 18, all-American type; boy, 19, sincere. All roles are Negro. Mail photos and resumes to above address.

"Short Happy Life" (D). Producer, A. E. Hotchner (1501 Broadway, N.Y.; LO 5-0542). Auditions for men dancers Friday (11), at 11 a.m., at Lunt-Fonfanne Theatre (205 W. 40th St., N.Y.).

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar

Hammerstein. 2d (488 Madison Ave., N.Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. characters. Mail photos and resumes to above address.

"Subways Are For Sleeping" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: young man, second lead, serious, breezy, must sing; young femme, lead, attractive, efficient, must sing; femme, 30, second femme lead, beautiful blonde, well-proportioned, must sing and dance some; young man, handsome, vital yet conventional, must sing. Mail photos and resumes c/o Michael Shurtleff, above address.

"Sunday in New York" (C). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: femme, 22, attractive, good figure, naive, good sense of humor; man, over 25, attractive, humorous, likeable; man, 25-28, handsome, extrovert; man, 20's, good time Charlie, juvenile; character man and woman. Mail photos and resumes c/o Michael Shurtleff, above address.

"Time Is a Thief" (D). Producer, Beverly Zarling (489 Fifth Ave., N.Y.; YU 6-4284). Available parts: male lead, 55-65, large character man; male lead, 20-30, stocky, virile; femme lead, 50's, small, proud, character woman; male second lead, 30-35, tall, strong, handsome; girl, 20's, lovely, fragile, warm; character man, 50's, small, meticulous; girl, 20's, attractive, earthy; character femme, 45, plump; character man, 30's, solid, rugged; man, 30's, tall, wiry; two juvenes, 12-14. Mail photos and resumes, through agents only, c/o above address.

"Top of the List" (R). Producer, Robert Weiner (234 W. 44th St., N.Y.; LO 3-4370). Parts available for male and femme revue types: Mail photos and resumes c/o above address.

OFF-BROADWAY

"Across the Board on Tomorrow Morn'" and "Talking to You" (D). Producers, H. Sheldon Gordon & Barry Gordon (c/o Sevan-Levinson Agency, 20 E. 53d St., N.Y.; PL 2-1360). Available parts: man, 50-70, charming, fussy; boy, 7-11, non-Equity; male midget, 30-40; Negro man, 22, charming, energetic, likeable; Latin man, 30-40, brotherly. Mail photos and resumes c/o Arthur Storch, above address. Don't phone or visit office.

"All in Love" (MC). Producers, Jacques Urbont, J. Terry Brown Jr. & Stella Holt (c/o Brown, Floyd Ackerman Agency, 145 W. 55th St., N.Y.; CO 5-4122). Photos and resumes of male and femme

musical performers being accepted for the musical based on Sheridan's "The Rivals." Mail information c/o above address.

"Clandestine on the Morning Line" (C). Producers, John T. Weems & Robert Buccolo (1035 Fifth Ave., N.Y.). Available parts: lead woman, 40-60, 40-60, Negro, vital, warm. Mail photos and resumes c/o Allen Davis, above address, or call him at JU 6-6300. Script available at the Drama Book Shop (51 W. 52d St., N.Y.).

"Opponents Game" (D). Producer, Jack G. Morris (c/o American Theatre Wing, 161 W. 93d St., N.Y.; UN 5-0800). Available parts, woman, 45-50, sophisticated, charming, intelligent; man, 23-27, virile, charming; character man, 50's, conservative; femme, 18, cute, vivacious; femme, 23-27, chic, sophisticated; character woman, over 35, maid. Mail photos and resumes c/o above address.

"Gayden" (D). Producer, Jack G. Morris (c/o American Theatre Wing, 161 W. 93d St., N.Y.; UN 5-0800). Available parts: woman, 45-50, sophisticated, charming, intelligent; man, 23-27, virile, charming; character man, 50's, conservative; femme, 18, cute, vivacious; femme, 23-27, chic, sophisticated; character woman, over 35, maid. Mail photos and resumes c/o above address.

"Heather in Springtime" (MD). Producer, Richard H. Roffman (675 West End Ave., N.Y.; RI 9-3647). Available parts: two middle-age character men and one middle-age character woman. Mail photos and resumes c/o John A. Bowman (Voyager Productions, 750 Park Ave., N.Y.).

"King Richard II" (D). Producer Joseph Papp (N.Y. Shakespeare Festival, 1230 Fifth Ave., N.Y.; SA 2-4008). Parts available for two Negro boys, 10-12, for ensemble roles, non-Equity. Mail photos and resumes c/o John Fenn, above address. Show will run Aug. 28-Sept. 9.

"Leave It To Jane" (MC). Producers, Joseph Berhu & Peter Katz (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address.

"Medicine Girl" (C). Producers, David A. Jansen & Wallace Hill (c/o Jansen, 225 East Penn, Long Beach, N.Y.). Available parts: leading man, 28, with ability for farce; man, 28; femme, 25, strong-minded; character man, 55, pompous; femme, 30's, brash, hard-boiled. English accent preferred. Mail photos and resumes c/o above address.

"Mirrors" (D). Producer, Barbara Burns (507 Fifth Ave., N.Y.; OX 7-5895). Available parts: boy, 13-14, slender, dark hair and eyes; Italian femme; German femme; girl, 21, slender, attractive, dark hair; man, 45; several men, 18-26, college types. Mail photos and resumes c/o Michael Crafn, above address.

"Sap of Life" (MC). Producer, Quartet Productions (30 E. 60th St., N.Y.; WA 4-9400). Available parts: boy, 18-21, appealing small town hero; boy, 15-18, lovable, shy, quick-witted; femme, 17-20, soprano, shy but forthright; woman, 35-45, sweet, intelligent; man, 40's, warm, likeable; femme, 40's, observant, diligent; femme, 18-20, giddy, empty-headed, naive. Mail photos and resumes c/o above address. All applicants should have strong, trained voices for considerable singing.

"Shame the Devil" (MC). Producer, Shame Company (Box 5-E,

145 E. 15th St., N.Y.; LF 3-5257). Available parts: lead mezzo soprano, young, attractive, quick-witted; lyric soprano, ingenue, witty, independent; lead contralto, sharp, determined; two character women; soubrette, must speak French; character baritone, volatile; tenor, juvenile, handsome, humorous; baritone, juvenile heavy, good-looking; character bass, old Indian; tenor, eager, energetic. Mail photos and resumes c/o above address. Rehearsals will begin in Sept.

TOURING

"Flower Drum Song" (MC). Producers, Rodgers and Hammerstein (488 Madison Ave., N.Y.). Auditions tomorrow (Thurs.) for male and femme dancers of Oriental appearance for the national company. 3 p.m. at Variety Arts Studio (225 W. 46th St., N.Y.).

"Muslo Man" (MC). Producer Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Parts available for a top lyric soprano, not less than 5 feet, 6 inches tall, to replace lead in the national company; a man, not over 45; boy, 10, not over 50 inches tall, must sing, preferably a redhead; girl, 10, not over 5 feet 2 inches tall, must play piano, preferably fair and blonde, for national company. Call for Equity dancers for bus and truck company tomorrow (Thurs.); boys, at 11:30 a.m. and girls, at 12:30 p.m.; final call at 1:30 p.m., all at Hudson Theatre (141 W. 44th St., N.Y.). Call Lillian Stein, above number. Script available at Drama Book Shop (51 W. 62d St., N.Y.). Call Lillian Stein, above number. Script available at Drama Book Shop (51 W. 52d St., N.Y.).

"Taste of Honey" (D). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Part available for an attractive woman, 35-45, with English dialect. Call Peggy Shields, above number.

STOCK

"Blossom Time" (MC). Producer, John Shubert (234 W. 44th St., N.Y.; CI 6-9500). Auditions for Equity singers today (Wed.), girls, at 2 p.m. and boys, at 4 p.m., Royale Theatre (242 W. 45th St., N.Y.). Show will make a one-week barn tour.

PHILADELPHIA

Playhouse in the Park. Producer, Ethelyn R. Thrasher (58 W. 57th St., N.Y., Studio 25; LT 1-0610). Parts available for male and femme dramatic performers and apprentices. Mail photos and resumes, through agents only, to Paul Stoudt, above address.

OUT OF TOWN

CHICAGO

"Fantasticks" (MC). Producer, Faith Smeeth (Hotel Del Prado, 53d & Hyde Pk., Chicago; HY 3-9600). Understudy parts available for all six roles, five male, one female. For audition appointment contact Jim Warner, above address.

"Medium Rare" (R). Producer, Robert Weiner (234 W. 44th St., N.Y.; LO 3-4370). Parts available for male and femme revue types. Apply through agent or mail photos and resumes, c/o above address.

"Zen Flesh, Zen Bones" (D). Producer, M. P. Productions (Hotel Del Prado, 53d & Hyde Pk., Chicago; HY 3-9600). Available parts: Falstaffian Samurai, lithe juvenile, middle-aged samurai; slight, dark ingenue; lead character man; lead character woman; thin character man. All roles are character parts involving East Indian, Japanese,

Chinese and Eastern portrayals. For audition appointment contact Meyer Braiterman, above address.

SHOWS IN REHEARSAL BROADWAY

"Blood, Sweat and Stanley Poole" (D). Producer, Roger L. Stevens (745 Fifth Ave., N.Y.; PL 3-1290), in association with Joseph Fields.

"How To Succeed in Business Without Really Trying" (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N.Y.; JU 6-5973).

"Kwamina" (MD). Producer, Alfred DeLagrange Jr. (55 W. 44th St., N.Y.; PE 6-6678).

"Let It Ride" (MC). Producer, Joel Spector (147 W. 57th St., N.Y.; PL 7-2691).

"Milk and Honey" (MC). Producer, Gerald Oestreicher (6 E. 53d St., N.Y.; MU 3-1050).

"Sail Away" (MC). Producer, Bonnard Productions (230 C.P.S., N.Y.; JU 2-2649).

OFF-BROADWAY

"King Richard II" (D). Producer, Joseph Papp (N.Y. Shakespeare Festival, 1230 Fifth Ave., N.Y.; SA 2-4008).

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

NBC-TV. (30 Rockefeller Plaza, N.Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

WBBM-TV, Chicago. (630 N. McClurg Ct., Chicago; WH 4-6000). Parts available for male and femme performers, all ages and types, for 39-week series of drama workshops plus four to six prime time original dramas. Must be from Chi. Mail photos and resumes c/o Don Dillion, above address.

Films

"Girl in a Hurry" (D). Producer, Acteon Productions (27 W. 72d St., N.Y.; TR 7-4200, ext. 602). Available parts: leading man, 50's, cynical, charming, ingenue lead, ruthless; boy, all-American athlete, intellectual; character man, burly, severe; character man, cold, vindictive. Mail photos and resumes c/o above address. Don't phone. Shooting will be in New York this winter.

Untitled Featurette. Producer, Bertram Brown (15 Washington Pl., N.Y.; GR 7-2959). Part available for a man, 25-35; tall and handsome. Mail photos and resumes c/o above address.

Cabaret

"Stewed Fruits" (R). Manager, William Morris Agency (1740 Broadway, N.Y.; JU 6-5100). Replacement part available for young comedienne, attractive, musical background preferred. Call Fred Dixon (SP 7-7896) or mail photos and resumes to him c/o Talent Exchange (110 W. 42d St., N.Y.).

Congratulations to Preston and Laurence Tisch on the opening of the beautiful new Summit Hotel...

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Bob Perilla Associates
PUBLIC RELATIONS

Literati

Ill.'s New Mag Tax
Illinois Dept. of Revenue, which previously had exempted books and magazines from state sales tax as "educational materials," now has imposed the tax on all such publications except news magazines. The only mags specified in that category, according to distributor Charles Levy Jr., are U.S. News & World Report, Time, Life and Newsweek.

Effect of the tax, it's figured, will be to encourage subscriptions, and it undoubtedly will force magazines published in Illinois (such as Playboy, Down Beat and Show Business Illustrated) to move their remittance offices to other states so as to avoid adding the tax to their subscription price.

Bob Downing's One-Acters
Two one-act plays for children, written by Robert Downing, will be included in a forthcoming anthology, "Prize Contest Plays for Young People," to be published by Plays, Boston. The scripts, entitled "Jimmy Six" and "Sticks and Stones," previously appeared in Plays, the Drama Magazine for Young People, edited by A. S. Burack.

Downing is the general manager for "Camelot."

Obscenity Penalties
Three men arrested in obscene book raid, May 22, in Philadelphia, were given a suspended sentence and barred from the book and magazine distributing business for 25 years, by Judge David L. Ullman. The decree also calls for the destruction of 40,000 seized items and the return of another 30,000 items to their publishers. The trio, Bernard Dinnerman, his brother Edward, and Daniel Goldberg, pleaded no defense.

A suit seeking \$300,000 damages, filed by the trio, has been dropped. The court action sought punitive damages as well as an injunction for the return of the seized materials and a ban on future raids. Judge Ullman, in passing sentence, said the financial loss incurred by the men was greater than any fine he could impose.

He Has A Point
James A. Michener says newspaper interviews lined up by publishers in connection with releases of new books are "rather difficult" for the author, primarily because the person doing the interviewing hasn't read the book and there isn't really very much to talk about.

Comment was made in a letter to a friend in Honolulu which elaborated on an interview with Michener written by Joseph Wershba (N.Y. Post). Author called Wershba "one of the best New York reporters."

Fred Allen Anthology
Comedian Fred Allen's widow, now Mrs. Joe Rines, and her ad-man-husband, are roundrobinning show biz friends and others for copies of the late comedian's low-ecrase correspondence. Almost always witty, much of it kept by recipients. Says Little, Brown, if there is enough recoverable it might make a good memorabilia book.

Little, Brown author-editor Edward O'Connor ("The Last Hurrah," etc.), who worked with the star on the latter's two books—"Treadmill to Oblivion" and "Much Ado About Me"—would edit this "Fred Allen Correspondence Reader" for LB.

A Priest On Hemingway
Monsignor John S. Kennedy, book reviewer for the Catholic weekly, Our Sunday Visitor, commenting:

"The death of Ernest Hemingway commanded front page space all over the world. In American papers there were follow-up stories day after day. These were thin in substance, and peculiarly maudlin in tone. But their number and length testified to the fact that Hemingway was of interest to people generally. Tens of thousands who read them avidly, had never read a line he had written. Part of the interest was prompted by the circumstances of his death. 'Here was a man who had been phenomenally successful, who had earned large sums of money, who had lived and travelled as he pleased, who had made a cult of physical strength and fitness and

had been a celebrated sportsman who had won international recognition and rich prizes of various sorts.

"Yet he had suffered a breakdown, had fallen into despondency, and apparently took his own life in a horrible way. Such an end for a man fascinates an observer, and the fascination is not necessarily morbid. Involved in it are radical questions as to the meaning of life, values, the true nature of human strength and heroism. Hemingway's answer, at least insofar as the manner of his death indicated it, was bleakly negative.

Syd Harris' Savvy Tome
Chicago Daily News columnist (also via General Features syndication) Sydney J. Harris has assembled a sage book in "Last Things First" (Houghton, Mifflin, \$4), which includes wise, pungent and oftentimes witty observations in its literate composite. Much of it is culled from his *Chi News* editorial-page feature, but he has organized it into a savvy groupings.

They range from mind and passions to customs & tabus, children & parents, fine & vulgar arts, language, and the concluding "purely personal prejudices." Almost all will strike a nerve with the reader. Much is profound without being stuffy. Much of it is quotable, and will be. All of it is very readable. Abel.

CHATTER
Ralph Ingersoll's new book "Point of Departure," is a personal memoir including closeups on The New Yorker, of which he was managing editor, and some of its early staffers—Harold Ross, James Thurber, E. B. Katherine White and their associates at the Algonquin Round Table. Harcourt, Brace & World will publish as it will Norman Corwin's "The World of Carl Sandburg (the stage presentation) and syndicated columnist Marquis Childs' "The Peacemakers," novel set in Geneva.

Gold Medal Books, N. Y., is reading "Inside the John Birch Society," a 50c original by Gene Grove.

Eric Nicol and Peter Whalley, Canadians who did a comic history of Canada two years ago, have tackled the U.S.A. with "Say, Uncle." Harper's will publish it in N.Y. come October. Nicol is a Vancouver Province columnist and occasional tv scripter. Whalley does a regular panel cartoon for *Weekend Magazine*.

The 57-year-old Bennington (Vt.) Banner will become New England's first offset printed daily newspaper early in November, it has been announced by Lawrence K. Miller, president of Banner Publishing Co. He said the 16-page offset press, with all color facilities, will be installed in October and will have a capacity of 15,000 papers an hour. The new press is being acquired in conjunction with a \$150,000 plant alteration program started in December, when Miller, who also publishes the Berkshire Eagle in Pittsfield, Mass., purchased the Banner.

Major Collins, daughter of magazine writer Frederick L. Collins and herself a former globe-trotting journalist, has been named as editor of Contact, an employe magazine published by the National Life Insurance Co. of Montpelier. Vt. Miss Collins is a former associate editor of U.S. Camera magazine, served with the Office of War Information during World War II, and organized a public relations department for the newly-formed Alaska Airlines.

Cover jacket of the s.a. brunet on Tereska Torres' new Doubleday novel "The Only Reason," is that of the author's. Her husband, Meyer Levin ("Compulsion," etc.) translated it from her native French. Both divide their residence between Paris and Israel.

Macfadden Publications has pacted to handle U.S. and foreign distribution of Grove Press Black Cat Books, Grove's entry into the paperback field. Slated for immediate distribution are Grove's first titles "Cain's Book," by Alexander Trocchi; "Crain to Pakistan," by Kishwant Singh; "The Folklore of Sex," by Albert Ellis; and "Jazz: Its Evolution and Essence," by Andre Bodeir.

Philip Wylie, in Hawaii for a series of three lectures, is completing a novel which is due for publication next spring. It's about

a Presbyterian minister on Park Ave. who realizes he can no longer hold on to his orthodox beliefs. "I don't know how the book will and, I haven't come to that yet. I write in that way. I like to be surprised," says Wylie.

Vice-President Prof. Zohn of Boston made the opening speech of the Stephan Zweig Society at Salzburg. Occasion was 80th birthday of the author and the 75th year of existence of the S. Fisher book room in the Kaiser Saal was adapted for exhibition purposes.

Novelist-cum-publicist Dick Condon's personal memos come "From the digitarium of Richard Condon," as he bills his think-factory. Writer resides currently in Paris, commuting between there, London and Hamburg on a script for Stanley Donen. He was a longtime Mexico City resident before shifting to France with his family.

Ted Patrick, editor of Holiday, has written the intro to "Bemelmans' Italian Holiday" (Ludwig, that is), which Houghton Mifflin will publish in October.

Even the news services got concerned over the acuteness of Berlin and, among top foreign correspondents called into New York, was UPI's Bob Musel, who is based in London. He told his editors in Gotham that "war was very unlikely" and returned to England.

Gael Greene, ex-N. Y. Post staffer, now freelancing, will marry Post reporter Donald Forst in September.

Houghton Mifflin publicist Anne Ford now has brother-in-law John ("Information Please") Kieran's camp in the Berkshires as a personal fishing retreat from her Boston-based publishing pursuits.

Crowell publishing Charlotte Adams' "The Old Original Bookbinder's Cookbook" on Sept. 11, and not Lippincott as misreported.

Hemingway's Works

Continued from page 2

unpublished Hemingway manuscripts around somewhere.

Shortly after Hemingway's death, Mrs. Mary Hemingway said, "He left a great many unpublished works—undone and unfinished. We don't even know where some of it is at the moment."

Mrs. Hemingway revealed that when she and her husband left Cuba in 1960, they left a number of manuscripts in a Havana bank. But since then all banks in Havana have been taken over by the Castro government, and earlier this year all safety deposit vaults were emptied—with or without the presence of the owners.

What happened to the Hemingway manuscripts that were left behind?

Late in July Mrs. Hemingway flew back to Cuba. She reported that the Castro government had offered to set up a monument to her husband. She denied that the purpose of her trip was to seek the missing manuscripts.

Mrs. Hemingway may well have been trying to be prudent and diplomatic. With the Hemingway estate still intact in the domain of Little Selzer, and with her late husband's manuscripts floating around somewhere, she quite understandably may not have wanted to say anything about Castro at this time.

When Castro first came to power in 1959, Hemingway had some hopeful words to say about him. Last year Hemingway was present when Castro won the annual Hemingway fishing tournament, and the two bearded men chatted. Later Castro commented in a tv appearance: "He (Hemingway) is a writer whose presence here is, for us, reason for satisfaction."

Hemingway may later have cooled on Castro when Castro swung to Communism, and an indication of this may be seen in the fact that the Hemingways left their Havana home, and he never returned.

Why did Hemingway not publish his works as he wrote them?

Mrs. Hemingway said after her husband's death: "He was never eager to publish. Why should you make your income tax go from 75 to 95% in a sense it (unpublished work) was his bank account."

Hemingway himself once offered a different explanation. He said: "I'm waiting, as I always do, to let some time pass so that I can see how much of the contemporary stuff has to be thrown away. Better that I should throw it away than posterity."

It is likely that Hemingway will continue to make literary history for years to come.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Aug. 8

A lot of people thought the Bureau of Internal Revenue pulled a public relations boner when one of its collectors went into a field of Valentino Byler, member of an Amish colony of religious eccentrics who do not believe in automobiles or insurance, and yanked his plough horses off the farm because Byler would not pay a social security tax. Byler believed social security was a form of insurance premium and thus against his religion.

But I have yet to see anybody scream about another p.r. boner which won't let Yma Sumac sing in this country unless she forges up every cent of what she earns for back taxes. They won't even allow her meals in a place so she might sing for her supper.

So what do they get? They get nothing. She's off to South America, then to Europe. Aside from a lot of gold rubles, which this country does not honor, she's broke. In Russia she has a bank balance equivalent to \$200,000. But she has to live there to use it, and that's almost impossible because they love her so they keep booking her and that only piles up more rubles she can't take out to pay the Washington art-lovers.

Her last tour ran into six months. In that time she did 163 concerts. The Bolshoi Symphony Orchestra of 63 pieces traveled with Miss Sumac, Moises Vivanco, Carlos Vivanco, their 13-year-old son (who was allowed to play in the rhythm section) and Cholita Rivera, a cousin who is the dancing star of the Inca troupe.

A doctor also traveled with them, as well as three interpreters. Altogether there was 92 in the company and the minister of culture picked up the tab. This included hotels, travels in cars, planes, trains and jets—everything.

Fifteen of Miss Sumac's concerts were held in sports palaces, some seating 12,000. The Sumac troupe was a sellout three months in advance, with Moscow, Kiev, Leningrad and Bucharest turning out the biggest audiences.

It may be bad timing to say it, but it looks as if the Russians have something here. Give an artist everything but money. And if he is an artist of world renown, dangle a bank statement before his nose and tell him he can come back and spend it but he can't take it with him.

But don't give him a lot of bookkeeping, business managers, income tax forms or other barnacles of civilization. And particularly don't do it if the artist is a dame. Especially one who can register her indignation in five octaves.

A Government bureau that can yank a ploughing team off a farm ought to have enough power to say, "Okay, we'll let you have 10% of what you can earn here as a singer. The rest goes for back debts. If you can't live on 10%, fire your agent. We're doing this because the bureau's lawyers have discovered that previous to the Emancipation Proclamation the slaves were not paid but they were fed."

If Government agents still want to track down Yma Sumac they will have to travel to Cuzco, the former capital of the Inca Empire, 15,000 feet in the Andes, or Lima, the capital of Peru, to catch the songbird. And the chances are they will never get near her because at least a million people turn out to greet her whenever she returns to her native land. Her reception there in 1953 lasted three days.

If she started to sing "Tumpa" (Earthquake) beginning with those rumbling notes of her deep baritone range an agent might very well head for the coffee plantation (the hills, that is), terrified that the real thing was visiting the land. If, however, he heard her soar four octaves above that rumbling baritone to the liquid notes of "Taíta Inty" (Hymn To The Sun) he might think it as silly to tax her as to tax a canary.

Frankly, I don't know what they are taxing. A baritone? A mezzo? A soprano? A coloratura? Or a super-coloratura? She goes from the depth of the sea to the heights of the Andes in her voice range but she doesn't know how to handle tax collectors.

For tax collectors? I didn't ask her. In fact I wouldn't be surprised if her people hired them in the old days because Yma is of royal Inca blood. Her mother was a full-blooded Inca directly descended from Itahuaipla, the last of the great Inca kings. And descended just in time, too, for the king was murdered by Francisco Pizarro who was out to collect a ransom (a tax?) of gold which would fill a room 20 feet square and seven feet high.

Yma was the youngest of six children and rightful heir to the Inca throne because down there the royal line is passed through the youngest child.

Part of Yma's current troubles stems from the fact that her manager is also an artist. He is Moises Vivanco, a composer who first met her when he was attached to the Peruvian ministry of education. She was 11 years old at the time and could trill like a bird or scream like a jaguar even then. Under his guidance, she made her radio debut in Peru in 1942. She proved an overnight sensation and by now there is hardly a place in the world that hasn't heard her voice, either in person or on records.

The music of her repertoire is mostly native and either created or adapted by Vivanco who strums a heart-breaking guitar himself. A smash success all over South America they were lured to the United States, that tax-laden land, and played everything from niteries to the borscht circuit in the Catskills.

It was at the Blue Angel in New York that Alan Livingston of Capitol records caught her quite by accident. Her first album, "Voice of the Xtabay," hit the top in a few months. That's where her income tax troubles began. Her Hollywood Bowl concert on Aug. 12, 1950 was a sensation. After that Par swooped her into "The Secret of the Inca," which is still a secret.

Then of course came the stories, that she was really Amy Camus of Brooklyn who went down to Peru and learned the language as well as to spell her name backward. But her story has been checked and rechecked many times since and all five-feet-three of her personal loveliness is as Inca as Inka Dinka Do.

Completely disregarding the blazing furnaces currently under the cold war, the Sumac sumiters will be booked in West Berlin starting Sept. 13 for eight weeks. From there they will go to Vienna and then to London. Next May, back to Moscow.

But these free world capitalists will have a hard time matching the Russians for hospitality. She traveled through 16 of the Soviet Republics and wherever she went she was met by the Minister of Culture, greeted at banquets and showered with gifts, from dolls to pure gold goblets.

But the best deal, she says, was that Bolshoi orchestra. Moises Vivanco rehearsed with these musicians for three days. After that wherever they went concert performing was a dream.

A laryngologist gave her an instrument which he had been perfecting for years. She applied it to the outside of her throat, counted three times to 100 and, voila, the job of warming up her throat, otherwise an hour's work, was over. No charge. No tax.

People think Miss Sumac is exotic and he doesn't see any point about fighting world opinion. Even relaxed and at home she will be made up as if for the world's largest stage, gowned in a black and yellow hostess coat, her black hair beautifully coiffured. In her old mountain home makeup was unknown, but the women were proud of their hair and to this day never cut it. They brush it a great deal and wash with pure Castille soap.

From her ears dangle long gold earrings. They were from Peru and I thought she better not wear them where tax collectors have confiscatory rights or she may lose them and half her ear holes.

I couldn't quite understand about that throat machine because she once said, "My throat does not get tired, because I do not use my throat when I sing." If that's the case then what she sings with is still a beautiful secret.

Broadway

Adman-poet Arthur L. Lippmann due back from a European holiday end-August.

The Ed (MCA) Aaronoffs making their first London-Paris-Rome axis vacation.

Harry (vet vaude & agent and booker) and May Shea on their annual cruise.

Legit producer Elias Goldin in Paris, seeking a couple of Gallic play properties for Broadway.

Nitery comic Larry Alpert signed for "Let It Ride," George Gobel legit vehicle due at the O'Neill Oct 6.

In the July 26 issue of VARIETY, the obituary on Michael Winston erroneously gave his first name as William.

Herman G. Weinberg, the foreign film subtitlist, off to Montreal Film Festival; just back from Vancouver ditto.

Hansi and Terry Clynne "poured" aboard the SS United States last Friday (4) prior to their European vacation selling.

Deborah Walley, the "Gidget" who "Goes Hawaiian," doing a series of personals this week and next at the Loew's nabes.

Globetrotting Sol Hurok, after doing London-Paris-Moscow-Rome on talent deals, taking a two-week cure at Evian, the French spa.

Gene Tierney due in mid-August to confab Otto Preminger on her role as society hostess Dolly Harrison in "Advise and Consent."

Television thesp Millette Alexander now understudying Natalie Ross' femme lead opposite Hal March in "Come Blow Your Horn."

The Coffee Corner, VARIETY bistro for working hour groceries, which recently was destroyed by fire, has reopened after major face-lifting.

Mal and Pauline Kaye, managers of Hotel Chelsea, Atlantic City, hosting a bash for west coaster Larry Finley on his return east over Labor Day weekend.

Mel Snavelson to Rome auditioning a couple of Italian femmes for roles with Charlton (Moses, Ben-Hur, El Cid) Heston in his upcoming "Easter Dinner" production.

M. Abbott Van Nostrand, president of Samuel French Inc., is 1961 chairman of the Theatres Division of Travelers Aid Society of New York's 56th Annual Appeal for Funds.

White Jan Peerce is en route to South Africa for some singing dates, via Paris, his wife will visit Israel. Both meet back in Paris before returning to New York next month.

Over in Rome, U.S. baritone Cornell MacNeill has just recorded for London label "Masked Ball" and "Rigoletto" with, respectively, Nilsson, Simonato and Bergonzi and Joan Sutherland.

Hurok office downbeating on advertising for the 10 concerts to be given this fall at Carnegie by Artur Schnabel. Tickets have sold at a rate promising capacity, and ads are cut to bone accordingly.

Lynn Farnol engaged by Rock-Hill-Uris Inc. to handle special p.r. on the New York Hilton, at Rockefeller Center, 2,165-room hotel jointly owned by Uris Buildings Corp., Rockefeller Center Inc., and Hilton Hotels.

Dorothy Ann Weshner, CBS-TV film script supervisor, and Charles H. Kanzer, account exec at Donohue & Coe, do the bride-&-groom bit Aug. 30. Her dad is David E. (Skip) Weshner, business rep of indie pic producers.

Jimmy Marsh, son of Joe Marsh, operator of the Spindletop Restaurant, N. Y., returns to hotel-restaurant management school in a week or so after a training stint in the dining room and kitchen of the N. Y. headquarters of the Socony Mobil Oil Co.

Louis, Joe and Frank De Rose operators of Third Avenue's La Strada East eatery unveil their La Strada Sul Mar, Port Washington, L. I., Friday. A chartered airconditioned Greyline bus will wheel celebs out for press looksee and feedback doings.

"Insects and Heroes" is the far-out tag of a new dance work to be presented Aug. 18 by Paul Taylor Co. at the American Dance Festival of Connecticut College at New London. Dancers include Linda Hodas, Margaret Newman, Dan Wagoner, Elizabeth Walton, Elizabeth Keen.

Barbara Sturtevant Green, daughter of tv's Betty Furness and Hollywood composer-conductor Johnny Green, engaged to Denton

McCoy Snyder, instructor at Smith College from whence the bride-to-be also graduated. Wedding later this month.

Gene Wesson and Jerold Schultz, coproducers of pending Broadway production of "Julius Caesar," inked legit p.a. Michael Sean O'Shea as associate producer. Trio planned back from Hollywood after weeks' o.o. of film players for their streamlined version of Shakespeare's "Julius Caesar" for which producer-p.a. Arthur Cantor handles press.

Guthrie McClintic underwent surgery for a gallbladder ailment last week at St. Luke's Hospital, N. Y., but was discharged in time to attend a party given Sunday (6) by his actress-wife Katharine Cornell at their Spaeden's Landing (N. Y.) home to celebrate his 68th birthday. The legit producer expects to be in his New York office later this week.

Fire Island, N. Y.

By Mike Gross

Charlie Ross, vet music man, houseguesting at NBC veep Lester Gottlieb's.

Dave Lipsky, theatrical p.a.-producer, working on plans for a light operetta season off-Broadway.

Burt Thompson, of Joe Levine's Embassy setup, doing the blanket hopping bit with Milton Skolsky.

George Pincus, publisher of "Itsy Bitsy, Teenie Weenie," finally saw the F.I. style via a quickie visit to RCA Victor's Ben Rosner.

Frank McCarthy, United Press-International staffer, and wife Ruth, who's with Harper's Bazaar, holing up at Fair Harbor for the month.

John Randolph, thesp in "Sound of Music," departed early Sunday (6) so he could appear following morning on tv's "Search For Tomorrow."

Lynn Loesser weekendng with the Samson Raphaelsons. She's producing "High Fidelity" on Broadway this season and he's writing a play.

Tokyo

By Dave Jampel

(Press Club; 211-3161)

Crown Shoji Co. pacted with Coronet Films for Japan distrib. Kiyotaka Ukawa resigned as Universal publicity chief for Japan.

Four Lads open Orient swing early in September at New Latin Quarter.

Former Mainichi reporter Hiroo Ono named veepee of Itall Films here.

Herald Films merged with NCC, giving new company, Japan Herald Films, total of 20 import licenses. Construction work began on Tokyo Hilton International, 520-room hotel slated for opening in 1963.

Lou Walters in and out; expected back in November to package shows for his Vegas and Miami Beach spots.

William Lederer through on Far East storgathering swing. He may stop in at Thailand location of his co-authored "Ugly American."

Eiko Ando, who appeared opposite John Wayne in "Barbarian and the Geisha" (20th) for John Huston, now working as hostess in this city's Copa.

NHK's "Afternoon Jabbering," which was cited in global musical show contest in Switzerland, will be exported on exchange basis with foreign prizewinners.

Thrush Izumi Yukimura, recent Life mag cover girl, goes into New Latin Quarter in August, thereby becoming first of Japan's topline names to play a nitery, which hitherto didn't offer enough coin.

Ireland

By Maxwell Sweeney

(Dublin 684506)

Ann Heywood and Tony Britton in to star in "Stork Talk" for Unifilms at Ardmore Studio, Bray.

Batoneer Frank Chacksfield back to London after sessions with Radio Eireann music setup. Maureen Toal back from Munich after lensing in Melodie Films' "Only the Wind," made partly on location in Galway.

Siobhan McKenna will star in Dublin Theatre Festival production of Berthold Brecht's "Joan of Stockyards" in the fall.

Jerry Wald and Jack Cardiff to London after garnering locations for James Joyce's "Ulysses" which Wald will make in Dublin for 20th-Fox.

London

(HYDe Park 4561/2/3)

Moss' Empires already announced seven pantomimes lined up for Christmas.

Samuel Bronston's "El Cid" cast assembling for recording sessions at Pinewood.

Frances Faye copped a rave press following her "Talk Of Town" opening.

Edward Dmytryk arrived to set up preem arrangements for "Walk On The Wild Side."

Bub Flanagan vacationing on the Riviera and pondering last stages of his autobio.

Leo Jaffe of Columbia in for a meet with M. J. Frankovich on European production.

Sonia Stevens bowed in for a two week cabaret engagement at the Society last week.

Mel Torme pacted to return to Room at Top, out-of-town nitery, for a month in March.

Jerome Robbins signed to direct the Royal Ballet in Stravinsky's "Les Noces" at Christmas.

Trevor Howard back from Hollywood following completion of his "Mudlark On Bounty" stint.

Peter Burup, vet pic critic of News Of The World, retired, with Bryan Buckingham taking over.

They held a press junket for the first day's shooting on the "Road To Hong Kong" set at Shepperton.

Harold Myers, head of VARIETY's London bureau, undergoing surgery at the Central Middlesex Hospital, London.

Mehboob Kahn, top Indian producer-director, called in from Moscow, where he was one of the Judges of festival there.

Frank Hoare, joint managing director of Westward TV, anked the job to return to film production. But he'll stay on the board.

Josh Logan and Zinn Arthur poured for Leslie Caron, Maurice Chevalier and the press last week and talked about "Fanny" naturally.

Peter Cook of the "Beyond The Fringe" cast planning to open a Soho club, "The Establishment," to be run along the lines of San Francisco's "Hungry 1".

In and around town, Ed Sullivan, choreographer D. D. Wood, James Stewart, Marty Stevens, Wolfe Cohen, Charlton Heston, and Zinn Arthur, here on honeymoon.

Dame Florence Hancock reappointed a governor of BBC. Gerald Coke, a director of Covent Garden Opera and the Royal Academy of Music, has been named a governor in succession to Thelma Czalet-Keir.

In and around town: Anna Deere Wiman, back from N.Y., Charles Kasher, Peter Lawford, Sam Engel, Keogh Gleason, Joe Levine, Word Baker and "The Fantastics" team. Last-named skeddied to open at the Apollo, Sept. 7.

Rome

By Robert F. Hawkins

(Stampa Estera; Tel. 675906)

Robert Merrill makes his European operatic debut Aug. 11 at Venice's La Fenice Opera House in "La Traviata."

Lee and Paula Strasberg here to visit daughter Susan, who's about to star a pic in Sicily called "Until Tomorrow."

Giorgio Moser leaves for Far East soon to scout locations for Globe Films' International's "Around World in 80 Nights." Piccolo Mondoinery near Via Veneto has a tourist-pleasing gimmick; the bill comes on the back of a record folder containing a current pop tune.

In-and-out: Frank Folsom, Bob Goldstein, Raoul Levy, Robert and Raymond Hakim, Ed Sullivan, all at Excelsior; also in, Marc Connolly, Stanley Marckus, Louis Sobol, Jan Pearce, Victor Borge, Jack Wiener, Bruno Zirato at the Grand. Mike Francovitch and Joseph Levine gone after brief o.o.

Philadelphia

By Jerry Gaghan

(319 N. 18th St., Locust 4-4848)

Penny Davis and her dancers return to the President Hotel, Atlantic City, this month.

Film producer-director William Castle here to do advance-exploitation for his pic, "Homicidal."

Tommy and Donny Day, song and comedy brother act, set for Algiers Hotel, Miami Beach (12). Conductor Eugene Ormandy made his only guest appearance of

the summer at Berkshire Festival, Lenox, Mass.

Joseph M. Radanauer, a Vine St. pioneer and general manager of the New Jersey Messenger Service, film hauling, retired after 37 years with firm.

The Joyriders have taken one of the most important steps for an act. They take over the Chez Paris Club, Atlantic City, as entertainers and hosts starting this week.

Sam Diamond, local branch manager for 20th-Fox, supervising intensive sales and booking drive for company in New York, Washington, Charlotte and in this city.

Marty Goldberg, assistant manager of Fox Theatre, named general manager of Milgram chain and Steve Shipp, at the Fox for 19 years placed in charge of all Milgram Theatres advertising.

Chicago

(Delaware 7-4984)

Jackie "Moms" Mabley at Roberts Show Club.

Holiday Club on East Walton, newest Chi keyspak, opens tonight (Wed).

Jane Russell in yesterday (Tues.) as guest at WAI's conclave at Rontunda Club.

Menasha Skulnik stars in return engagement of "49th Cousin" opening Aug. 15 at Tenthouse Theatre.

Victor Jory here as special guest star with Patrice Munsel in "King And I" current at Music Theatre.

Chi film producer Allan David's "Magic Fountain" has its world preem tonight (Wed.) at McVickers Theatre.

Jerry Gregoris tapped as new producer of Chi Music Festival, succeeding Jack LaFrance; now residing in Florida. Fete skeddied for Soldiers Field Aug. 19.

Herb Rogers received a citation from Musical Arena Theatre Assn. for his 12 years of pioneering with the Tenthouse and later the Chicago Music Theatre.

Allen Arkin moves over from Second City to join cast of "Big Deal," new updated version of "Beggars' Opera," opening next door at Playwrights Theatre next Aug. 15.

Zero Mostel opened first off-Broadway engagement of "Rhinoceros" last night (Tues.) at Edgewater Beach Playhouse. Play returns to N.Y. after a four-week run here.

UA brass slipped into city last week for sneak preview of "West Side Story" at State-Lake Theatre. In for the showing were producers Harold, Irving, Marvin and Walter Mirisch, directors Robert Weisse and Sol Chaplin, Fred Goldberg, Gabe Sumner, David Chasman, and David, Eugene and Arnold Pickers.

Cape Cod

By Evelyn Lawson

"Most Happy Fella" opens Aug. 7 at The Melody Tent.

Legit-tv actor Kevin McCarthy is summering in Truro.

Oberlin Gilbert & Sullivan Players switched this week to Friml's "Vagabond King."

New York harpist Daphne Hellman has reopened her summer home at Mill Pond, Truro.

Duke Ellington was felled by a virus for his opening night in Storvville, but his band played on.

Roger Gibson, former stage director of the D'Oyly Carte Opera, is guest director for the Oberlin group in Falmouth.

Eroll Garner performed at the Melody Tent Sunday night. Storyville joined The Tent in introducing Garner to Cape Cod.

Ronald Valdes-Blain, from the Radio City Orchestra (featured soloist) attracted good audience at Provincetown Art Assn. Friday (28) night.

Leonard B. McLaughlin of Baltimore, Md., general manager of Ford Theatre there and Mrs. McLaughlin, spending vacation in Provincetown.

Daily ferry service between Provincetown and Boston, discontinued at the start of this season for the first time in many years, has been resumed.

Mike Woodnick, pianist-vocalist with the Stan Leavitt Trio at The Surf Club in Provincetown, booked to play "solo" at the Statter Hotel in Boston this fall.

Mr. Kenneth's Original Hattery, Provincetown, lists Shirley Booth, Betsy Palmer, Julia Meade, Joan Fontaine, Hermione Gingold and Phyllis Diller among its regular customers.

Hollywood

Phil Cohan to Europe.

The Benny Thaus holidaying in Europe.

Arthur Freed named first veepee of Academy.

Metro will enter "Bridgo to the Sun" at Venice Film Fest.

Lisabeth Field named prexy of Equity Library Theatre, West.

George Raft will own a piece of Allied Artist's "The George Raft Story."

Frank Sinatra's "Soldiers Three" may be promoted to "Sergeants Three."

Gottfried Reinhardt will film William Saroyan's "Away Out" in Brussels.

Bob Widing, ex-MCA, heading up Beverly Hills office for Willard Alexander.

Bob Fellows cut in Mickey Spillane for \$75,000 and partnership in filming "The Deep."

Jackie Barnett adding 60 minutes to "Playgirls" nitery revue for London staging.

MARRIAGES

Diane Hartman to Walter Susskind in Aspen, Colo., Aug. 2. He is conductor of the Toronto Symphony; bride is former dancer with Radio City Rockettes and runs a dance school in Toronto.

Drusilla Shaw to John MacLeod, at Athy, Eire, July 25. She's daughter of Sebastian Shaw, actor; he's an actor and heir to Clan MacLeod (Scotland) chieftainship.

Dolores Gee to Rick Harrington, Houston, July 19. Bride is an actress; he's an actor.

Kathleen Deirdre Larkin to LeRoy Allan Jones, July 25, Meredith, New Hampshire. She's the daughter of tv actor John Larkin; he's assistant technical director of the Lakes Region Playhouse in Laconia, N.M.

Eileen M. Gilligan and Charles Guffroy, New York, July 27. He's with Music Corp. of America nitery dept. and a former performer.

Judy Anderson and Bert Fainberg, New York, Aug. 1. Bride is a singer known professionally as Judith Anders; he's unit manager of the Jack Paar Show.

Sheilia A. Swenson to Wayne S. Weil, Rutherford, N. J., Aug. 6. Bride is a singer; he's a theatrical company manager.

Kathleen Deirdre Larkin, daughter of television actor John Larkin, to LeRoy Allan Jones, assistant technical director at Lakes Region Playhouse, Laconia, N. H., in Meredith, N. H., July 25.

BIRTHS

Mr. and Mrs. Marty Hoffman, son, New York, Aug. 5. Father is Decca Records publicity director; she's a former Decca publicist.

Mr. and Mrs. Donald Baverstock, son, London, July 28. Father is assistant controller of BBC tv programs. Mother, Gillian, is the daughter of author Enid Blyton.

Mr. and Mrs. Chuck Boyle, daughter, San Antonio, recently. Father is a newscaster on KITE in that city.

Mr. and Mrs. Sonny King, son, Las Vegas, July 22. Father is Jimmy Durante's "junior partner" in his nitery act.

Mr. and Mrs. Phil Sheridan, daughter, Philadelphia, July 24. Father is WFIL-TV deejay.

Mr. and Mrs. Robert Bochrach, daughter, Philadelphia, July 26. Father is WCAU national sales manager.

Mr. and Mrs. Joseph Carlin, son, Philadelphia, July 24. Father is treasurer of the Erlanger Theatre.

Mr. and Mrs. Dick Gregory, daughter, Chicago, July 31. Father is a comic.

Mr. and Mrs. Don Preven, daughter, N.Y., Aug. 3. Father is sales service exec for WNEV-TV.

Mr. and Mrs. Saul Cooper, son, Aug. 4 in New York. Father is assistant publicity manager of Paramount Pictures.

Mr. and Mrs. Roger H. Lewis, Aug. 6, in New York, a son. Father is former United Artists ad-pub chief.

Mr. and Mrs. John W. Wyatt, daughter, New York, Aug. 1. Wife is Frances Wyatt, soprano soloist with Fred Waring's Pennsylvanians.

OBITUARIES

MAURICE TOURNEUR

Maurice Tourneur, 85, film producer-director whose career spanned both silent and sound eras, died at his home in Paris, France, Aug. 4. He directed at least 80 pictures in the U.S. and abroad, and rated early recognition for his subtlety of pictorial and dramatic expression.

Born Maurice Thomas, he commenced his U.S. career in 1914 on the Ft. Lee, N.J., backlots in the days when part of American filmmaking centered there. His best known achievement in the U.S. probably was "Last of the Mohicans," which he made in 1920 and not to be confused with the United Artists remake in '36. In France he had previously

When NBC Radio Network was formed in 1928 it became one of its important affiliates. In 1929 He put his second station on the air, KECA (carrying his initials), and joined NBC's then Blue Network. When the Government forced Anthony to sell off one of his stations under ruling against duopoly ownership, he sold KECA to ABC in 1944. The call letters were changed to KABC.

Under the provisions of an earlier contract, NBC held first option on sale of the station. Despite many flattering offers by then NBC proxy, Niles Trammell, the sale was never consummated and NBC was and still is the only radio network without an owned-and-operated station in Los An-

In Loving Memory

NELLIE REVELL

March 13, 1873 - August 12, 1958

"She saw the charity and the kindness which really is at the core of that little world of the stage." IRVIN S. COBB

been an illustrator, designer and decorator, and later an assistant of Auguste Rodin, the sculptor. He switched to the theatre in 1900, first as a touring actor, later with the Theatre Antoine in Paris for seven years, in the course of which he learned staging and direction. In 1914, he joined the filmic pioneers at Ft. Lee, thus launching a screen career that resulted in 57 features before his return to France in 1926, after a dispute with Metro-Goldwyn-Mayer which sought to place a producer over him for the shooting of "The Mysterious Island." In his native country, with the advent of sound,

geles. In last renewal of KFI license by FCC, station's ownership was changed from Earle C. Anthony to Earle C. Anthony, Inc., and two trustees, Eugene Overton, Attorney for Anthony, and Security-First National Bank.

Anthony's only survivor is a son, Kelly, formerly identified with station and now retired.

Anthony's other interests included auto agencies in L.A. and Frisco.

MURIEL RAHN

Muriel Rahn, 50, opera singer, died Aug. 8 in New York of can-

firm with offices in London and New York, died July 17 in London.

Boosey & Hawkes, one of the largest firms in the serious and educational field in England, was formed in 1930 through a merger of Thomas Boosey & Co. and Hawkes & Sons. It has an extensive catalog of works by such composers as Igor Stravinsky, Aaron Copland, Bela Bartok. Hawkes was a past proxy of the British Assn. of Musical Instrument Industries and was on the exec committee of the National Music Council of Great Britain.

His wife and sister survive.

WILLIAM C. HODGES

William Cullen Hodges, 85, former film and stage actor, died July 27 in Claridon Township, Ohio. Although he did not start his acting career until he was 46, he played supporting roles with Tom Mix, H. B. Warner, Wallace Beery and Mae West.

Born in Newbury Township, O., not far from where he died, Hodges was originally a printer who got stage fever after watching oldtime plays in Cleveland. He first acted in tent and road shows, in addition to trouping on the showboat Cotton Blossom that chugged up and down the Ohio river.

His first film role was in a Chicago-produced picture starring Tom Mix. Hodges toured in plays with H. B. Warner and supported Wallace and Noah Beery, among others, in his early Hollywood movies. His last national tour was in late 1930s in Mae West's play, "Sex."

THEODORE CHANLER

Theodore Ward Chanler, 59, composer and music critic, died July 27 in Boston, Mass., after a brief illness.

In 1934, he became a music critic for the Boston Herald. He was also a regular contributor to the American Magazine Modern Music, one of the first publications devoted to the contemporary composer. He was on the faculty of the Peabody Conservatory of Baltimore from 1945-47 and later at the Longy School in Cambridge, Mass., until illness forced his retirement two years ago.

Chanler's compositions include a number of songs and short works for piano, a violin sonata, choral works, the ballet "Pas de Trois" and the chamber opera, "The Pot of Fat."

His wife, brother and three sisters survive.

MRS. WILLIAM H. POST

Mrs. William H. Post, 46, of North Hollywood, Calif., songwriter, died July 25 in Albuquerque. Teamed with her husband, and writing under the name of Bill and Doree Post, the couple wrote "16 Reasons" (recorded by Connie Stevens, which made the top charts several seasons ago) and other pop songs.

Husband, son, mother and two brothers survive.

GEORGE HARRISON

George Harrison, 76, advertising executive, died July 26 in Dorking, Eng. He was chairman of the London Press Exchange group of companies.

He was also chairman of the committee which set up the tv industry's audience measurement service and was the first independent chairman of the Television Audience Research Advisory Committee.

LAURIE WENSLEY

Laurie Wensley, 91, actor, died recently in England. His first appearance was in "The Brigands" at the old Avenue Theatre in 1889. Later, he was with the D'Oyly Carte Opera Company, Goerge Edwards and Grossmith & Laurillard.

His last West End appearance was in "The Belle of New York" at Daly's in 1931.

BEN RAY REDMAN

Ben Ray Redman, 65, literary critic and magazine writer, died Aug. 2 in Los Angeles a suicide, according to police reports, from an overdose of alcohol and barbiturates. His wife, actress Frieda Inescort, said he was despondent over the international crisis.

Redman was critic and contributor to Saturday Review and other magazines.

OSCAR J. FOX

Oscar J. Fox, 82, Texas-born composer, died in a hospital at Charlottesville, Va., July 29. He was composer and vocalist as well as a choral director. He composed

"The Hills of Home," "The Old Chisholm Trail," "Jessie James," and "Old Paint," among others.

Survivors include three daughters.

NATE FAGGEN

Nate Faggen, 59, veteran ballroom operator who helmed the Roseland, Brooklyn, in the era of name dancebands, died recently in Middlesex General Hospital, Brunswick, N. J., after a lengthy illness.

A popular figure in musical circles, he was active in show biz charity work and frequently set up orchestra dates at various hospitals. A brother and niece survive.

DOMENICO VARALLO

Domenico Varallo, 87, retired flutist who once played in the John Philip Sousa and Victor Herbert bands, died July 29 in Philadelphia. He was a member of the American Federation of Musicians for more than 60 years.

Five sons and two daughters survive.

LESLIE WYAND

Leslie Wyand, 71, newsreel cameraman, died of a heart attack July 24 at Weybridge, Eng. He was a pioneer cameraman, starting with Gaumont Graphic in 1909.

In 1919 he was appointed Pathe News U.K. representative in the U. S. and later served with International News of America. His nephew is Paul Wyand, news and production manager of British Movietone News.

JACK LEWIS

Jack Lewis, 73, saxophonist, died July 5 in London. He was the father of music publisher Harry Lewis and father-in-law of Vera Lynn.

Lewis played for many top bands, including Ambrose's "Blue Lyles," until his retirement a few years back.

CARL FRIEND

Carl Friend, MGM special effects man, died July 25 in Los Angeles as a result of an explosion last week on the studio backlot in which two others lost their lives.

His wife, two sons and a daughter survive.

BERNARD W. CRUGER

Bernard W. Cruger, 57, manager of transmitters and technical serv-

ices for General Electric broadcasting stations, died of a heart attack July 23 in Schenectady, N. Y. A native of Ohio, he joined the WGY staff as a remote control engineer in 1927.

Surviving are his wife, brother and sister.

THULA ORTIZ

Thula Ortiz, 67, actress, died July 30 in New York. She appeared on Broadway in "Harlem Ring Tang" and in the original production of "Green Pastures." She also appeared in films, on tv's "Studio One" and numerous stock productions.

Her daughter survives.

ROY BASSETT

Roy Bassett, 62, veteran film salesman, died July 27 in Los Angeles. Until his recent retirement, he was a salesman for 40 years with Allied Artists and Republic. His wife survives.

PETER WATLING

Peter Watling, 40, screenplay writer, died July 24 in London. He was the author of the legit play, "Rain On The Just," and was under contract to Metro. He was a former proxy of Oxford U. Dramatic Society.

GUS RAPP

Augustus "Gus" Rapp, 90, a magician for some 50 years, died at South Side Nursing Home, Milwaukee, July 30 from cancer. Rapp toured the U. S. with his magic act, primarily playing in the smaller country towns.

Surviving is a stepdaughter.

MAXWELL GRANT

Maxwell Grant, 39, legit sketch writer, died Aug 5 in N.Y. He contributed sketches to the revue, "Vintage 80." At one time he appeared in the "Shoestring Revue." Survived by three brothers.

Mrs. Maurice (Rose Lincoln) Chaikin, mother of Mrs. Charles (Evelyn) Schlaifer, died Aug. 6 in Los Angeles. Husband, two other sons and six grandchildren survive.

W. A. Stuckert, 74, retired exhibitor who joined Rowley United Theatres in 1934, died recently in Brenham, Tex., following a stroke. Surviving are his wife, son and two sisters.

In Memory of My Dear Husband

PAUL F. CUNNINGHAM

August 14, 1960

"May The Face Of The Lord Shine Upon Him"

Florris

Tourneur was to make 23 more films.

Besides "Mohicans," some of his titles included "The Blue Bird," "Prunella," "Poor Little Rich Girl" (which starred Mary Pickford in 1917), "A Doll's House," "Treasurer Island," "The Isle of Lost Ships," "Lorna Doone" and "Never the Twain Shall Meet." His activity in the U.S. commonly comprised four to eight pix a year.

Among his French credits were "Katia" and "L'Impasse des Deux Anges," his final film shot in 1948. Four years later he lost a leg in an auto accident and had been con-

cer. She played the title role in the 1943-44 Broadway production of "Carmen Jones" and was last seen in New York with the late Diana Barrymore in the 1955 off-Broadway production of "The Ivory Branch."

She was in the 1951 production of the Langston Hughes opera, "The Barrier," costarring with the late Lawrence Tibbett. For the past three years, Miss Rahn had been playing the opera and concert circuit in Europe. During the 1959-60 season, she served as musical director for the production of "Bells Are Ringing" at the Stadtische

MIRIAM De SANTIS

In Loving Memory

August 5, 1959

ined to a wheelchair until his death.

REED ALBEE

Reed Albee, 75, died Aug. 2 at his home in White Plains, N. Y. He was the son of Edward F. Albee, one of the founders of Keith-Albee-Orpheum Circuit and a great figure in vaudeville days.

His survivors include his wife and two adopted children, one of

Buhnen Theatre, Frankfurt. She had been a board member of the American Guild of Musical Artists for 10 years.

Surviving is her husband, Dick Campbell, who's with the staff of the American National Theatre & Academy.

THOMAS PHILLIPS

Tom Phillips, 73, executive secretary of the Burlesque Artists Assn., died Aug. 4 in New York after a lengthy illness. Phillips was a straight man in burlesque, from which he went into George White's "Scandals" and "The Ziegfeld Follies."

Further details in vaude section.

HARRY INGALLS

Harry Ingalls, 71, showman whose career embraced being a vaude performer, producing tab shows, and owning a circus, died in Swamscott, Mass., Aug. 4. In the '20s, he produced tab shows under the banner of "Harry Ingalls Checker Girls," playing town halls throughout the New England states.

Surviving are two sisters and three brothers.

GEOFFREY HAWKES

Geoffrey Hawkes, 66, chairman of Rososey & Hawkes, music-publishing and instrument-making

DANTON MCINTYRE WALKER

August 8, 1960

michael sean o'bee

whom is the playwright, Edward Albee.

Details in the vaude section.

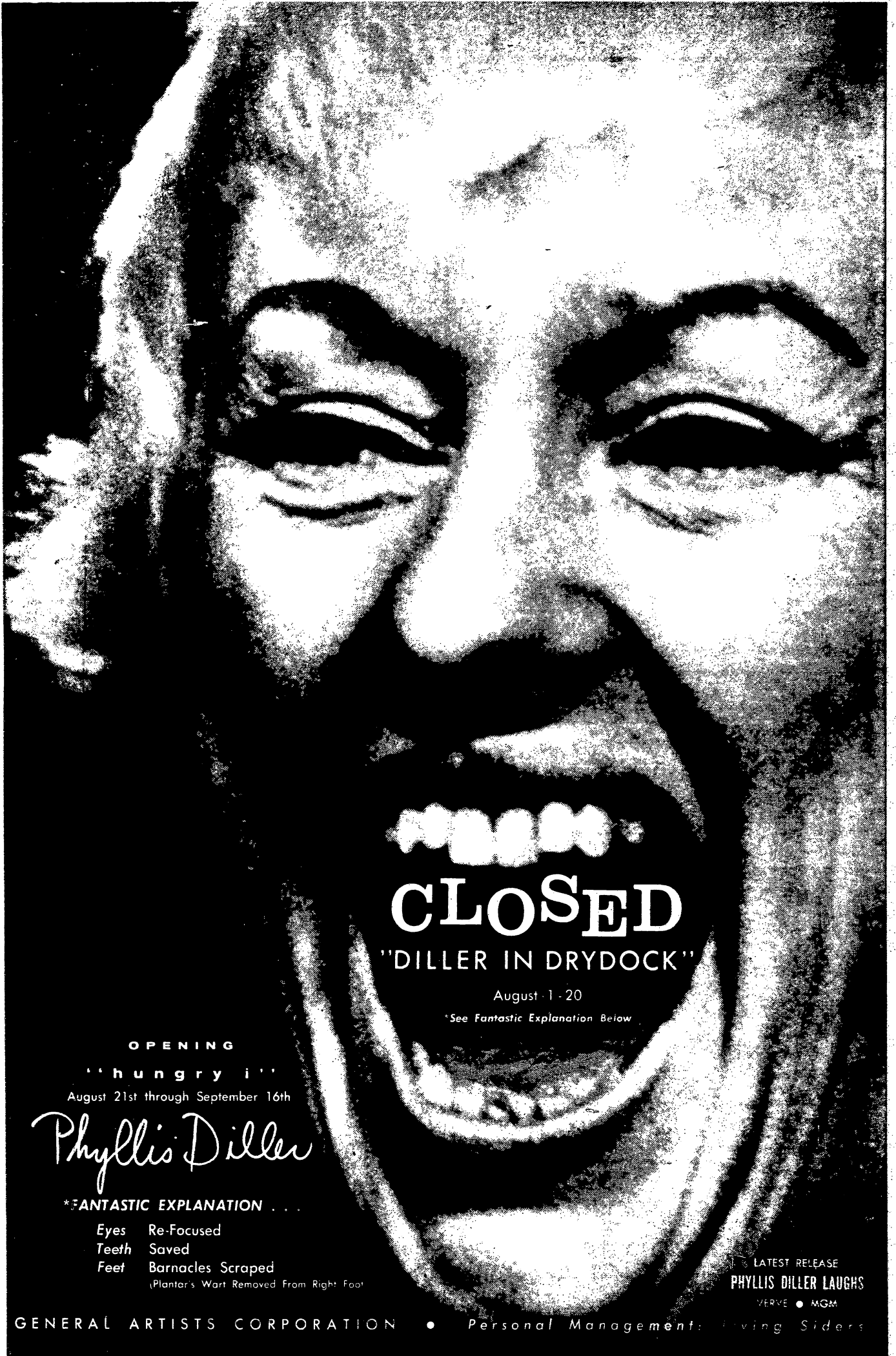
EARLE C. ANTHONY

Earle C. Anthony, 80, veteran broadcaster, owner of KFI, died Sunday (6) in St. Luke's Hospital, San Francisco, being removed there after suffering attack at Bohemian Grove encampment. Autopsy will be performed to determine exact cause of death. He had been in failing health for the past two years.

Anthony founded KFI in 1922.

in memory

Clarence Derwent



CLOSED

"DILLER IN DRYDOCK"

August 1-20

*See Fantastic Explanation Below

OPENING

"hungry i"

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Phyllis Diller

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AUG 16 1961

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64 PAGES

JOIN TV NETWORK & SEE WORLD

Merrick's 'My Show's Not Sick' Slant Focuses Attention on Ailing Stars

By HOBE MORRISON

Anna Maria Alberghetti, who was out of her starring role in "Carnival" last week because of "exhaustion," has been discharged from the hospital and is resting at her New York apartment. Subject to her doctor's approval, she's expected back in the musical tonight (Wed.).

There has been a mixed reaction to producer David Merrick's public statements praising understudy Anita Gillette's performance as substitute lead in the show and suggesting that she's superior to Miss Alberghetti. Presumably the general public regarded his attitude ungracious to an ailing artist. Several trade observers noted, however, that Merrick seemingly established the thesis that Miss Alberghetti is not essential to "Carnival" and that the musical is worth seeing even without her. For what it's worth, the show was over capacity last week, despite her publicized absence.

What Miss Alberghetti's attitude toward the musical may be when she returns can be imagined. It will hardly be eager or enthusiastic. Moreover, it remains to be seen how long she stays with the production—contractual terms notwithstanding. On the other hand, Merrick apparently suspected that the actress-singer's state of health or morale was not as serious as her (Continued on page 62)

Denver 'Showagon' Keeps Vaude Alive Via Cuffo Amateur Nights In Parks

Denver, Aug. 15. An enterprise that is doing a lot to encourage new talent and keep alive the variety show is the Denver-originated "Showagon," now going stronger than ever after 14 years.

Every summer the Rocky Mountain News, working in cooperation with the Denver Public Schools and city recreation department present a free weekly variety show in different city parks. The performers are largely amateurs, many of whom have gone on to professional careers in the theatre, films, tv and night clubs.

As each week's show is different, as well as being held in a different park throughout the city, a wide search for talent is necessary. (About 3,000 performers have been brought before the public since its inception; "Showagon" tryouts are publicized by the newspaper and many spectators are on hand for the two rehearsals each week in addition to the approximately 7,000 "customers" who sit in park benches and on the lawns to watch the regular show. As many as 63 acts are auditioned weekly to secure the best talent that (Continued on page 62)

Credit Card Geishas

Tokyo, Aug. 15. An echo of old Yoshiwara—Tokyo's legendary gay quarter which flourished several centuries ago and which was shuttered as such a few years ago with the Anti-Prostitution Law—can be had at newly-opened theatre-restaurant Matsubaya.

Establishment, seating 700 at low-slung Nipponese tables on tatami (straw mats) provide classic geisha dances and shows by Kabuki playwright Mantaro Kubota.

Reflecting current times, however, Matsubaya is member of the Diners' Club.

USO Drafting O'seas Beef-Up For New GI Wave

An increase in the amount of live USO shows to be provided to troops stationed in overseas posts is expected as a result of Pres. Kennedy's recent edicts designed to strengthen the U. S. military forces. In order to meet the anticipated increases, USO has asked the various Community Chest campaign headquarters throughout the country for a 12½% hike in its allocations to meet its increased responsibilities.

The increase, requested by USO chairman Harvey S. Firestone, cited the requests by various commanders in Europe and elsewhere for more USO facilities and programs (Continued on page 62)

CARL SANDBURG GOALS A BROADWAY COMEDY

Hollywood, Aug. 15. Poet-with-guitar and biographer Carl Sandburg is planning to try Broadway with a comedy with James Barrett, who is working with him and Ivan Moffitt on screenplay for George Stevens' "Greatest Story Ever Told" at 20th-Fox.

Confides Sandburg, "I've been talking with Barrett about the play and each of us is lit up about it." Details about producer, cast, etc. aren't set. As soon as he's final at 20th, Sandburg heads for his farm at Henderson, N. C., about 60 miles from Barrett's farm near Anderson, S. C. Play will then and there be concocted.

Sandburg's remuneration for Stevens' pic is reported to be \$150,000.

TELENEWS CREWS ORBITING GLOBE

By GEORGE ROSEN

With the possible exception of being a Russian cosmonaut, there's little doubt but that the most exciting and fascinating job to be found anywhere today lies in the area of television news-public affairs. It's equally certain that television today has displaced the navy (or the marines) as the place to go if you want to see the world.

For tv today is on a global kick that's unsurpassed, anytime, anywhere, and the "coming and going" of camera crews, producers, directors, narrators and documentarians is now at fever pitch in preparation for the '60-'61 schedules.

Nor does this only apply to the networks, for even individual stations (as, for example, a WBBM-TV in Chicago) or group broadcasters (as, for example, a Westinghouse or a Time-Life) or indie producers (as, for example, a Bob Drew or a Dave Wolper) have caught the "on location" bug as staffers roam the world for the edification of home viewers.

Time was when the kids with that "world's your oyster" gleam looked to the journalism schools of the country as the incubating ground toward sparking glamor careers. Today these schools have (Continued on page 62)

Clients Verboten On Ike Specials

By agreement, the three Eisenhower specials to be telecast this upcoming season by "CBS Reports" will not carry any sponsorship. Agreement is understood to stem from Eisenhower's wishes. First Eisenhower special kicks off the "CBS Reports" season on Oct. 12.

American Telephone & Telegraph next season continues its running deal to pick up any space shows of "CBS Reports." AT&T picked up one "CBS Reports" space show last season. Additionally for next season, AT&T has signed for sole sponsorship of a "CBS Reports" show on water.

Lees Drops Editor Chores For New Singing Career

Chicago, Aug. 15. Gene Lees, editor of Down Beat, is pulling a switch and turning singer. Top man on the Chicago-based music publication since March, 1959, Lees has resigned, to devote full time to his new career. He opens a month's engagement at the Scotch Mist supper club here on Sept. 1.

Weather Broadcasts Clobber Show Biz In Name of Station 'Public Service'

Ad Turndown on 'Kings'

London, Aug. 15. Metro received a polite, but unexpected smack in the face this week when trying to place an ad for "King Of Kings." Newspaper concerned told the film company it was not its policy to accept film advertisements.

The paper? The Christian Herald. All other newspapers, irrespective of creed, have welcomed Metro's dignified plug for the film.

Adverse weather conditions are problem enough; riling showmen again are the ruinous "predictions" which some radio and television prophets constantly inflict. Among the more recent imprecations to sound off against faulty interpretations of official weather reports is Guy Lombardo in his role as producer of the outdoor spectacle at Jones Beach, Long Island.

The same sort of complaint has been heard from operators of all kinds of outdoor shows, including drive-in theatres. Announcements about impending showers and thunderstorms which prove incorrect, obviously are murder on at fresco show business.

Indoor situations, particularly the large downtown theatres, take a beating in the winter. One Broadway operator said this week "it's just impossible to cope with a person on radio or tv who tells everyone to stay home because of alleged blizzard conditions. Frequently a city official such as Mayor Wagner will make such an announcement needless."

"It's done in the name of public service but it only serves to destroy our business."

Fear Chauvinism May Disrupt Much Of France's Arts

Paris, Aug. 15.

Rampant chauvinism seems to have taken hold of the theatre and arts channel and is seriously disrupting all alleys of French cultural life. Most immediately affected, of course, are the enterprises subsidized by the government—but since virtually all orchestras, theatrical troupes, opera houses, etc. are to a lesser or greater degree subsidized, the new "patriotic" wave affects all of them. The most immediate evidence is a slap on the wrist for the Jean-Louis Barrault company (Continued on page 62)

Hugh Downs Got \$13,096 For Week of 'Yum Yum' At Kenley's Ohio Barn

Television exposure is paying off again this summer for Hugh Downs. The tv once-announcer earned \$13,096 last week—a star of the Kenley Players production of "Under the Yum Yum Tree" at the 2,600 seat Packard Music Hall, Warren, O. The performer represented his share of a \$40,400 gross.

The Music Hall, seated to a \$2.29 top evening, is operated by John Kenley during the summer. Downs played the spot last August taking out around \$10,000 as his share of a \$32,000 gross for "Amateur Night Waltz," in which he starred. He's appearing again this week in "Yum Yum" at Kenley's operation at Columbus, O. The 4,000-seat Veterans Memorial Auditorium.

The Columbia spot is also slated to a \$2.29 top. Eight performances weekly are given in both Warren and Columbus on a Tuesday-Saturday basis. On television Downs is the announcer on the Late Post show and master of "Concentration," a quiz which runs on one night a week.

'SUBWAYS' A COL. LP; PIC RIGHTS ARE OPEN

The upcoming Broadway musical, "Subways Are For Sleeping," has been tagged for an original cast album but the film rights are still open for bids. The album rights have been acquired by Columbia Records, which also has an option to invest in the David Merrick production.

It was reported from the Coast last week that Frank Sinatra had purchased the picture and original cast album rights to the property with the buy sealed to a ceiling of nearly \$1,000,000. A deal for Sinatra to acquire those rights had been in the works, but failed to materialize. Sinatra's indie operation, Essex Productions, would have produced the film and his Reprise Records firm would have handled the album.

"Subways," with book and lyrics by Betty Comden and Adolph Green and music by Jule Styne, is an adaptation of Edward G. Loring's novel of the same title. Carol Lawrence and Sydney Chaplin will co-star in the musical scheduled to open Dec. 26 in New York.

Dear Jack:—
TV without ZOOMAR is art without colors.
Best,
Pal Weaver

London's Windmill, Which Withstood Luftwaffe, Makes Changes With Times, TV-Sophisticated Public

By DICK RICHARDS

London, Aug. 15.

The Windmill is the theatre that brings a reminiscent gleam to the eye of every World War II Yank who hit London. It defied all the hammering of Hitler's Luftwaffe. But the house is now bowing to changing circumstances and shaping a new policy, however.

When 39-year-old Sheila van Dam took over as boss, six months ago, following the death of her father, Vivian van Dam, she made several changes that, she thinks, are in line with the times. If he hadn't been ill and tired the last few years of his life, her father would have made some such revisions, she believes.

Miss van Dam has cut the daily shows from six to five. The first performance now is 2:15 p.m. "I always thought the midday show was a bit embarrassing," she admits. "We've had very few grumblers. Personally, I'm quite happy to lose some of the 'regular customers' who patronized that rather oddly-timed performance."

With fewer shows, Miss van Dam has trimmed the Windmill girls down by 15. She now has two troupes of 14 girls each. One company works the first two shows and the other the last three. They switch around the next day.

They used to work alternate days "But you can't get the enthusiastic best of dancers who are stuck in a theatre for best part of a day," Miss van Dam explains. She still has the usual three.

(Continued on page 62)

Yachting & Maria Callas; Still A Top Talent; A Sellout For 'Medea'

By TRUDY GOTH

Athens, Aug. 8.

Some 30 miles from the nearest town, the Greek amphitheatre on the wooded slopes of Mt. Kynortion is both an experience and something of an ordeal. But it was absolute capacity (17,000) to hear Maria Callas sing "Medea," a role she has made peculiarly her own since 1952, and sung all over the globe.

Spectators drifted into the amphitheatre throughout the afternoon. It was a mixed audience of Greeks, American tourists, international chichi and such music world figures as Wally Toscanini, the late maestro's daughter, Elsa Maxwell, the older Prince Rainier of Monaco, Grace Kelly's father-in-law.

Despite rumors that the diva was not in good voice due to her well-publicized social life among

(Continued on page 60)

Leningrad Ballet Due At Met; Wait 802 Word

Leningrad Kirov Ballet, formerly the Maryinsky, is booked by Sol Hurok, as an independent impresario, into the Metropolitan Opera House for three weeks opening Sept. 11. A question has arisen whether the unsettled relationship of Local 802, American Federation of Musicians, and the Met itself might put pickets into play.

The boxoffice opened Monday 14 and ballet engagement is already sold out. A reporter at the Met's own press conference asked Rudolf Bing about the ballet situation and he replied that there were rumors, but it was presumably Hurok's worry. Local 802 has made no comment yet. Trade talk doubted the union would knock off the engagement and, thereby, work for its own members.

"We're aware of the problem but have not had a chance to study our side of the Hurok booking," was the comment from the local.

Philly Cops In Biggest Drive Vs. Strip 'n' Clipperies

Philadelphia, Aug. 15.

Police harassment of midtown cafes offering "girlie" entertainment has reached a new peak this summer, and according to Inspector Frank Rizzo of the Central Division, "will go on from there."

Rizzo has directed 37 raids in recent months against mid-city night spots that feature strippers and high-priced champagne. A total of 144 persons have been booked—the men for violations of State Liquor Control Board rules and the girls for lewd and indecent shows.

Uncooperative magistrates discharged 112 of the 144 and most of the 32 held for court were doing business at the old stands the next night; but Rizzo isn't throwing in the towel.

"I've got orders to stop these girlie shows downtown," he declared. "I'll do it, if I have to raid them every night. Release of people by magistrates doesn't frustrate me. I've been a cop too long to get frustrated."

Calling it a "vicious circle," Rizzo said the magistrate, blow the cases out of court thinking the Liquor Control Board will get the licenses. "Then the Board deals

(Continued on page 62)



EARL WILSON

Nationally syndicated columnist of the New York Post and famed song writer says:

"PAUL ANKA displays real musical acumen in recording my current effort 'KISSING ON THE TELEPHONE.' PAUL ANKA's version sounds like 'I Hit Parade.' I'll rave because PAUL ANKA, a fine talent, is so modest."

Mallorca Booms: Price Is Right

Palma, Aug. 15.

The golden rush of 1961's European tourists is toward this southern Spanish island where low prices, thanks to the 1959 peseta devaluation, and deluxe hotels and niteries have provided a centre for sunlight leisure and starlite entertainment.

In one weekend—Aug. 5-6—some 17,500 passengers passed through the Son San Juan Airport, an extraordinary figure in view of the fact that this is a terminal airport and not a transit one. Every passenger arrives or leaves from here—no planes pass through Palma. Eight international lines and some 20 private charter lines bring the tourists, mostly English, French, German and Scandinavian from all parts of Europe. But many Americans come, too.

Deluxe quarters are provided by the 100% airconditioned Fenix, operated by Felipe Gaspart. A pretentious newcomer, Son Vida, an expensive taxi ride inland, is now more luxurious but is filled only because the Fenix has been sending its overflow there. Another top hotel is the Formentor in its own luxurious park 50 miles away from Palma. Other top hotels of Palma itself are the Bahia Palace, Mediterraneo, Palma Nuova and Victoria.

But the hotels—including hundreds and lower-class hostleries and pensions—cannot take care of them. There are rooms in every one of the island's 70-odd towns, but they're all full. One night last weekend the police had to open a movie house in which roomless visitors remained throughout the night.

In Palma no one seems to mind the heat and Antonio and his Spanish Ballet did four sellout nights in the 1,200-seat Teatro Principale at a \$4 top with no air-conditioning and an 80-degree temperature inside—the show lasted from 10:30 p.m. to 1:30 a.m.

Niteries are all over the island but the top ones are those run by Antonio Ferrer, a Majorcan who has been in the business since 1949. He began with Jack El Negro's, which is still going and the only club which can be mentioned in the same voice with his top trio, Tito's, Los Molinos, and Las Cuevas del Drago.

Former pays as much as \$1,500 a night for attractions like The Platters and Sascha Distel and \$1,000 for Carmen Amaya. Record

(Continued on page 63)

David Merrick To Judge 'Miss America Pageant'

Legit producer David Merrick, who has picked many a winner, will be one of the judges of the "Miss America Pageant," to be telecast Saturday night Sept. 9, on CBS-TV. Word is out to get Merrick on camera, during the two-and-a-half hour event, which will emanate from Atlantic City. His name and his feuds have become familiar to the public.

Paris Fashions For 1962

By LUCETTE CARON

Paris, Aug. 15.

Curves, nothing but curves in Paris. Gone is last season's boyish flapper. Accent is on The Shape. Women are being rediscovered. Even fabrics are body-conscious: they drape, spiral, cling closer, hugging the midriff, key to the 1962 silhouette. Couturiers were so midriff-conscious, they forgot all about the hemlines and okayed legs for one more season. Cheers!

The Crazy Week of the Premieres never has known wilder confusion. More buyers than ever more undisciplined press... it was a free-for-all at each showing. An American magazine brought over four socialites (one of them Jackie Kennedy's sister, Princess Lee Radziwill), and exhibited them at one collection after another like movie stars on parade, each one to be photographed later in the dress of her choice. Everyone complained there was no revolution in styles, yet the latest reports have it that buyers have already spent over \$800,000.

For the second time, young Marc Bohan kept up the Dior empire's prestige. He discarded last season's low-waisted sweater copied all over the world, and switched to more complicated styles. The "little nothing" dress, Public Enemy No. 1 of the couturiers, now is a tricky "little something" full of bias cuts, diagonal draperies, zigzagging seams—a real headache for copyists.

Entangled in oblique panels, swirling stoles, fur-lined hoods, capes, women's helplessness will in-

spire masculine protection. Charm replaces cowboy swagger.

Although Bohan reacts against the overall diagonal-dizziness and tries to straighten out the lines, his shock tactic is the return of the midriff—the whole area from a tiny pushed-up bust to a lowered waist. Suit jackets and coats have shaped fronts. He punches boleros and flares. Slim suits with a tiny low flare and treader boleros over rippling skirts are his favorites. To be a knockout, you need a concave front, something to toss over your shoulder, a swirling skirt and lots of fur from the head on down.

How They Shape Up

Pierre Balmain emphasizes the "luxury of simplicity" by lining coats with white swan, swathing boa feathers over body-hugging sheaths a la Martene Dietrich and smothering his "Jolie Madame" in furs, ostrich feathers, glitter and gold. Carroll ("Baby Doll") Baker couldn't resist the full-length white mink and heavily sequined number named "Bloody Mary." No one can carry off the Expensive

(Continued on page 62)

Germany's New Tourist Draw—A Revolving Cafe Perched on Beer Silo

Frankfurt, Aug. 15.

Probably the most unusual tourist gimmick since the strange skeleton of the Eiffel Tower was erected over the city of Paris has just been completed in Frankfurt. And it's being put over with a Barnum-like flair for publicity—a real believe-it-or-not revolving restaurant 40 stories high in the air, atop an enormous beer silo.

The Henninger Brewery, one of Germany's most prosperous in the land of the hops and foam, just completed the revolutionary new restaurant.

It claims these world firsts:

1. The world's highest beer silo, stretching 120 meters in the air and holding a massive 14,000 tons of grain.
2. The world's first revolving restaurant.
3. The highest building in Frankfurt.

And so a lowly beer silo has become a skyscraper.

Built like a needle with an enormous round bump at the top, it offers a speedy elevator that lifts the thousands of guests—at a price of one mark (25c) a head—to the observatory on the top. It's a 30-second ride or a walk-up of 731 stairs.

Just one floor below is the rotating restaurant. The outer windows remain still, but the 165 seats are built on a slowly rotating treadmill, powered by two electric motors. And the entire restaurant makes two complete revolutions per hour, offering the guests a spectacular view of about

(Continued on page 62)



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SHOCK THERAPY FOR N. Y. EXECS

'Kings of Kings' In Babel Bit

Producer Samuel Bronston and execs at Metro, which is distributing "King of Kings," this week came up with the decisions about how the picture will be presented worldwide.

The Biblical epic is to be dubbed in French, German, Spanish, Italian and Iranian for appropriate markets. Prints with supplemental narration plus titles will be used in the Arabic, Portuguese, Brazilian, Flemish, Finnish, Swedish, Dutch, Danish, Norwegian, Vietnamese and Japanese area.

Titles alone for the rest of the world.

'Unforced' In Today's Open Market \$35,000 Short Can Yield 75G Rental

The motion picture short subject, which has gained ground in the past couple of years, has become on its own a meaningful item in the fiscal scheme of things. The "on its own" phrase is not without significance; time was when shorts were "forced" and exhibitors, like it or not, took them in order to get a feature.

Paramount, for one, has found that a two-reeler made at \$35,000 in negative costs can bring in up to \$75,000 in distribution rentals from the domestic market alone. Foreign terrain yield, less distribution charges, is all gravy. And the briefies are being bought by exhibitors, who no longer have this product conditioned on their buying features.

Par's Howard Minsky, administrative sales exec whose jurisdiction includes the shorts department, and others have found a new kind of trade thinking about the one and two reels. They're now being specially grooved for the latter-day market.

Exhibitors in greater number are showing more inclination to play such features as "Psycho" and "World of Suzie Wong" on single-feature basis. This in turn means the necessity of short or two to round out the programming. Par's "Life Line to Honk Kong" proved a natural to go with "Suzie Wong." Epic features automatically go single feature but frequently there's room for a short.

Two reels such as Par's Sports Illustrated series have picked up via the addition of color, this being an added dimension that has ment more access to the foreign market.

The one reel cartoons also going well. Recognizing this, the companies are offering new ones along with the reissues. Metro has indie producer Bill Snyder making new takes of the "Tom and Jerry" items, for example. Could be that the shorts are emerging from the stepchild status.

Seven Arts May Do More for 20th

Seven Arts Productions, now finishing shooting of "Gigot" in Paris for 20th-Fox release, is considering a further extension of its tie-up with the distrib covering a couple of original screenplays by John Patrick. "Gigot" producer Ken Hyman reported in New York Monday.

Arts has a five-picture deal with writer Patrick, who wrote the now-winding Jackie Gleason pic. Listed earlier as likely Patrick properties for 20th release were "Hunt for Kimathi" and "The Other Side of The Mountain."

Hyman expressed complete satisfaction with his relationship with 20th, thus far. With Seven Arts having provided all "Gigot" production money so far, relationship has been mostly in form of cooperation on publicity-promotion end. Hyman says he expects to oversee "Gigot," which should be ready for first time complete screening by November, right through its release to theatres. As yet, no selling policy on \$1,500,000-budgeted pic has been decided, but Hyman said a hard-ticket policy was a possibility. That, however, will not be finalized until pic is completed and he's had a chance to show it to 20th toppers.

Prod. cer obviously has great hopes for "Gigot," and though he

(Continued on page 20)

On & Off 'Unfair' List

Hollywood, Aug. 15. Arlington Productions and William D. Coates have been placed on Writers Guild of America's "unfair" list, for asserted "failure to pay a balance due of \$6,000 on a screenplay."

WGA also notified members that Guild has reached a settlement with Balboa Productions Inc., Gene Corman and Roger Corman and their names are removed from the unfair list.

N.Y. IATSE's Deal With Myerberg A Secret to Flaherty

Hollywood, Aug. 15. Admitting he had not been informed officially of seven New York locals of International Alliance of Theatrical Stage Employees, making a precedential agreement to grant Michael Myerberg concessions in union agreements for 16 2/3% cut in net profits. George Flaherty, local IA veepee, doubted whether a similar condition would prevail in Hollywood.

He said New York locals operate on autonomous basis and apparently do not have contracts with major studios as do 33 IA and basic crafts here. Then again, he observed, if concessions were made to producers of low budget pic here, same would have to apply to MGM, Paramount and other studios. What holds for one must hold for all.

Eventually, when New York IA headquarters gets around to it, Flaherty expects to be notified. "Meanwhile, we're going to sit back and see what happens."

Another meeting of biz agents of various locals is due shortly at which time New York headquarters action is expected to be discussed.

Meanwhile, IA proxy Richard F. Walsh is not planning to make an earlier trip here until Oct. 1, at the earliest. He is now in Rio de Janeiro on AFL-CIO matters.

Rube Jackter Back From Checking the U.S. Keys; Expresses Optimism

Rube Jackter, Columbia v.p.-general sales manager, was back in New York last week after a series of gabfests with exhibitors and company personnel in key cities around the country. He returned bullish as all get out.

Exec said he found business conditions on the upbeat and was particularly excited about Columbia. He reported billings for the week ended Aug. 5 at \$1,000,000, unusually high. This tall revenue, he said, is only from the United States market and contributing to it are a flock of Col releases.

Point here is that the Col coin includes only a little from "Guns of Navarone," recently arrived blockbuster. The \$1,000,000 week is "the first one I can recall in some time," commented Jackter.

RIGID MINDS MUFF IMPORT VALUES

By VINCENT CANBY

The sock boxoffice receipts being racked up across the country by the Italo "La Dolce Vita" (in subtitles, yet) is prompting more than one major company exec to ask himself: "Why don't we have pix like that?"

It is also leading these execs to reexamine the kind of deals which Columbia has with Ed Kingsley's indie firm, and United Artists has with Lopert Films, which permit these majors to participate in the increasingly important foreign film market in the U.S.

Columbia, for example, will be reaping some snappy profits from Kingsley's release of Brigitte Bardot's "The Truth," and UA may have one of the most profitable pictures in its history (percentage-wise, anyway) via the Lop-labeled "Never on Sunday." Both of these pix, of course, are going out without benefit of clergy (both have been condemned by the Legion of Decency) or Production Code seal.

Astor Pictures beat out the other U.S. indies and major companies for such product as "La Dolce Vita" and "Rocco and His Brothers" by being willing to put up guarantees for the pictures which struck other industryites (and still do, for that matter) as sheer folly (reportedly \$625,000 for "Dolce" and \$350,000 for "Rocco"). In other words, Astor beat out the competition because — in the case of "Dolce" in its first 27 U.S. dates — it read the market potential correctly and was willing to back up this reading with solid cash.

Stereotypic Thought!
And, on the other side of the coin, no major went after "Dolce" because it did not realize that such pictures can make as much dough in today's market as the most thoroughly "marquee-insured" Hollywood production.

The success of "La Dolce Vita" is still regarded by most major company execs as a sort of fluke — something not to be repeated in the near future. What isn't acknowledged is that every hit picture (no matter what the origin) is a fluke, at least to the extent that it's unique and can not be duplicated, according to an advance formula. The lesson now being learned, somewhat belatedly, is that there is a steady and significant source of income from many art imports and, occasionally, a truly smash source of income.

There also seems to be a tendency among vet major company people to regard all imports as obscure, offbeat product totally unrelated to what's fondly called showbiz.

One major company exec reported to his staffers — with no embarrassment whatsoever — that he, of course, could have had "Mein Kampf" for \$18,000 but had turned it down. When the exec was asked why he didn't, in view of the success Columbia eventually had with it, exec answered: "We don't have a sales organization to handle that sort of thing."

Insiders commented to VARIETY: "Evidently, he thinks all we know how to handle are turkeys."

The Code Angles

Some major company execs, of course, say they don't want to become affiliated in the domestic U.S. market with Code-less and Legion-condemned pix, even via subside operations. The fact is, though, this kind of reasoning must inevitably go by the wayside when such pix do important business. And, it should be pointed out, not all big imports need be so hot to handle — "Dolce Vita" (subtitle version) got a "separate classification" from the Legion, which also rated "Rocco" as A-III (morally unobjectionable for adults).

It will be no surprise to the industry if Metro eventually expands, in one manner or another, to tap this growing market for imports in the U.S., especially since this is a field extremely familiar to Fred

(Continued on page 63)

Sinatra Pack, In Various Strengths; First Comes Professional Judgment; Koch Spells Out the Way It Goes

Aboaf Hypos PA's

Paris, Aug. 15. Americo Aboaf, Universal veepee and foreign general sales manager, was the "extra added attraction" at a special meeting of the company's European publicity chiefs here today. Paris sessions being conducted by U's pub coordinator for Europe, John Nelson-Sullivan, were called to set promotion plans on the company's upcoming product.

Aboaf, who left New York over the weekend, is due to touch most of the key European film bases before returning to his U.S. headquarters.

Subliminal Sell; 'Assisi' Travelog Omits 20th Plug

Twentieth-Fox has a sort of "subliminal" trailer working for its "Francis of Assisi." It's the CinemaScope short subject, "Hills of Assisi," which the company's short subjects department is selling just like its other CScope "specials." Film, about Assisi today, is narrated by "Francis" star, Bradford Dillman, and features a title tune, which is getting a disk jockey play. The short, however, does not tout the pic specifically.

Whether or not this kind of subject helps or hurts the b.o. of the feature itself is debatable, according to one 20th sales exec. Latter reasons that there may be a certain percentage of patrons who see the short and then, subsequently, when the feature rolls around, confuse the two and think they've seen the actual picture.

'Sluff Product' Clause In Pact With Boothmen Prevents Frisco Strike

San Francisco, Aug. 15. Danger of a local theatre strike was averted last week when negotiators for Projectionists Local 162 and exhibitors committee headed by Ben Levin reached agreement on a new, three-year contract. Projectionists had been working without contract since Aug. 15, 1960, and had voted strike if demands weren't met.

New pact provides exhibitors will continue to use two-man booths for multiple-run first-runs, with one narrow "escape clause" contract will allow exhibitors one-man booths for first-run "slough" product — definition of "slough," of course, is very touchy and un-

(Continued on page 20)

UNIVERSAL OVERSEAS REGULAR FLOW PLEDGE

Paris, Aug. 15. Universal will deliver its overseas customers at least one top production a month, starring "one more of the world's leading film personalities," throughout the next 12 months, Americo Aboaf, veepee and foreign general sales manager, told the company's European publicity reps here Friday (11).

Speaking at the closing session of the four-day meeting, Aboaf drew a parallel between the European Common Market and Universal's operating procedure for the Continent — seeing in the free interchange of ideas and materials at the meetings, the same basic principals which are contributing to the CM's success.

It is possible that the promised series of features starring and variously produced by Frank Sinatra, Dean Martin, Peter Lawford, and Sammy Davis Jr. will emerge as the equivalent to the old Metro Hardy Family series, updated to suit the era of so-called adult-themed pix? And will the public continue to buy any number of such ensemble pix?

Howard W. Koch, exec producer of Sinatra's Essex Productions, isn't so sure, but he neatly sidesteps these loaded questions by saying that actually Sinatra and his on-and-off-screen friends are not committed to do quite as many films together as it seems. They have, of course, just finished the western, "Sergeants Three," which is really "Gunga Din" doing the Horace Greeley bit, and have upcoming only "The Great Train Robbery," which is slated for Peter Lawford's unit. Sammy Davis' unit has also been touting with a joint enterprise, but "nothing is firm" on that, according to Koch. And it will be only essence-of-Rat Pack in Sinatra's still unset film version of the upcoming Broadway musical, "Subways Are For Sleeping," that is, just Sinatra and Martin. Actually, Sinatra will be practically "winging" it in his

(Continued on page 63)

British Lion Net Profit \$1,777,706

London, Aug. 15. British Lion Films group which was in the hands of a receiver six years ago and which has since become publicly-owned, for the year ended last March 31 has made a trading profit of \$2,116,666. Net profit before taxes was \$1,777,706. Losses carried forward from previous years amounted to \$509,842.

This year's high net profit compared with last year's \$354,959. It was helped by \$890,285 from the Film Industry Defense Organization with which British Lion parted to let 76 feature pix be seen on tv.

Company now has cleared all losses incurred over the last six years and has assets "well in excess" of the initial \$1,630,000 put up by the National Film Finance Corp to start the company.

British Lion's subsidiary, Shepperton Studios, also increased profits from last year's \$23,461 to \$152,034 this year. Chairman and managing director of British Lion Films, David Kingsley, in announcing the results, noted that profits, which could be directly attributed to production and distribution had jumped from last year's \$44,735 to \$560,244 this year. This was largely due to films like "Saturday Night And Sunday Morning," "I'm All Right Jack," "Pure Hell Of St. Trinians" and "Two-way Stretch."

Another factor was the vigorous work of Lion International Films, under Victor Hoare, which had stimulated a growing taste for British comedy in America. Kingsley opined that the U.S. now provided 30% of British Lion's foreign earnings.

Roy Davis Fills In

Denver, Aug. 15. Interim arrangements have been made for Fox International Circuit operation here by newly-elected veepee in charge of operations Bob Selig. Roy W. Davis, senior manager, has been named acting supervising district manager until final appointment is made. Fred C. Souttar continues as supervisor of Midwest district. Selig, here from new hq. in Beverly Hills, spent weekend checking into matters interrupted by staff to California. Number of intercomms are being made in circuit of 242 houses.

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A Man With Taste

Hollywood, Aug. 15.
Motion Picture Costumers' 1961 honorary award goes to Metro producer Joe Pasternak, for "continuous achievement in the use of costumes."

Kudo will be presented at organization's annual Adam 'n' Eve Awards at Beverly Hilton Hotel Sept. 23.

No New One Due, May Reissue 1953 Marilyn Monroe

With no new Marilyn Monroe pic on the immediate horizon, 20th-Fox sales execs are mulling a reissue of "Gentlemen Prefer Blondes" (1953) made in pre-CinemaScope era and released, according to some prognosticators, before the blonde star had reached peak.

There already have been a couple of test dates in New York, with others set in Texas and Montana. Word is that none of the dates so far has indicated overwhelming demand, but then they haven't been overly promoted either.

N. Y. to L. A.

Kermit Bloomgarden
Bob Chandler
Billy Graham
Mannie Greenfield
Daniel Hollywood
Howard Koch
Joseph E. Levine
Howard B. Phillips
Robert Rossen
Dore Schary
Ann Shoemaker
Harry Sosnik
John B. Spires

L. A. to N. Y.

Karl Bernstein
Janet Cohn
William Dozier
Henry Ephron
Phoebe Ephron
Carl Foreman
Charles Isaacs
Edward F. Kook
Mark Leddy
David A. Lipton
Jayne Mansfield
Joseph Moskowitz
Pat Notaro
George B. Shupert
Spyros P. Skouras
Katherine Squire
Leonard Stern
Jackie Susann

Europe to U. S.

Mrs. Carlton Cole
Sol Hurok
Betty King
John Krimsky
Samuel Lurie
Frasier W. McCann
Charles B. Moss
Munio Podhorzer

U. S. to Europe

Giulio Ascarelli
Madeleine Carroll
Van Cliburn
Mike De Liso
Michael Kahn
Donald Klauber
Harvey Matofsky
Lou Noto
Martin Rackin
Connie Stevens
Bill Stutman
George Weltner

Traders Don Soothsayer Chapeau To Figure How Stands Score at 20th

Brisson Re Stars

Hollywood, Aug. 15.
"If you have a good story it doesn't matter if you have stars in play or film as long as you have the right actor," states producer Frederick Brisson. "The right actor," he adds, "in many cases are not stars, but good actors who fit the part."

He is married to a star, Rosalind Russell.

'The Surprised One Was Me'—Rackin

Martin Rackin, stopping off in New York on his way to Europe last week, stated he was as surprised as anyone could be when he was offered the job of head of production at Paramount. "Why me?" he asked his wife. "Why not you?" his wife responded. And with that 43-year-old Rackin, who has had some years of experience as theatrical and television writer and producer, took the post.

Rackin recalled that the situation had its genesis at a dinner meeting at Alan Ladd's Coast home where another guest was George Weltner, Par's global distribution v.p. Rackin was with NBC-TV at the time. A subsequent message Rackin got from Weltner was that "Barney (Balaban) and I think you're the man."

Rackin heads the artistic end of Par filmmaking, under administrative-business v.p. Jack Karp. It's a tandem kind of operation following the pattern set by the late Don Hartman and continuing Par v.p.-director (but inactive as studio boss) Y. Frank Freeman. Says Rackin: "I don't know anything about business and Jack Karp, who's a lawyer, you know, knows everything about business, contracts, and that sort of thing."

What about Par's blockbuster sequel to "10 Commandments"? Rackin thinks the studio might have in an adaptation of Teylor Caldwell's "Dear and Glorious Physician." But a script from the novel has been a problem and new writers are to be assigned. Meanwhile, producer Henry Blanke is waiting in the wings to get started on the property, which was acquired about a year ago.

But, then again, what's wrong with a blockbuster such as "Psycho," which cost only \$800,000 to produce? Rackin asked.

Production official restated the policy of open-doorism to genuine talent—that is, anyone with a good production deal will have a deal with Par and there will be no budget strangulation on promising properties.

Joining them for the Continental tour will be Howard Harrison, production head in Great Britain, who'll meet them in London, and whose presence on the trip ties in with the new accent on European production interests.

Tri-o will look in on current Par production and audition future filmmaking possibilities.

The upper echelon tug-o-war at 20th-Fox is far from over.

Immediately following last Tuesday's (8) board meeting in New York, which saw the election of exec veep W. C. Michel as chairman of the board's executive committee of nine, there was a tendency to regard the move as a victory for management in its power & policy struggle with so-called Wall Street interests repped by directors Milton S. Gould (for Treves & Co.) and John L. Loeb (for Carl M. Loeb, Rhoades & Co.).

Since the rumor factories had been working overtime for weeks predicting the meeting would see prexy Spyros P. Skouras retiring "upstairs" to chairmanship of the board, the actual outcome appeared not only anti-climactic, but also a clear-cut victory for Skouras. After all, it was trade-argued, the move to unseat Skouras had failed.

It was also reasoned that Michel, who joined 20th in 1930 and has been exec veep since 1932, is essentially a "management man." Thus, giving him authority and power, as the board did last week, roughly equalling that of the prexy, indicated that the incumbent management was still in firm control.

This, however, may be an oversimplification of an extremely complex situation.

Skouras still is in control, but it's obvious that the hardworking 20th prexy himself doesn't regard Michel's new post as simply a rubberstamp operation. Michel, who has opposed various Skouras decisions in the past, also is regarded with respect by the Gould-Loeb interests. In fact, there was one report prior to the meeting that the Wall Streeters were going to propose Michel's election to the presidency should Skouras be persuaded to become board chairman.

Understood to have been most galling to the Wall Streeters at last week's meeting was the fact that Skouras' maneuver to name Michel chairman of exec committee (and thus sidetrack efforts to up the prexy to board chairmanship) had been made known to all of the company's directors, except Gould and Loeb, prior to the meeting.

The board's action last week apparently means that Skouras has been given an extension of time to get the company back on its feet. Following the meeting, Skouras acknowledged that he still intended to retire to chairmanship of the board, but denied there was any timetable for this. The usually ebullient prexy, who appeared tired after the events of the day, said simply that he and Michel would be working to restore "the present production department" to a profitable basis under the direction of Pete Levathes, recently named production chief.

Insiders regard Michel's elevation to virtual par with Skouras as a "marriage of convenience," designed to satisfy those "neutral" members of 20th's board who are as alarmed as the Wall Streeters with 20th's continuing production losses, but who are also inclined to credit showman Skouras with the talent and experience necessary to extricate 20th from its current slump.

One source close to the broker-
(Continued on page 18)

Footnote To The 20th Board Meeting

The drama that was anticipated at last week's 20th-Fox board meeting (see separate story) was apparent both outside and inside the 20th's homeoffice on Manhattan's West 56th Street. Outside, the Cadillac limousines belonging to the directors were parked two abreast, their initial license plates testifying to the status of their owners (e.g., N.Y. license no. "JLL" the property, of course, of John L. Loeb, senior partner of Carl M. Loeb, Rhoades & Co.).

Covering the meeting, in addition to wayward members of the trade press, were staffers from the N.Y. Times, the Wall Street Journal and the N.Y. Herald-Tribune. The latter, denied access (as were all reporters) to the third floor anteroom

to the board room, got huffy and left before the meeting broke, though that didn't prevent the Trib from running almost a full column story on the meeting the next day. The story told everything except what the outcome of the meeting was.

VARIETY's man, following the Skouras meeting with reporters, retired to a typewriter in the company's publicity department to grind out his story for the Coast daily. The room, deserted except for a charlady with a none too lively interest in her work, was brought to life by a phone call, about 7:30 p.m. The following dialog ensued:

UPI: This is United Press International. I wonder if you could

tell me what happened at the board of directors meeting.

VARIETY: I really can't say.

UPI: Is this the publicity department?

VARIETY: Yes, but there's nobody here.

UPI: Who are you?

VARIETY: I just happen to be sitting here.

UPI: Oh... Have you the telephone number of any of the publicity people?

VARIETY: No... Have you tried calling Mr. Skouras?

UPI: No. But I guess that's a good idea.

VARIETY: Why don't you try that?

UPI: I will! Thank a lot.

VARIETY: Think nothing of it.

'KID-US-NOT-ON-CUT': BOASBERG

Amusement Shares' Quoted Value

Amusement shares on the NY Stock Exchange had a market value of \$1,818,272,409 as of the end of July, according to the big board's news bureau. Average price per amusement share was \$40.51. Amusements ranked 18th in the listing of all businesses by groups, utilities excluded.

As Economy Measure, 20th Plots O'Seas Sales Offices Combo With UA

Hollywood, Aug. 15.—Economies affecting entire 20th-Fox organization will be instituted immediately as result of company whitening production program to 15-18 for coming year. First step will be merging many branches all over the world with United Artists. U. S. exchanges will remain as is, although staffs will be paired to meet modus operandi mapped by h.o. toppers during last week.

Deal for consolidating worldwide distribution was reportedly discussed in Gotham last week between 20th prexy Spyros P. Skouras and UA toppers Robert S. Benjamin, chairman, and Arthur B. Krimm, prexy. 20th and Metro previously merged operations in 11 markets. 20th already handles UA product in India, Ceylon and Burma.

Specific details on exchanges for all foreign countries, including Canada, will be worked out in New York between Murray Silverstone, head of 20th-Fox International, and Arnold M. Picker, exec-veepee of UA.

Such "mergers," which have become more and more common recently, can be done in a number of ways. Sometimes a third company is formed in the local market by the two U. S. firms. Another method is for one company's branch to handle the other company's product in one market, with the positions reversed in another market.

Cutting expenses to bone is goal for 20th in new drive to keep production and distribution in black, which it hasn't been in past two quarters. Aim also is to conserve divvy payments to stockholders with hopes of uninterrupted disbursements, come Aug. 30 board session in New York.

Fact company has to adjust itself to meet new condition was subject of last board meet when merger step assertedly was approved. Every branch of operation, including studios here and production abroad, will be affected.

Veepee Joseph H. Moskowitz, who came on from New York day after Skouras, presumably is here to tighten studio operations with (Continued on page 20)

Ricketson Refusal Partly Premised On Failure Of 20th Directorship

Denver, Aug. 15.—Sources close to Frank H. (Rick) Ricketson Jr., former divisional head for Fox Intermountain, who rejected 20th-Fox prexy Spyros P. Skouras' bid to rep him at producer-distrib. home office during nine months tenure at studio, reveal he insisted on being seated on board. Job had to carry official weight as Skouras' rep or otherwise was meaningless, he apparently reasoned.

Ricketson was first made offer after earlier stockholders' meet in New York. He spoke on Skouras' behalf when opposition to prexy's policies were keynote of annual get-together of shareholders in home office.

At time, Ricketson reportedly informed Skouras if he accepted post it would be at great "personal sacrifice." Only compensation, in view of this, was board recognition, as a member.

In other words, showman insisted job carry authority with it. He has been identified with at least 15 prominent organizations in exec capacities and as a board member. Taking 20th offer would have meant moving to New York and giving up California and Colorado associations.

Breakfast For Free

New Haven, Aug. 15.—Franklin Ferguson, manager of local Whalley Theatre, offered "free breakfasts" from 9:30 to 11 for early bird viewers. Film is "Guns of Navarone" (Col).

Labow to G.M. MPEA in Africa

Jack Labow, film exec with much experience in overseas markets, has been appointed general manager of the Motion Picture Export Assn.'s West African distrib subsidiary—American Motion Picture Export Co. (Africa) Inc.

Labow, who spent the major part of his career with the RKO Pictures org, started off in Canadian posts, eventually becoming general manager for Canada. Later he occupied similar position in Australia and New Zealand. He is currently in London where he has been engaged in film activities ever since the RKO closed down, and expects to head for Lagos, Nigeria, and new duties towards the end of this month.

Understood to be Labow's assistant general manager is Joseph P. Lorde, a longtime Metro employee currently in Cairo. Lorde graduated from Pace College in N.Y. and at one point played basketball with the Harlem Globetrotters. In addition to office in Lagos, new company plans to open another shortly in Accra, Ghana.

ZUGSMITH'S AA POSITION

Must Disclose To SEC As 'Over 10% Owner' of Shares

Albert Zugsmith, top individual owner of Allied Artists stock, has sold 24,700 shares of the common issue, thus reducing his ownership to 106,800 shares, the American Stock Exchange reported over the past week.

Producer Zugsmith is neither officer nor director of AA but is called upon to report on his buying and selling of the stock because of his over-10% ownership. Right along he has refrained from taking any direct voice in management, even produces pictures for AA rival companies.

Heart In Production, But Could Be Levine's Bankroll With Distribution

By JACK PITMAN

Although Embassy Pictures prez Joe Levine is on record as little interested in film distribution, asserting his focus is on their manufacture, industryites long inured to the categorical pronouncement have taken a wait-and-see attitude.

The caution has logic. The commonsense of the Embassy situation is that the depth of its production commitment now entails distribution money—in the millions—considered too important to be waived to major releasing companies much longer. In short, it's figured that at this point in the Levine onward-and-upward spiral, it might pay Embassy to service its own product.

This is not to imply that Levine was less than candid when he vowed otherwise a month ago in Hollywood ("I don't have any intention of making distribution my

WB WARNS NONE VIEW FOR FREE

Charles Boasberg, general sales manager of Warners, this week served notice on exhibitors, via the exhib trade organizations, that WB will not put up with bookings of "kiddie shows" programmed on a Saturday morning during the run of a WB percentage feature, unless the theatre meets certain conditions.

Film company has a new exhibition contract with which it wants to make sure that the customers paying to see a specially-programmed moppet offering, in which WB does not participate in the gross, cannot remain in the theatre to see a following WB feature on which WB does participate.

Some theatres around the country make it a practice of putting together packages for the youngsters on Saturday mornings and school holidays. These mostly are made up of cartoons and Genet shorts kid-appeal reissues.

Boasberg said his company is willing to waive the boxoffice percentage from such programs, in instances where the regular film is from WB, on condition that the "kiddie show" is part of the theatre's regular policy and that the theatre is cleared of all patrons on about noon.

UA's Lober Drive Puts O'seas Tally \$850,000 in Front

United Artists' year-long sales drive honoring Louis Lober, veep in charge of foreign operations, is going great guns.

Lober, who is marking his 10th year with UA and his 30th in the film industry reports that overseas billings for the first 36 weeks of the drive are running \$850,000 ahead of billings for the like period of 1960, and approximately \$200,000 ahead of the 1959 period—and 1959 was the company's biggest year abroad. Current drive winds up at the end of November.

Exec credits the fine showing to the quality of the product going out, and also to the extra enthusiasm generated during any such drive. "It certainly is not because of my photograph."

Lober, who goes to Europe next month in connection with the sales drive and the late fall preems overseas of "West Side Story" and "Judgment at Nuremberg," reports a decided increase in the tempo of his duties since the elevation in June of Arnold Picker to exec veep of UA. Prior to taking on new duties, Picker has been veep in charge of foreign distribution.

New Acting Talent Development Not Matched by Similar Interest In Tomorrow's Directors, Writers?

He's a Habit

Irving Kaye, vet vaudevillean, and Jerry Lewis are going steady. Kaye has appeared in all Lewis' features in past, and is now signed for the newest (the 28th), "The Errand Boy."

Kaye started working with Lewis 22 years ago on New York's borscht circuit, sometimes called the Catskill Mts.

Disney Snapback On Beefy Product

Walt Disney Productions has made a notable fiscal comeback for a Hollywood producer in the recent era. Significantly, the important earnings gains are attributable to theatrical productions, whereas the television income showed only a slight increase and other businesses in Disney's diversified scheme of things were off.

Net profit for the nine months ended July 1 was \$2,273,083, equal to \$1.46 per share on 1,626,023 common shares outstanding. The provision for taxes was \$2,828,000. In comparison, the nine months ended July 2, 1960, brought a net of \$23,151, or 20c per share, on the same number of shares out and after a tax provision of \$525,000. The gain in the new nine-month period was over 600%.

Third quarter net was \$1.05 per share compared with 26c per share for the corresponding 13 weeks of last year.

Total gross for the nine months amounted to \$43,852,820, up \$10,031,214 from 1961's \$33,821,606. Film revenue increased by \$10,227,107 and television income by \$44,558. The wholly-owned Disneyland Park revenue fell by \$20,085 and income from other subsidiary enterprises, including publications, character merchandising, non-theatrical films, music and records was off by \$220,368.

Three feature productions particularly contributed to the strong upbeat, these being "Swiss Family Robinson," "The Absent-Minded Professor" and the "One Hundred and One Dalmatians" cartoon. Interesting aside is that all three obviously constituted "family fare in an era indelibly marked by "adult" cinematics.

In release now via Disney are "Parent Trap," a comedy, and "Nikki, Wild Dog of the North," adventure story. Completed and awaiting release are "Greyfriars" (Continued on page 18)

Hollywood is genuinely concerned these days about the need for building new acting talent, but what are the majors doing about restoring the perhaps-even-more-necessary supply of producers, directors and writers?

Nothing. At least that's the way it looks from the vantage point occupied by New York's young flumakeys who, against incredible economic odds, today are turning out a surprising number of respectable, low-budget feature films. It isn't that these guys expect the majors to grab up their first film efforts at fat guarantees, or even to pick them up at all. It's just that they think the majors, with an eye for the future health of the industry, might do something to encourage talent that has already shown it has the guts and persistence to complete features under the worst possible circumstances.

Said one fledgling producer, whose first pic (a \$80,000 meller) is making the major company rounds now, "They're worried as hell about finding a new Sandra Dee, but they don't seem to realize that one day they'll also need a new 'Ross Hunter'."

The point is also made that since the death of live television, the small screen medium hasn't been supplying films with the Sidney Lumets, Martin Ritta, Delbert Manns and Arthur Penns who came to the fore in the last decade. Where are the new directors going to come from if not from the ranks of the blossoming, do-it-yourself film industry in New York and elsewhere?

In the last year, only three young New Yorkers have been signed west on the basis of pic they made themselves. That includes actor John Cassavetes, whose "Shadows" exercise led him to a Paramount director's contract, and Allen Baron and Merrill Brody, whose indie "Blast of Silence" was picked up for domestic distribution by Universal, but who were signed as producer-director by 20th-Fox.

According to VARIETY's estimate, at least 15 "frankly commercial" features (as opposed to the arty types with such titles as "Redemption," "Solitude," etc.) were turned out by serious young filmmakers in NY and environs last year. These are films designed for the general market—first efforts by guys who are learning their trade the only way possible, by making pictures.

Among the more promising (and now seeking release):

"Come Thursday," produced by the Little Movies trio (Bob Davis, Duard Slatery and Ezra Baker) who made the Oscar-winning short, "Day of the Painter." Film was financed under a limited partnership, cost under \$100,000 and deals with a bank robbery. Trio is seeking a major company distribution deal tied to the financing of their upcoming second pic, "The People Kingdom."

"Downfall," produced by Wilson Ashley and Bill Maloney, directed by Graeme Ferguson and written by Ashley. Cost under \$100,000, financed by a under limited partnership. Murder, mayhem and adultery in Westchester.

"Strangers," produced and directed by Rio Carlier. Cost under \$100,000. Concerns the problems of a Puerto Rican family adjusting to their new life in New York. Jim Geally is associate producer.

"Dark Odyssey," produced by Radley Metzger and William Kivlicky, directed by Metzger. Privately financed, well under \$100,000. A tale of revenge set among the Greek residents of New York.

The latter picture opened to respectful reviews at the Cannes, N.Y., but still awaits some kind distribution deal. More significantly, nobody has seen fit to ask Metzger whether or not he'd like to direct (Continued on page 20)

better aggregate budget commitment (not to mention the corresponding payoff-promotion figures) to which add Levine's blue-printing for at least a half dozen "big ones" every year "for the rest of my life"—his promissory note to his soulmates in exhibition. None of this suggests status quo on Embassy distribution policies.

For what it's worth, there's the indie precedent established by Walter Reade Jr.'s Continental outfit, which likewise farmed out some acquisitions in its early days, but which has in the past five years or more been its own cross-country distrib. The point is made that Embassy could emulate the Continental structure, with its sufficiently deployed but tightly-lidded branch operations.

And finally, it's to be observed that Levine historically has not been stand-pat. Man-in-motion, yes!

The Big Gamble (C-SCOPE-COLOR)

Bountiful in production values, but generally undistinguished adventure drama concerning a young couple's strenuous efforts to found a trucking concern in Africa.

Hollywood, Aug. 10. Twentieth-Fox release of "The Big Gamble" production. Stars Stephen Boyd, Juliette Greco, David Wayne. Directed by Richard Fleischer. Screenplay by William Eastman, Roger Dwyre; art director, Jean D'Eaubonne; sound, Max Olivieri; assistant director, Paul Feyder. Reviewed at Grauman's Chinese Theatre, Aug. 10. '61. Running time, 98 MINS.

A short, but invaluable course in how not to drive a 10-ton truck through French Equatorial Africa is offered in Darryl F. Zanuck's production of "The Big Gamble." Outside of a heap of dramatic jeopardy and some interesting scenic views of the Dark Continent, there isn't a great deal in this picture to entice the average customer. Though an uncompromising display of filmmaking savvy and ingenuity, it lacks the importance of theme and story to justify all the obviously painstaking care that went into its making. Absence of both this premium value and a magnetic cast make the 20th-Fox release a shaky contender.

Irwin's Shaw's original screenplay launches itself in Dublin, where newlyweds Stephen Boyd and Juliette Greco are seeking funds from the former's family to finance a trucking venture in Africa. They get the money, but they also inherit milquetoast bank clerk-cousin David Wayne who, for some intangible reason (apparently comedy relief, an artificial story device), decides to accompany them in order to "protect the family investment." Balance of the film depicts the trio's overseas and overland misadventures in reaching their destination, mostly problems of reading a road map, living in harmony and getting their rugged vehicle across any number of obstacles.

Their courage and conviction is admirable, but somehow the viewer is not profoundly moved by the strictly-business reasons for their difficult endeavor. The sense of involvement is thus superficial, giving the overlapping crises an almost monotonous aspect and rendering the ending anti-climactic.

Boyd amply fills the physical specifications of the iron-willed, quick-tempered character he is portraying, but he has one or two dramatic lapses and fails to project much in the way of character growth, although he receives little aid from Shaw's scenario in this all-important respect. Miss Greco, too, has some uncertain moments and seems to change very little in the course of the perilous journey. It is suggested that Wayne is undergoing some emotional growth, but this is inconclusive hearsay, and he seems unchanged at the climax. It must, however, be noted that all three leads really earned their pay on this excursion.

The physical hazards of the trip get pretty fierce in spots. The late Gregory Ratoff is convincing and colorful in an incidental part, and Dame Sybil Thormidke works with assurance as matriarch of Boyd's Irish brood. Others in the supporting cast, which includes players from the Abbey Theatre, Ulster Theatre and Comedie Francaise, are satisfactory.

The physical production is adeptly mounted and executed under the guidance of director Richard Fleischer. But his discipline and perception in some of the more intimate dramatic passages is less effective.

A great portion of the film was shot on location in the Ivory Coast of Africa, with other exteriors in Dublin and France, interiors in London and Paris. Ethnic, geographic and general pictorial values are interpreted admirably through William C. Mellor's Eastman Color photography and Jean D'Eaubonne's art direction, as well as via the efforts of the second unit, headed by director Eino Williams and cameraman Henri Por-

sin. Roger Dwyre's editing is steady.

Miss Greco shows up in a pretty flashy dress to meet her staid in-laws. It's inconsistent with the perceptive person she turns out to be, and a curious error in Jean Zay's otherwise sensible wardrobe. Tube.

Marines, Let's Go (C-SCOPE-COLOR)

Band of leatherneck lugs adept at war but inept at amor. Exploitation values and coincidence of current military re-emphasis will help.

Hollywood, Aug. 7. Twentieth-Fox release of Raoul Walsh production. Stars Tom Tryon, David Hedison, Tom Reese. Directed by Walsh. Camera (De Luxe), Lucien Ballard; editor, Robert Simpson; art director, Jack Martin Smith; Alfred Ybarra; music, Irving Gertz; sound, Bernard Fredricks; Warren B. Delaplaine; assistant director, Milton Carter. Reviewed at the studio, Aug. 7. '61. Running time, 103 MINS.

Skip Roth Tom Tryon
Dave Chaffield David Hedison
McCaffrey Tom Reese
Grace Blake Linda Hutchins
Russ Waller William Tyler
In-Basket Barbara Stuart
New-Evelyn David Bradford
Chase Steve Baylor
Hawkins Adoree Evans
Pete Jack Martin Smith
Hank Dyer Vince Williams
Song Do Fumio Fujimoto
Yoshida Henry Okawa

Raoul Walsh's production of "Marines, Let's Go" could not be hitting the market at a more opportune peacetime juncture, what with the current drive to hyke the U.S. military force. This burst of nationalism and the renewed interest spurred in military life and times, especially among young men eligible for duty, is sure to exert a favorable influence on the film's boxoffice. It's a fortunate circumstance indeed for the 20th-Fox release, which will need all the help it can get from the nervous history of current events.

The picture, produced, directed and based on a story by Walsh, is dated, corny, juvenile and predictable. Strictly an exploitable action entertainment tailored for those who come to the cinema seeking not enlightenment or dramatic sense, but simply emotional sensations in a noisy, busy escape package. (Any resemblance between Marine life depicted here and actual Marine life is purely coincidental.)

John Twist's screenplay follows the activities of a platoon of leathernecks shifted from Korean War combat to regimental reserve status in Japan and then back again to combat in order that those suspected of cowardice (by the characters, never the audience) may prove otherwise in the heat of battle. This platoon is populated by all the instantly recognizable types indigenous to the war film: "the naive, bashful, likeable galoot from Texas"; the slick operator known as "the brain"; the "Back Bay aristocrat" who must prove he has guts; and Pfc. "Let's Go McCaffrey," who's been busted from sergeant to private, "but don't let that fool you he's the guy these men follow."

Most of the picture gravitates toward Marine's Marine McCaffrey, played with a masculine flourish by a young newcomer, Tom Reese, recently seen in "Shadows." Reese, a cigar-chomping, bulbous-nosed he-man, does very well by the role. Top-billed, but definitely lower-case in importance to Reese, are Tom Tryon (the brain) and David Hedison (the aristocrat), both of whom dispatch their stereotypes as effectively as possible under Walsh's broad free-wheeling, staccato direction. Others who make prominent impressions are David Brandon (Newt, the Texas galoot), William Tyler, Steve Baylor, Peter Miller, Henry Okawa, Hideo Inamura and Vince Williams. Distasteful chores are handled attractively, if uncertainly, by Fumio Fujimoto, Linda Hutchins, Barbara Stuart and Adoree Evans.

Combat scenes at the beginning and end are brisk and explosive, colorfully lensed in De Luxe hues by Lucien Ballard, crisply spliced into a few actual battle shots by editor Robert Simpson. Other capable contributions are made by art directors Jack Martin Smith and Alfred Ybarra and composer Irving Gertz.

The title tune (by Mike Phillips and George Watson, sunk by Rex Allen) sounds much like a collegiate pigskin fight song. Tube.

Bridge To The Sun

Affecting screen treatment of Gwen Terasaki's misadventures as wife of a Japanese diplomat during World War II. Pie lacks penetration in spots, but on the whole a moving romantic drama, well executed. Needs advance ballyhoo beyond average.

Hollywood, Aug. 9. Metro release of Jacques Bar production. Stars Carroll Baker, James Shigeta. Directed by Etienne Perier. Screenplay by Charles Kaufman, based on autobiography by Gwendolen Terasaki; camera, Marcel Weisz; Selich Kuzka, Bill Kelly; editors, Robert and Monique Inarodon; art director, Hiroshi Mizutani; music, Georges Auric; assistant director, Jacques Bar. Reviewed at the studio, Aug. 9. '61. Running time, 112 MINS.

Carroll Baker Gwen Terasaki
James Shigeta Hiroshi Tomono
Mako Terasaki Nori Elisabeth Hermann
Emi Florence Hirsch
Sean Garrison
Ruth Masters

The unusual and edifying experiences of Gwen Terasaki, as first related in her 1957 autobiography, have now been translated into a touching and fairly enlightening film. American audiences, especially women, will be engrossed and moved by this screen account of the profound challenges and conflicts met and surmounted by a courageous American girl and her Japanese husband placed in the precarious position of enduring World War II in Japan. The picture, produced by Jacques Bar, is often shy the clarity, penetration and boldness required for a fully satisfying treatment of such an intimate story, but there are compensations, principally histrionic and cinematic, to take up some of the slack and hold an audience even when the drama skips over a vital issue or fails to clarify itself on a pertinent point of deep interest and concern.

"Bridge to the Sun" does not have a boxoffice cast. It is a film that will have to rely mostly on favorable word of mouth, a tasteful campaign by Metro and a warm initial reaction on the part of those whose opinions have been known to persuade large masses of filmgoers. It is the kind of picture that requires aggressive handling to trade and public.

Charles Kaufman penned the screenplay. Carroll Baker portrays the Tennessee girl whose devotion to her Japanese diplomat husband (James Shigeta) transcends personal caution and leads her to accompany her troubled mate back to Japan at the outbreak of war. The couple manages to survive one crisis after another, only to be parted by tragedy when the war is just over.

Since he is telling a large story encompassing many years and many subtle emotional ironies, Kaufman must convey a great deal in fleeting, individual scenes that depend less on dialog than on visual facets for audience understanding. Director Etienne Perier has come to his aid beautifully in this respect by dispatching exposition, maintaining dramatic perspective and advancing character and time in terms of impressions, such as one indelible moment when Miss Baker's eyes meet the searching, longing gaze of a young American POW in Japan as she passes slowly by on a train.

Screenplay is frequently slipshod on major issues. It evades matters of moment and importance. And, most injuriously, it somehow fails to truly get under the skin of its hero and heroine. We can appreciate their problem, but somehow we never really get to know these people, to understand the magnitude of their affection (especially at the development of their romance) and the profound loyalty of their mutual devotion. It is there. We can see it and admire it, but we can never truly feel it, even as our tears accompany their tragedy.

This shortcoming is in no way due to the enactments of Miss Baker and Shigeta, both of whom play with sufficient sincerity and warmth. Members of the supporting cast—James Yagi, Tetzuro Tamba, Hiroshi Tomono, Sean Garrison, Ruth Masters, Nori Elisabeth Hermann and Emi Florence Hirsch—all participate creditably.

The black-and-white photography—split among Marcel Weiss, Seichi Kuzka and Bill Kelly (the film, internationally staffed, was

shot in Japan, Washington, D.C. and Paris)—is vivid, alert to the visual impact of a novel vantage point, and quite artistic in texture and composition. Editors Robert and Monique Inarodon, too, have done an astute job. Cultural values of East and West have been captured and transmitted by art director Hiroshi Mizutani, notably during the film's visit to Kyoto, focal point of Japanese culture.

Georges Auric's romantic score tastefully blends themes of both countries. War footage is masterfully executed, especially in a pair of frighteningly realistic air raid scenes, enlivened by Konji Inagawa's special effects. Tube.

World By Night (TECHNICOLOR DOCUMENTARY-TECHNICOLOR)

Kaleidoscopic collection of world glamor spots, emphasizing European niteries, in a travelogue design. Heavy selling needed, with European market and art houses looming as best booking possibilities.

Hollywood, Aug. 10. Warner Bros. release of Julia Film production. Featuring portions of night entertainment throughout the world. Produced by Francesco Mazzi and Gianni Proia. Directed by Luigi Vanzi; script, Gualtiero Jacopetti. Reviewed Aug. 10. '61. In Hollywood. Running time, 90 MINS.

Warner Bros. will have to do some hefty trade and consumer selling to coin appreciable profits from "World By Night." A kaleidoscopic collection of world glamor spots, with particular emphasis on European niteries, the film is one that could turn into a sleeper, but looks more like a loser. Too long for second billing and lacking sufficient international public identification to go out as a mainstem topper, it's best market appears to be art houses with more possibilities looming for foreign rather than U.S. bookings.

Francesco Mazzi and Gianni Proia produced under the Julia Film banner, with direction credited to Luigi Vanzi from a script by Gualtiero Jacopetti. Premise is a tour of the world's most glamorous entertainers, with studio plugging it as "An entertainment tour around the world in 100 minutes." (Actual time is 90 min.)

Chief problem of the film, probably more evident in American markets, is its failure to properly represent the international field. U.S. is given only meagre Las Vegas showing, along with a unique section of the Harlem Gospel Show and, surprisingly, in view of the overall night time theme and California's Marineland whales. It embraces various media of entertainment, but never quite completes any of them. Perhaps sticking to the major nitery theme would have given it more solidity instead of forcing into bits and pieces of other fields.

The picture justifies listing as a camera tour. Technicolor and Technicolor photography making its strongest impact in most areas, though a dreary bluish program in London, no doubt planned to convey the foggy weather, starts thing off on a dull note. Striking is Copenhagen's beautifully lighted Tivoli Gardens, while lavish extravaganzas featuring Paris' Bluebell Girls of the Club Lido and the Crazy Horse Saloon show, Las Vegas' Rhythmettes and the Tahiti Ballet are vivid and exciting. Considerable attention is given to girlie shows and there are several bits from various countries featuring strippers of all types.

Other areas feature a portion of The House of Geisha legit production, "Kiyokawa"; Britain's rock 'n' roller, Wee Willie Harris; the amazing sword artist, Marco; hilarious Nitwits, slapstick musicians, and vet American vaude act, Bob Williams and his dog, Louis.

Shot as a documentary in what is actually a travelogue design, film has a running line of narration kept to a minimum only for identification purposes. Occasional personal angles (lovers along the Paris waterfront, a stripper's boyfriend rushing her to work, etc.) lightly tie in the theme of showing people the world over playing at night. Dale.

L.A. WALLIS ACQUISITIONS

Olney, Tex., Aug. 15. L. A. Wallis has (1) leased the Westex Theatre and (2) purchased the Ol-Worth Drive-Ins from Frontier Theatres. Wallis has named Bob Sanders as manager of the theatres. Wallis will continue as manager of the Isis Theatre in Fort Worth.

The Magic Fountain (ULTRASCOPE-EASTMAN COLOR)

Awkward handling of the Grimm fairy tale. Some good color shots of the Black Forest. Boxoffice fate depends upon the pulling power of off-screen names, Sir Cedric Hardwicke and Hans Conried.

Chicago, Aug. 9. Classic World Films release of Allan David production, directed by David Features Peter Nestler, Helmo Kinderman, Joseph Marr, Catherine Hansen, Osman Ragheb. Guest stars Sir Cedric Hardwicke, Hans Conried, Buddy Baer, screenplay, John Lehman, based on the Grimm fairy tale, "Fountain of Life"; camera, Wolf Schneider; editor, Richard Hertel; music, Jacques Belasco; special effects, Joseph Marr, Ritra Studios, Munich. Reviewed Aug. 9, '61 in Chicago. Running time, 82 MINS.

(Dubbed in English)

Chi tyro producer Allan David's adaptation of one of Grimm's fairy tales requires as much willing suspension of disbelief in the technical area as it does from a literary standpoint. The low-budget moppet entry is generally attractively photographed and makes the most of the Black Forest in Germany and two extremely handsome castles. There is also some h.o. potential in the names of Sir Cedric Hardwicke, Hans Conried and Buddy Baer, although Hardwicke is the narrator and never seen and Conried, also unseen, speaks through a stuffed owl.

Storyline has a king (Erik Jelde) dying (in what appears to be a fright wig). His three sons are gathered about him. Two of the princes (Helmo Kinderman and Osman Ragheb) are patently villainous, while the youngest (Peter Nestler) is all heart. They decide to find the Magic Fountain, whose waters will bring the old man back to life. In their separate searches they run across a conjuring dwarf, an ingenious boy, a lovely princess and nine lovely maidens clad in medieval neighees. After some double-dealing by the elder princes, the youngest prince is cast into disrepute, but eventually proves himself, gets back into the king's good graces and embraces the princess who inhabits the castle of the Magic Fountain. The evil brothers see the light and all are reconciled.

John Lehman's screenplay is pedestrian (despite some scenes on horseback), and David's direction is hackneyed and trite. Biggest disappointments are Weegee's special effects. In one dream sequence, the jagged edge of a rippling dissolve cuts the princess in half. In another scene, intended to purvey excitement, Weegee shoots statically through a standard prism, producing an effect that might be mildly stimulating with a home kaleidoscope.

Richard Hertel's editing is rough, and his scene changes are frequently jarring where they should be segued. Title song was written by Steve Allen and Don George. Roth.

Me Faire Ca A Moi (Do That to Me) (FRENCH)

Paris, Aug. 15. Cocinor release of Ares production. Stars Eddie Constantine, Bernadette Lafont. Features Jean-Louis Richard, Pierre Grimblat, Writers and directed by Pierre Grimblat. Camera, Michel Kelbers; editor, Francine Javet. At Balzac, Paris. Running time, 85 MINS.

Eddie Constantine Eddie Constantine
Bernadette Lafont Bernadette Lafont
Jean-Louis Richard Jean-Louis Richard
Pierre Grimblat Pierre Grimblat
Mercedes Rita Cadillac

Instead of being a G-Man, Yank star Eddie Constantine plays a reporter in this actioner. But there's the usual fisticuffs and women, with enough chase sequences and plot-twists to make this an okay dual entry for action marts. But it doesn't seem good enough for arty or specialized consideration abroad.

Here Constantine is used as bait by the French Secret Service to find out who is leaking material from the French rocket bases. He has to do this in order to get out of a spy rap for trying to take unauthorized news photos.

Constantine meets some old flames and gets shot at, chased and fought with until the guilty ones are unmasked. For a first pic, director Pierre Grimblat shows a flair for pacing and movement. However, the hackneyed script still relegates this to second slot spotting. Constantine is his usual dynamic self and supporting cast and technical credits are acceptable. Mosk.

HURT PRIDE CLOUDS FILM FEST

Montreal Film Fest List

Montreal, Aug. 15. Preceded by a series of discussion groups on film-making problems, the Montreal Film Festival proper commences here this Friday (11) and continues through the following Thursday (17) at Loew's Theatre. Nine nations have features in participation. A much longer representation of shorts is included. Herewith the full-length titles:

- ARGENTINA—"LA MANO EN LA TRAMPA" (The Hand in the Trap), directed by Leopoldo Torre Nilsson.
- CZECHOSLOVAKIA—"ROMEO, JULIET AND DARKNESS," directed by Jiri Weiss.
- FRANCE—"AMELIE OU LE TEMPS D'AIMER," directed by Michel Drach. "CHRONIQUE D'UN ETE" (Summer Chronicle), directed by Jean Rouch. "LOLA," directed by Jacques Demy. "LOLA MONTES," directed by Max Ophuls. "LA PYRAMIDE HUMAINE," directed by Jean Rouch.
- GREAT BRITAIN—"CONCRETE JUNGLE," directed by Joseph Losey.
- ITALY—"L'AVVENTURA," directed by Michelangelo Antonioni. "LA NOTTE" directed by Michelangelo Antonioni.
- JAPAN—"KUROI GASHU" (The Lost Alibi), directed by Hiromichi Hirokawa.
- MEXICO—"THE YOUNG ONE," directed by Luis Bunuel.
- POLAND—"PANIC ON A TRAIN," directed by Kazimir Kutz.
- U. S. A.—"THE CONNECTION," directed by Shirley Clarke.
- U. S. S. R.—"BALLAD OF A SOLDIER," directed by Grigori Chukhrai.

Filmmakers' Seminar a Montreal Click Though More Secretive Than Kremlin

Montreal, Aug. 15. The much anticipated Filmmakers' Seminar, which took place from Aug. 8-10 ending in a public session Friday (11) a.m., was deemed slightly more than a moderate success, by both the participants and the local press.

All concerned (including the filmmakers) were slightly miffed by the extra tight wraps kept on the event. All actual sessions of the talkfest were held practically in secret at the production centre of the National Film Board of Canada, sponsors of the event, located on the outskirts of Montreal. Although a bit distressing for both the press and the invited guests, directors of the event claimed that absolute privacy was a necessary factor. Also, no recordings or notes of things said were made. Idea of this setup was to stimulate basic reactions to the topics discussed and not to have those present speak with an eye to reprint value, either now or in the future.

But the press got in their licks inbetween sessions. Without a doubt the "star" of the seminar and the festival was Francois Truffaut, who was lionized by the Montreal population, TV and radio interviews of him were numerous and he was quoted right and left in the press. Currently working on a feature, "Jules et Jim" (starring Jeanne Moreau) Truffaut stated that "we have all come here to share our creative secrets, but I've also come because of interest in possibly doing a film in Canada, but that's a secret also." The other film makers felt that Truffaut was a great aid in stimulating discussions. For many he was a strong influence to work against and for another faction served as the rallying point for a defense of the "art for art's sake" dictum.

The latter topic, as opposed to committee (i.e. "engage") film-making, came in for much discussion. The whole seminar was toned with a fascination for "social responsibility" in film-making. This is only natural since Seminar was backed and funded by National Film Board, a state supported film-making unit. Such indie feature directors as Truffaut and Morris Engel represented the contrast to the nationalized filmmakers.

Actually the most impressive event of the Seminar was the screening of Engel's feature "Weddings and Babies" (Viveca Lindfors and Johnny Myhers) which scored a sensational hit with the filmmakers present. All agreed it was a minor masterpiece and much discussion of Engel's techniques followed. Once again Truffaut gave his homage to Engel as the "Father of the New Wave" . . . the man who inspired the young French filmmakers to go out and make independent, on location-in-the-streets films. Truffaut on a tv show also (Continued on page 20)

AS LIDO MUSTERS, NATIONS GRUMBLE

Venice, Aug. 15. If the Venice Film Festival (22d year) is the oldest, it may also be the mostest in regard to hurt national pride and won't-play complications. Germany is furious, France barely mollified, the United States only recovering from its pique of 1960. There are smaller squabbles involving films from Greece and Switzerland and some hard feelings among the Yugoslavs whose product was not accepted.

Venice, under new management this year, is striving to enforce its own standards against the pressures of diplomacy and trade. One of the hazards of all film festivals is being forced to accept mediocre films which then give the festival a bad name for dullness. Another serious and recurring quibble is how many films any one nation ought fairly to have in competition.

Suffice that five days before the Venice event (at Lido Beach) opens next Sunday (20) there is a flood of grievances.

Resulting brouhaha has not made life easier for new fest director Domenico Vercelli, whose first stint this is.

First, and most violent of the beefs recorded to date, has been the German one. Italy's northern neighbor feels that at least one of the five features it submitted to Venice should have been accepted for competition. Also the possible exclusion of Germany from this year's jury list was a sore point "especially," say the Germans, "since Italy has always had a spot on the Berlin jury."

Result: Germany's producers assn. was pondering total abstention and absence from Venice this year, as well as possibly other "retaliatory moves" within the framework of Italo-German film and Common Market dealings.

Among German features believed to have been sent to Venice are: "Der Transport" (The Transport); "Bis zum Ende aller Tage" (To the end of all days); "Lady Cheney's Ende" (The Last of Mrs. Cheney). The first two, invited for the noncompetitive information section together with Berlin direction prize-winner "The Miracle of Malachias," may, with this last-named, be yanked by Germany to protect Venice altitude which they term one of "open discourtesy."

Complaint number two, now apparently on way to settlement, comes from France. It's objections seem to stem from several factors: One is the inclusion in competition—as a Swiss entry—of French-

(Continued on page 18)

Dick Clark's Philly Production Centre; Also Sells Lowdown on Teen Markets

Hollywood, Aug. 15. Dick Clark is expanding his Dick Clark Productions to include a production centre in Philadelphia "which will have studio facilities as good as anything in Hollywood. We will produce films and television shows there at substantial savings in production costs," Clark asserted. He will do his ABC video show "American Bandstand" exclusive there in the future, "and we can get more production time out of Philadelphia than New York or Hollywood."

Clark, here for a Hollywood Bowl date last Friday and a press preview of his Drexel Films production "The Young Doctors," outlined the plans for his production center in Philly. "There are other companies involved besides my own, but it will be a marriage of companies under the Dick Clark Productions banner. I have a half-hour tv series lined up now. The Danny Striker Show, which is aimed at teenagers and young adults." The "Danny Striker" series, Clark said, was originally intended to be put on ABC tv as a stopover from his own "American Bandstand" show when it goes to one hour.

Wall St. Tension Off, 20th Powers New Features

Hollywood, Aug. 15. Following last week's 20th-Fox meeting in Manhattan which cleared the air, at least for the next few months (see separate story), the company's studio has started full speed on new productions. With emphasis on big pic, production chief Peter G. Levathes has 15 to 18 films planned to go in the next year, with none to be budgeted at less than \$2,000,000, and the overall budget tally to be at least \$42,000,000.

Levathes has now firmed up eight films, and has three others hanging fire on "go" dates, hoping to resolve existing situations in next few weeks for kickoff by end of the year. He'd like to have all 11 projects going to back up two in works here and three in Europe.

Fulfillment of plans would put company in tenable position which he and prexy Spyros P. Skouras have been striving for past few months. Skouras arrived Friday night to give Levathes stimulus to push-projects lined up between now and end of year. In addition to strong series of takeoffs after turn of year. Veepee Joseph H. Muskowitz, eastern studio rep, got in Saturday to lend assistance toward ambitious goal.

Initial pic to get gun under Levathes regime will be "State Fair." With Jose Ferrer directing for producer Charles Brackett, it's pegged to start location shooting in Dallas Sept. 11 with Pat Boone, Bobby Darin and Pamela Tiffin. Cost is \$3,000,000.

Director Henry Koster began location scenes for Jerry Wald's (Continued on page 63)

Diversified Rank

The extent to which the Rank Organization of Britain is now diversified can be easily seen in a brochure being circulated by the Rank press office.

In addition to film production, distribution and exhibition, the organization now has interests in such wide-ranging fields as real estate development, retail shops which sell and rent household electrical goods, ballrooms, bowling, health clubs, space communications, electronics, home movies, music, commercial tv and pay tv, vending machines, among other things.

Philippines '93 Films of '60 Will Be Higher In '61

Washington, Aug. 15. Production of feature films in the Philippines is expected to increase this year, after a slight drop in 1960.

U.S. Commerce Dept. (Nathan D. Golden, chief motion picture division) reported 93 films produced in the Philippines last year, including 77 by the five major producers. The total is a decline of two from the 1959 level.

Production in 1961 probably will rise after organization of eight new companies last year and during the early months of this year.

Foreign films continued to supply the major portion of motion pictures exhibited in the Philippines last year. Of an estimated 422 features released, 322 or about 76% were imported. U.S. films accounted for 177 of the imported pictures, a drop from 1959.

Box office receipts from showings of imported films were estimated at about \$6.7-million. At the end of 1960, there were 632 theatres in the Philippines equipped to show 35m films. Of the total, 497 showed both domestic and imported films, and 135 only Filipino productions.

Jim Stewart Sees Dad

Cleveland, Aug. 15. James Stewart visited Cleveland Clinic several days last week, not for personal treatment but to see his sick-bedded father.

Actor had just returned from a hunting safari in Kenya, Africa, and was en route to Hollywood.

Yugoslav Prizes: Party Line

Pula, Aug. 8. One cannot take the Pula jury very seriously. At least that's what the western scribes here thought this year. In 1960 jurors picked the film "Rat," an anti-war feature of primitive and naive calibre, as "best" of the festival. This year, jury split "best" between "When the Fires Started" and "Ballad of a Trumpet and a Cloud." Yet best and most interesting film undoubtedly was "Dancing in the Rain."

Apparently, art isn't so much the ticket with the jury here, composed of native filmfests and critics, but rather subject matter. "Fires" is strictly a socialist theme, "Ballad" an equally partisan feature.

- Here is the lineup of prize-winning films.
- Grand prix (Golden Arena)—as above stated
- Second prize (Silver Arena)—"The Festival"
- Third prize: "The Poem." All are strictly Commie slants.
- "Best" director: not handed out, but director Bosjan Hladnik received a special diploma for "Dancing in the Rain"
- Best script: to Veljko Bulajic, also director of "When the Fires Started."
- Best actress to Dusa Pockaj ("Dancing in the Rain")
- Best actor: Miha Baloh ("The Festival")
- Best supporting actress: Stanislava Pesic ("The Poem")
- Best supporting actor: Viktor Staric ("The 14th Day")
- Best camerawork: Rudi Vavpotic ("Ballad of Trumpet and Cloud")
- Best music—Alojz Srebotnjak (same film).

Paste-Ups Dumped On Europeans as 'Features' Hurting U.S. Prestige?

Rome. Editor VARIETY. As an actor I have been to Europe six times in five years and have appeared in films in Spain, Germany, Sweden and Italy and it makes me sad to see the so-called American feature films that are nothing but a couple of 15 mins stick together with a little glue playing all over Europe. Such as MGM's "Northwest Passage," Walt Disney's "Texas John Slaughter," some of the Warner Bros. films, "The Untouchables," etc. Sure, they make money over here but at what a price!

The European movie goer buys the film trade mark first, the director second (the director gets billing larger than the stars on the billboards), and the players third. When a movie goer sees the MGM trademark he has learned over the years that it means a great film. So what happens when he sees a couple of TV films as a MGM film? These tv films as features are not as good as films made 20 years ago. So these great American film trademarks are selling something that took 40 years to build up for a few dollars.

In the meantime the European films are getting better. These Italians, Spaniards, etc. are great movie goers and they are a lot smarter than some American producers seem to think they are.

In Europe more and more I hear, "Oh I don't go to see American films anymore." The average European thinks the Americans love the dollar above all I argue the point but sometimes I wonder.

Mitchel Kessel
(Theberia Film)

Little Messages To Film Producers

GROW YOUR OWN ENTHUSIASM

You are an Independent Film Producer. You are Mr. Ideas. You Charm Stars, Calm Directors and Influence Bankers. You read Galleys from publishers of books not yet published. You scout far-off-of-Broadway, watch television for unsuspected genius. You are a man who goes places, eternally projecting your imagination, your showmanship.

You'd rather have Sinatra, but you can't hire him (although he might hire you) and in the meanwhile there are plenty of angles before your script, cast and the Yugoslavian cavalry are ready to gallop.

There are a thousand details on your mind. Lawyers take up your attention. Sales managers share your luncheons. The Trans-Oceanic telephone is ringing in your ear. You are a man mustering beauty, brains and brawn.

But there's one thing you have overlooked. You have neglected to prepare the circuit minds, the local theatre operators, the amusement editors. What have you not done to make enthusiasm grow?

BE SURE YOU ADVERTISE IN

VARIETY

'2 Rode' Hefty \$23,000, Pacing New Chi Pix; Fountain' 9G, 'Edge' Sharp 42G, 'Goodbye' Lively 18G, Both 2d

Chicago, Aug. 15. Holdovers are capturing the spotlight here this season in what shapes as a generally steady week. World preem of Chi producer Allan David's "Magic Fountain" looks brisk \$9,000 at the McVickers. Also new, "Two Rode Together" should hit hefty \$23,000 first frame at Roosevelt. "French Mistresses" shapes okay at Carnegie. "Lost Souls" and "Woman of Sin" should post tidy take at Monroe. "Naked Edge" is looking for a lusty second lap at the Oriental. "Goodbye Again" shapes strong at the United Artists, also in first holdover week. "Romanoff and Juliet" looks hotly at Esquire, also in second. "Hand in Hand" remains trim in second World canto.

"Fanny" continues stout in sixth Chicago stanza. "Guns of Navarone" is still booming in seventh at State-Lake. "Spartacus" sub-running at pop-scale, looms great in eighth at the Loop. "Never on Sunday" still is potent in 28th moveover session at the Surf. On hard-ticket, "La Dolce Vita" continues hefty in ninth Todd stanza.

Estimates for This Week Carnegie (Telemt) (495; \$125-\$2) — "French Mistresses" (Indie). Oke at \$4,000. Last week, "Spartacus" (U) (sub-run) (7th wk), \$5,000. Chicago (B&K) (3,900; 90-\$1.80) — "Fanny" (WB) (5th wk). Strong \$28,000. Last week, \$33,000. Cinema (Stern) (500; \$1.50) — "Saturday Night, Sunday Morning" (Cont) (7th wk). Nice, \$3,500. Last week, \$3,900.

Esquire (H&E Balaban) (1,350; \$1.25-\$1.80) — "Romanoff and Juliet" (U) (2d wk). Torrid \$12,000. Last week, \$15,000. Loop (Telemt) (608; \$1.25-\$2) — "Spartacus" (U) (sub-run) (8th wk). (Continued on page 11)

'Goodbye' Lusty \$18,000, D.C.; 'Guns' Mighty 21G 2 Spots, 'Vita' Fast 13G

Washington, Aug. 15. "Goodbye Again" shapes lusty in initial stanza at Keith's. "Honey-moon Machine," another newcomer, looms only fair at Capitol. Of the holdovers, "Guns of Navarone" still is smash, day-dating the Playhouse and Trans-Lux in fifth. In sixth session, "La Dolce Vita" looms socko at the Town. "Exodus," back on proposals, looks lofty in second round at Palace.

Estimates for This Week Ambassador-Metropolitan (SW) (1,480; 1,000; \$1-\$1.49) — "World by Night" (WB) and "Steel Claw" (WB). Light \$9,000. Last week, "King of Roaring 20's" (AA) and "Plunderers" (AA), \$10,000. Apex (K-B) (940; \$1-\$1.25) — "The Bridge" (AA) (2d wk). Fine \$6,500 following great \$8,800. Capitol (Loew) (3,420; \$1-\$1.49) — "Honey-moon Machine" (M-G). Fair \$14,000 or near. Last week, "Francis of Assisi" (20th) (3d wk), \$10,800.

Keith's (RKO) (1,850; \$1-\$1.49) — "Goodbye Again" (UA). Fat \$18,000. Last week, "Love Possessed" (UA) (4th wk), \$7,500. MacArthur (K-B) (900; \$1.25) — "Man in Moon" (T-L) (4th wk). Oke \$5,000 after \$7.50 last week. Ontario (K-B) (1,240; \$1-\$1.49) — "Naked Edge" (UA) (3d wk). Poor \$6,000. Last week, \$7,600. Palace (Loew) (2,390; \$1-\$1.49) — "Exodus" (UA) (subrun) (2d wk). Tall \$11,500 after \$15,500.

Plaza (T-L) (278; \$1-\$1.80) — "Truth" (Kings) (6th wk). Neat \$3,500. Last week, \$3,800. Playhouse (T-L) (459; \$1.25-\$2) — "Guns of Navarone" (Col) (5th wk). Majestic \$8,000 after \$8,100 in fourth. Also at Trans-Lux. Town (King) (800; \$1.25-\$2) — "La Dolce Vita" (Astor) (6th wk). Socko \$13,000. Last week, \$14,000. Trans-Lux (T-L) (600; \$1.25-\$2) — "Guns of Navarone" (Col) (5th wk). Smash \$13,000. Last week, \$14,100. Uptown (SW) (1,300; \$1.25-\$1.75) — "Spartacus" (U) (7th wk). Good \$8,000. Last week, ditto. Warner (SW) (1,440; 90-\$1.49) — "Fanny" (WB) (5th wk). Nice \$12,000. Last week, \$13,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income. The parenthetical admission prices, however, as indicated, include U. S. amusement tax.

'Sept.' Socko 22G, Denver; 'Guns' 16G

Denver, Aug. 15. Lone new pic, "Come September" shapes smash on initial session at Paramount. It is giving this 2,100-seat house its best biz in some time. "Guns of Navarone" also looks socko in second at Centre while "Last Sunset" is rated okay in fourth at Orpheum. "Ladies Man" is down to a fair figure in second frame at the Denver. "Carry On Constable" looms big in first at the Esquire.

Estimates for This Week Aladdin (Fox) (900; \$1.25) — "Nikki" (BV) (4th wk). Good \$3,300. Last week, \$3,700.

Centre (Fox) (1,270; \$1-\$1.45) — "Guns of Navarone" (Col) (2d wk). Smash \$16,000. Last week, \$19,000. Denham (Indie) (800; \$1.25) — "Two Loves" (M-G). Fair \$5,000. Last week, "Exodus" (UA) (11th wk), \$6,900.

Denver (Fox) (2,432; \$1.25) — "Ladies Man" (Par) (2d wk). Fair \$9,000. Last week, \$16,500. Esquire (Fox) (600; \$1) — "Carry On Constable" (Gov). Big \$4,200. Last week, "Big Deal" (Indie) (2d wk), \$1,700.

Orpheum (RKO) (2,690; \$1-\$1.45) — "Last Sunset" (U) (4th wk). Okay \$7,000. Last week, \$7,400. Paramount (Indie) (2,100; 90-\$1.25) — "Come September" (U). Smash \$22,000 or better. Last week, "Thief of Bagdad" (M-G) and "Secret of Monte Cristo" (M-G), \$11,000.

Towne (Indie) (800; \$1-\$1.45) — "Francis of Assisi" (20th) (3d wk). Mild \$3,000. Last week, \$3,800.

'2 Rode' Trim \$7,000, Seattle; 'Guns' 10G, 2d

Seattle, Aug. 15. Not much boxoffice excitement here this stanza, with some of new pictures failings to stack up well. "Two Rode Together" looks top newcomer, with good take at Coliseum. "Guns of Navarone" looms solid in second round at Fifth Avenue. "La Dolce Vita" is rated good in fourth at Music Box, but newcomer "Thief of Bagdad" is very slow at Orpheum. "Honey-moon Machine" is mild at the Blue Mouse.

Estimates for This Week Blue Mouse (Hamrick) (769; \$1.50) — "Honey-moon Machine" (M-G). Mild \$5,000. Last week, "Fanny" (WB) (6th wk), \$3,900.

Coliseum (Fox-Evergreen) (1,870; \$1-\$1.50) — "Two Rode Together" (Indie) and "Black Pit of Dr. M" (Indie). Good \$7,000 or close. Last week, "Voyage to Bottom of Sea" (20th) (2d wk), \$6,700.

Fifth Avenue (Fox-Evergreen) 2,500; 90 — "Guns of Navarone" (Col) (2d wk). Solid \$10,000 or better. Last week, \$15,600. Music Box (Hamrick) (768; \$1.50) — "La Dolce Vita" (Astor) (4th wk). Good \$5,000 or near. Last week, \$6,700.

Music Hall (Hamrick) (2,200; \$1.50) — "Tammy Tell Me True" (U) and "Ways of Chance" (U) (2d wk). Fair \$5,500. Last week, \$7,300. Orpheum (Hamrick) (2,600; \$1.50) — "Thief of Bagdad" (M-G). Dab \$4,000 or close. Last week, dark. Paramount (Fox-Evergreen) (3,000; \$1-\$1.50) — "Parent Trap" (BV) (7th wk). Okay \$4,500. Last week, \$5,700.

'Fanny' Hotsy \$18,000 In Frisco; 'Vita' 17G, 4th

San Francisco, Aug. 15. First-run biz is okay here this round, with bulk of strength centered in holdovers. "World by Night," lone newcomer, is rated okay at Golden Gate. "La Dolce Vita" shapes socko in fourth round, day-dating the Clay and Larkin. "Fanny" looks big in second at Paramount while "Guns of Navarone" is smash in seventh session at St. Francis. "Honey-moon Machine" looms okay in second at Warfield.

Estimates for This Week

Golden Gate (RKO) (2,859; \$1.25-\$1.50) — "World by Night" (WB) and "Private Lives Adam And Eve" (U) (reissue). Okay \$11,000. Last week, "King Of Roaring Twenties" (AA) and "Angel Baby" (AA), \$11,500.

Fox (FVC) (4,651; \$1.25-\$1.50) — "Voyage To Bottom Of Sea" (20th) and "Sniper's Ridge" (20th) (2d wk). Fair \$9,000. Last week, \$15,000.

Warfield (Loew) (2,658; \$1.25-\$1.50) — "Honey-moon Machine" (M-G) (2d wk). Okay \$10,000. Last week, \$14,000.

Paramount (Par) (2,646; \$1.25-\$1.50) — "Fanny" (WB) (2d wk). Big \$18,000. Last week, \$23,000. St. Francis (Par) (1,400; \$1.25-\$2.00) — "Guns Of Navarone" (Col) (7th wk). Socko \$13,000. Last week, same.

United Artists (No. Coast) (1,151; \$1.25-\$1.50) — "Exodus" (UA) (2d wk). Good \$11,000. Last week, \$19,000.

Vogue (S.F. Theatres) (364; \$1.50) — "Secrets Of Women" (Jan-us) (2d wk). Good \$3,200. Last week, \$4,000.

Presidio (Hardy) (774; \$1.25) — "Carry On Constable" (Gov) (6th wk). Hep \$2,700. Last week, \$2,900. Larkin-Clay (A-R) (400; \$1.75-\$2) — "La Dolce Vita" (Astor) (4th wk). Great \$17,000. Last week, \$17,500.

'September' Boff \$19,000, Mpls. Ace

Minneapolis, Aug. 15. As long as product with big boxoffice appeal holds out, film trade figures to do creditably here. Patrons continue to snub less attractive pic. This round two boffo newcomers plus a blockbuster holdover, "Guns of Navarone" in second session at State, are coralling most of biz.

Sock new entrants are "Come September" at Orpheum and "Nikki" at Gopher. "Fanny," another nifty coingetter, is winding fine seven-week stay at Mann. "La Dolce Vita" at Academy appears offish but still good in third round.

Estimates for This Week

Academy (Mann) (957; \$1.75-\$2.65) — "La Dolce Vita" (Astor) (3d wk). Showing signs of slipping but still nice at \$9,000. Last week, \$11,000.

Cinema (Cinerama, Inc.) (1,150; \$1.75-\$2.65) — "Windjammer" (NT) (reissue) (10th wk). Looks like rising \$12,000, same as last week. Gopher (Berger) (1,000; \$1-\$1.25) — "Nikki" (BV). Sock \$10,500 or close. Last week, "Gidget Goes Hawaiian" (Col) (3d wk), \$4,200.

Lyric (Par) (1,000; \$1-\$1.25) — "Deadly Companions" (Indie). Dismal \$4,500. Last week, "Naked Edge" (UA) (3d wk), \$4,000.

Mann (Mann) (1,100; \$1.25-\$1.50) — "Fanny" (WB) (7th wk). Good \$6,000. Last week, \$7,000.

Orpheum (Mann) (2,800; \$1.25-\$1.50) — "Come September" (U). Should hit wham \$19,000 or better with boosted prices. Last week, "Tammy Tell Me True" (U) (3d wk), \$5,000 at \$1-\$1.25 scale.

St. Louis Park (Field) (1,000; \$1.25-\$2) — "Spartacus" (U) (2d run) (2d wk). Sock \$10,000 after \$12,000 in initial frame.

State (Par) (2,200; \$1.25-\$1.50) — "Guns of Navarone" (Col) (2d wk). Wham at \$16,000. Opened with \$21,000.

Suburban World (Mann) (800; \$1.25) — "Romanoff and Juliet" (U) (3d wk). Pleading \$3,000. Last week, \$4,000.

Uptown (Field) (1,000; \$1.25) — "Parrish" (WB) (7th wk). Okay \$2,800. Last week, \$3,500. World (Mann) (400; \$5-\$1.50) — "Honey-moon Machine" (M-G) (2d wk). Tired \$4,000. Last week, \$6,000. "The Truth" (Kings) starts Aug. 16.

B'way Saved by Cool Wave; 'Joker' Big \$16,600, 'Guns' Mighty 59G, 8th, 'Fanny'-Stage Wow \$165,000 for 6th

After a stretch of four days with the mercury soaring to around 90 degrees or higher, Broadway first-runs received a real break on Sunday (13) via much cooler weather. With no new entries except at arty theatres, bulk of strength is coming from the long-runs. However, some of the extended-run pictures are calling it a day shortly, with a batch of fresh product due in for Labor Day.

Still champ money-getter is "Fanny" with stageshow, which looks like wow \$165,000 in current (6th) session at the Music Hall. It stays on, with "Come September," now due in next month. "Guns of Navarone" also continues smash with \$59,000 day-dating the Criterion and arty Murray Hill, for eighth week.

"Francis of Assisi" continues very big with \$31,000 likely in third round at the Rivoli. "Cold Wind in August" held with solid \$18,000 in third week, day-dating the Embassy and arty Trans-Lux 52d Street.

"Come With Wind" held with good \$16,000 in 16th frame at the State. "Honey-moon Machine" moves in Aug. 23. "Marines Let's Go" opened yesterday (Tues.) at the Paramount after "Voyage To Bottom of Sea" fell to \$16,000 in final six days of fourth round.

"Naked Edge" is heading for okay \$13,000 in seventh session at the Victoria. "By Love Possessed" hit a mild \$20,000 in fourth round at the Capitol, with "Ada" replacing next week.

"Spartacus" is heading for a smash \$26,000 in current (46th) stanza at the DeMille. "Goodbye Again" looks like fair \$20,500 in seventh week at the Astor and arty Fine Arts. "The Truth" landed a fine \$22,000 in seventh session, day-dating the Forum and arty Paris.

"La Dolce Vita" held with a big \$26,000 in 17th round at the Henry Miller. "Exodus" looks to climb, to great \$25,000 in present (34th) week at the Warner.

"The Joker" landed a big \$16,600 in first session, day-dating the arty 55th St. Playhouse and 68th St. Playhouse.

Estimates for This Week

Astor (City Inv.) (1,094; 75-\$2) — "Goodbye Again" (UA) (7th wk). This round winding up today (Wed.) looks like fair \$15,000 or near after \$18,000 for sixth. "Young Doctors" (UA) opens Aug. 24.

Capitol (Loew) (4,820; \$1-\$2.50) — "By Love Possessed" (UA) (5th wk). Fourth week concluded yesterday (Tues.) was mild \$20,000 or near after \$22,000 for third. Current (5th) week looks to be final, with "Ada" (M-G) due in Aug. 24 or 25.

Criterion (Moss) (1,520; \$1.25-\$2.50) — "Guns of Navarone" (Col) (8th wk). This session finishing tomorrow, looks like giant \$47,000 or close after \$51,000 for seventh week. Day-dating with Murray Hill. Stays on, naturally.

DeMille (Reader) (1,463; 90-\$2.75) — "Spartacus" (U) (46th wk). This week which ends today (Wed.) is heading for great \$26,000 or near after \$27,000 for 45th round. Continues indef.

Embassy (Guild Enterprises-August) (UA) (4th wk). Third round concluded yesterday (Tues.) was hot \$8,500 after \$10,000 for second week. Holding.

Henry Miller (Gilbert Miller) (800; \$1.50-\$3.50) — "La Dolce Vita" (Astor) (18th wk). The 17th frame ended last Saturday (12) was smash \$26,000 after \$28,200 for 16th week.

Palace (RKO) (1,642; 90-\$2.50) — "Tammy Tell Me True" (U) (4th final wk). Third frame concluded yesterday (Tues.) was fair \$16,000 or close after \$19,500 for second. "Pit and Pendulum" (A) opens on Aug. 23.

Forum (Mos) (813; 90-\$1.80) — "The Truth" (Kings) 8th-final wk. Seventh week ended Sunday (13) was okay \$12,500 after \$15,500 in sixth. "Scream of Fear" (Col) is due in on Aug. 22.

Paramount (AB-PT) (3,665; \$1-\$2) — "Marines Let's Go" (20th). Apend yesterday (Tues.). In ahead, "Voyage To Bottom of Sea" (20th) (4th wk-6 days), was light \$16,000 after \$20,000 for third full week.

Radio City Music Hall (Rockefellers) (6,200; 90-\$2.75) — "Fanny" (WB) and stageshow (6th wk). This session ending today (Wed.) looks to hold with wham \$163,000 after \$180,000 for fifth week. Stays on, with "Come September" (U) due in next, but not set to open until Labor Day or thereafter.

Rivoli (UAT) (1,545; \$1.50-\$2.50) — "Francis of Assisi" (20th) (3d wk). Current stanza finishing tomorrow (Thurs.) is heading for big \$31,000 or close after \$34,000 for second week. Continues on, naturally.

State (Loew) (1,900; \$1.50-\$2.50) — "Come With Wind" (UAT) (reissue) (17th-final wk). The 16th round concluded yesterday (Tues.) was good \$16,000 after \$15,500 for 15th wk. "Honey-moon Machine" (M-G) is due in Aug. 23.

Victoria (City Inv.) (1,003; 50-\$2) — "Naked Edge" (UA) (7th wk). This stanza finishing tomorrow (Thurs.) looks to hit okay \$13,000 after \$14,000 for sixth week. Warner (SW) (1,813; \$1.50-\$3.50) — "Exodus" (UA) (34th wk). Current session finishing today (Wed.) it heading for smash \$25,000 after \$23,000 for 33d week. Stays on indefinitely.

First-Run Arties Baronet (Reader) (4300; \$1.25-\$2) — "Saturday Night, Sunday Morning" (Cont) (20th wk). The 19th week completed Sunday (13) was socko \$9,500 after \$10,300 for 18th stanza.

Fine Arts (Davis) (468; 90-\$1.80) — "Goodbye Again" (UA) (7th wk). This round winding today (Wed.) looks like good \$5,500 after \$8,500 for sixth week. Holds in eighth week until "Scream of Fear" (Col) comes in Aug. 22.

Beckman (R&B) (590; \$1.20-\$1.75) — "Rocco and Brothers" (Astor) (8th wk). Seventh week completed. (Continued on page 11)

Baltimore, Aug. 15. With no new pic on the scene, "La Dolce Vita" and "Guns of Navarone" are still the champs here currently. First is hotsy in fifth week at the Town while "Guns" is still strong in same at the Hipp.

"Summer With Monika" is giving Rex best biz it has had since opening. Ample publicity accompanying exhib's bout with censor board over cuts did the trick.

Others shape well are "Fanny," nice in fourth week at the Charles, and "The Truth," good in third at the Cinema. "Nikki" is mild in second at Stanton.

Estimates for This Week

Aurora (Rappaport) (367; 90-\$1.50) — "North by Northwest" (M-G) and "I Accuse" (M-G) (reissues). Oke \$2,000. Last week, "Exodus" (UA) (2d wk), \$1,800.

Charles (Fruchtman) (550; 90-\$1.50) — "Fanny" (WB) (4th wk). Warm \$5,000. Last week, \$6,000. Cinema (Schwaber) (460; 90-\$1.50) — "Truth" (Kings) (3d wk). Nice \$2,500. Last week, same.

Five West (Schwaber) (435; 90-\$1.50) — "Romanoff and Juliet" (U) (2d wk). Good, \$2,500. Last week, same.

Hippodrome (Rappaport) (2,360; 90-\$1.50) — "Guns of Navarone" (Col) (5th wk). Strong \$9,000. Last week, \$9,500.

Little Rappaport (300; 90-\$1.50) — "Back Streets of Paris" (Indie) (2d wk). Fair \$1,500. Last week, \$1,800.

Mayfair (Fruchtman) (750; 90-\$1.50) — "Naked Edge" (UA) (4th wk). Fair \$4,100. Last week, \$4,500.

New (Fruchtman) (1,000; 90-\$1.50) — "Spartacus" (U) (3d wk). Subrun. Warm \$5,000. Last week, \$6,000.

Playhouse (Schwaber) (355; 90-\$1.50) — "Never On Sunday" (Lopez) (39th wk). Steady \$2,200. Last week, same.

Rex (Freedman) (500; \$1.50) — "Summer With Monika" (Indie). Nice \$3,200. Last week, "Big Deal" (UMPO) (2d wk), \$1,800.

Stanton (Fruchtman) (2,800; 90-\$1.50) — "Nikki" (BV) (2d wk). Mild \$5,900. Last week, \$7,000.

Town (Rappaport) (1,123; 90-\$1.50) — "La Dolce Vita" (Astor) (5th wk). Hep \$5,000. Last week, \$6,000.

L.A. Trade in Sharp Upbeat; 'Trap' Smart \$33,000, 'Double' Bangup 19G; 'Vita' Boff 24G, 5th, 'Guns' 19G, 7

Los Angeles, Aug. 15. First-runs are on sharp upbeat here this week, with "Parent Trap" in first general release, sparking the outlook plenty. Pic is heading for a great \$33,000 in four theatres. "On the Double" is heading for a hotly \$19,000 or close in three houses.

"Mairnes Let's Go," third newie, is not too promising with only a fair \$12,500 likely in two spots. "La Dolce Vita" looms as stand-out holdover with a hoffer \$24,000 in fifth round, two houses.

"Guns of Navarone" looks sock \$19,000 in seventh at Warner Beverly. "Spartacus" shapes smash \$15,000 in 43rd round at Pantages. "Fanny" is lush \$12,500 in seventh at Hollywood Par.

Estimates for This Week
Hillstreet, Hollywood (Metro-Politan-FWC) 2,752; 756; 90-\$1.50— "Mairnes, Let's Go" (20th); and "Battle at Bloody Beach" (20th). Fair \$12,500. Last week, Hillstreet, "Tummy Tell Me True" (U); "League of Gentlemen" (Indie) (2d wk), \$3,300. Hollywood with Warren's Beverly, Lovola, "By Love Possessed" (UA) (1st general release); and "Cat Burglar" (UA), \$20,600.

Warren's, Pix, Beverly (R&B-Pim-State) 1,757; 756; 1,150; 90-\$1.50—"On Double" (Par) and "Please Turn Over" (Col) Hotly \$19,000 or near. Last week, Pix, "Young Lions" (20th) and "Some Came Running" (UA) (reissues), \$3,400.

Vogue, Lovola, Los Angeles. Wiltern (FWC-Metropolitan-SW) (810; 1,298; 2,019; 2,344; 90-\$1.50)— "Parent Trap" 1st general release, 8th wk. Vogue; 1st wk. others) and "Dondi" (AA) (except not at Vogue, Great \$33,000 or near. Last week, Vogue, \$7,500. Los Angeles, "Voyage Bottom of Sea" (20th) and "Squad Car" (20th) (2d wk), \$4,400. Wiltern with State, "Honeymoon Machine" (M-G) and "Ring of Fire" (M-G), \$15,100. State, Iris (UATC-FWC) (2,404; 825; 90-\$1.50)—"Honeymoon Machine" (M-G) and "Ring of Fire" (M-G), 2d wk. Thin \$5,800.

Orpheum, Hawaii, Baldwin (Metropolitan-G&S-State) 2,213; 1,106; 1,800; 90-\$1.50—"Pepe" (Col) (3d wk) and "Hand in Hand" (Col) (Continued on page 11)

Heat Hits Hub Albeit 'Thief' Fat 15G, 'Guns' Big 27G, 'Sunset' 14G

Boston, Aug. 15. Heat wave will slough first-run biz here this round. Break in heat wave came Sunday night '13, but it was too late to help much. "Two Rode Together" is mild at Orpheum. "Mairnes, Let's Go," looks meek at Paramount. "Thief of Bagdad" was nice at Pilgrim in first round.

"Guns of Navarone" continues big at Gary despite heat in fifth week. "Fanny" is holding good at the Saxon in sixth stanza. "Last Sunset" fairly good in second at Metropolitan.

Estimates for This Week
Astor (R&Q) 1,170; 90-\$1.50—"Spartacus" (U) (7th wk). Good \$7,000. Last week, \$8,500.
Beacon Hill (Sack) 678; \$1-\$1.50—"Never On Sunday" (Lope) (19th wk). Fat \$8,000. Last week, \$8,500.
Boston (Cinerama, Inc.) 1,354; \$1.75-\$2.65—"Windjammer" (NT) (reissue; 14th wk). Mild \$6,500. Last week, same.
Capri (Sack) 900; \$1-\$1.50—"Raisin in Sun" (Col) (5th wk). Fine \$8,000. Last week, \$8,500.
Exeter (Indie) 1,376; 90-\$1.50—"Romanoff and Juliet" (7th wk). Oke \$4,000. Last week, ditto.
Fenway (Indie) 1,350; \$1.50—"Hi-oshima 'Mon Amour' (Zenith) (4th run; Par) \$1,900. Last week, "Cow and I" (T-L) (3d wk) \$1,900.
Gary (Sack) 1,277; 90-\$1.80—"Guns of Navarone" (Col) (5th wk). Great \$27,000. Last week, \$27,500.
Kenmore (Indie) 700; \$1.50—"Love and Frenchwoman" (Kings) (3d wk). Oke \$7,000. Last week, \$8,000.
Mayflower (ATC) 689; 90-\$1.25 (Continued on page 11)

Key City Grosses

Estimated Total Gross
This Week \$2,650,400
 (Based on 20 cities and 252 theatres, chiefly first runs, including N.Y.)
Last Year \$2,850,300
 (Based on 20 cities and 222 theatres.)

'Guns' Giant 21G, Philly; 'Vita' 12G

Philadelphia, Aug. 15. Dearth of newcomers and some overly-extended longruns will hurt biz here this session. "Spartacus" back on lower-scale run at the Midtown, shapes good but more had been expected of initial week. "Karati" playing at small Studio, is so slim it's coming out in less than a week.

"Guns of Navarone" still is the big noise, with a huge total in fifth stanza at the Fox. "La Dolce Vita" shapes big in fourth at Boyd.

Estimates for This Week
Arcadia (S&S) (536; 99-\$1.80)— "Voyage to Bottom of Sea" (20th) (4th wk). Soggy \$3,500. Last week, \$4,000.
Boyd (SW) (1,563; \$2-\$2.75)— "La Dolce Vita" (Astor) (4th wk). Big \$12,000 or over. Last week, \$14,000.
Fox (Milgram) (2,400; 99-\$1.80)— "Guns of Navarone" (Col) (5th wk). Hu. \$21,000. Last week, \$26,000.

Go man (Goldman) (1,200; 99-\$1.80)— "Goodbye Again" (UA) (4th wk). Fair \$8,000 or near. Last week, \$9,000.

Midtown (Goldman) (1,200; 99-\$1.80)— "Spartacus" (U). Good \$15,000. Stays on. Last week, "Parent Trap" (BV) (7th wk), \$6,500.

Randolph (Goldman) (2,500; 99-\$1.80)— "Fanny" (WB) (6th wk). Smash \$10,000. Last week, \$11,000.

Stanley (SW) (2,500; 99-\$1.80)— "Francis of Assisi" (20th) (3d wk). Weak \$7,500. Last week, \$11,000.

Stanton (SW) (1,483; 99-\$1.80)— "Homicidal" (Col) (3d wk). Trim \$10,000 or close. Last week, \$13,000.

Studio (Goldberg) (489; 99-\$1.80)— "Karati" (Indie) and "Naked Terror" (Indie). Lean \$2,500. Last week, "Nude on Moon" (Indie) and "Paris Vice Squad" (Indie) (2d wk), \$5,300.

Trans-Lux (T-L) (500; 99-\$1.80)— "Tunes of Glory" (Lope) (4th wk). Loud \$6,000. Last week, \$7,000.
Viking (Sley) (1,000; 99-\$1.80)— "Naked Edge" (UA) (4th wk). Good \$7,000. Last week, \$9,000.

World (R&B-Parhe) (483; 99-\$1.80)— "Truth" (Kings) (2d wk). Sock \$4,500. Last week, \$5,500.

'GUNS' WHOPPING 15G, PROV.; 'THIEF' SAD 6G

Providence, Aug. 15. "Guns of Navarone" are still booming heavily in second round at Strand despite ideal summer beach weather. Also good is RKO Albee's "Homicidal". State is slow with "Thief of Bagdad". "Parent Trap" at Majestic in fourth shapes fair.

Estimates for This Week
Albee (RKO) (2,200; 65-90)— "Homicidal" (Col) and "Mania" (Indie). Near \$8,000. Last week, "Francis of Assisi" (20th) and "Shepherd Kingdom Come" (20th) (2d wk), \$3,500.
Edwood (Snyder) (724; \$2-\$2.50)— "Exodus" (UA) (9th wk). Modest \$3,500. Eighth week, \$4,500.
Majestic (SW) (2,200; 65-90)— "Parent Trap" (BV) (4th wk). Fair \$4,000. Third was \$6,000.
State (Loew) (3,200; 65-90)— "Thief of Bagdad" (M-G) and "The Ruffians" (Indie). Slow \$6,000. Last week, "Man of West" (UA) and "Indian Fighter" (UA) (reissues), \$6,100.
Strand (National Righter) (2,200; \$1.25-\$1.50)— "Guns of Navarone" (Col) (2d wk). Torrid \$15,000 after hitting \$22,500 in first.

'Guns' Wham \$62,000, Toronto; 'Vita' 14G

Toronto, Aug. 15. With "Very Important Person," lone newcomer off to fine start, holdovers are leading the city currently. "Guns of Navarone" is wowing in second, playing three houses. "La Dolce Vita" also in second stanza, looks close to capacity at Tivoli. "Fanny" looms big in second at Imperial. Return at pop prices of "Spartacus" in second shapes lofty at Uptown.

Estimates for This Week
Birchcliff, Capitol, Nortown, Palace, Runnymede, University, Westwood (FP-Taylor) (865; 1,026; 959; 1,485; 1,385; 1,556; 994; 65-\$1)— "Parent Trap" (BV) (3d wk). Staunch \$22,000. Last week, \$30,000.

Carlton, Danforth, Humber (Rank) (2,318; 1,330; 1,203; \$1-\$1.50)— "Guns of Navarone" (Col) (2d wk). Wham \$62,000. Last week, \$75,000.

Eglinton (FP) (918; \$1.50-2.50)— "Windjammer" (INT) (34th wk). Steady \$7,000. Last week, ditto.

Hollywood (FP) (1,080; \$1-\$1.50)— "Parrish" (WB) (7th wk). Fair \$5,500. Last week, \$6,000.

Hyland (Rank) (1,357; \$1-\$1.50)— "Very Important Person" (20th). Sock \$8,000. Last week, "No Love for Johnnie" (20th) (3d wk), \$5,000.

Imperial (FP) (3,343; \$1-\$1.50)— "Fanny" (WB) (2d wk). Big \$13,000. Last week, ditto.

International (Taylor) (557; \$1-\$1.25)— "Never on Sunday" (Lope) (30th wk). Stout \$3,500. Last week, same.

Loewe's (Loew) (1,641; \$1-\$1.25)— "Goodbye Again" (UA) (3d wk). Hefty \$10,000. Last week \$10,000.

Tivoli (FP) (935; \$1.50-\$2.50)— "La Dolce Vita" (Astral) (2d wk). With turnaways, capacity \$14,000. Last week, ditto.

Towne (Taylor) (693; 90-\$1.25)— "Romanoff and Juliet" (U) (7th wk). Fine \$4,000. Last week, \$4,500.

Uptown (Loew) (2,453; \$1-\$1.75)— "Spartacus" (U) (2d wk). Three performances daily at popscale and no reserved seats, lusty \$10,000. Last week, \$14,000.

'Company' Sock 12G, Pitt; 'Guns' Great 14G, 4th

Pittsburgh, Aug. 15. "Pleasure of His Company" opened strongly, and looms buff in first round at Warner. "Guns of Navarone" continues to be wicket leader at Gateway in fourth. New entry, "Thief of Bagdad" shapes only fairly good at Penn in first. Holdovers remain hefty with "Spartacus" shaping excellent in second at Fulton. "La Dolce Vita" remains sturdy in sixth at Nixon while "Parrish" is fairish in second at Stanley. Two arty houses, Squirrel Hill and Stadsyde are registering fine with "Two Women" and "Romanoff and Juliet," respectively.

Estimates for This Week
Fulton (Shea) (1,635; \$1.25-\$1.75)— "Spartacus" (U) (2d wk). Fast \$7,000. Last week, \$9,000. "Come September" (U) opens Aug. 23.
Gateway (Associated) (1,900; \$1.25-\$1.75)— "Guns of Navarone" (Col) (4th wk). Torrid \$14,000. Last week, \$15,000.
Nixon (Rubin) (1,760; \$1.50-\$2.75)— "La Dolce Vita" (Astor) (6th wk). Sturdy \$6,500. Last week, \$7,500.
Penn (ATC) (3,300; \$1-\$1.50)— "Thief of Bagdad" (M-G). Good \$10,000 with aid of "Ada" (M-G) on Saturday (2). Last week, "Goodbye Again" (UA), \$11,500.
Shadyside (MOTC) (750; \$1.25)— "Romanoff and Juliet" (U) (6th wk). Fancy \$2,000. Last week, \$2,400.
Squirrel Hill (SW) (834; \$1.25)— "Two Women" (Embassy) (5th wk). Exciting \$3,000. Last week, \$3,500.
Stanley (SW) (3,700; \$1-\$1.50)— "Parrish" (WB) (2d wk). Fairish \$8,000. Last week, \$12,400.
Warner (SW) (1,516; \$1-\$1.50)— "Pleasure of His Company" (Par). Wow \$12,000. Last week, "Fanny" (WB) (6th wk), \$8,200.

'Vita' Smash \$16,000 in Stout Cincy; 'Assisi' Lofty 10G, 'Goodbye' 11G

Broadway Grosses

Estimated Total Gross
This Week \$756,300
 (Based on 31 theatres)
Last Year \$742,400
 (Based on 27 theatres)

'Guns' Big \$12,000, St. L.; 'Voyage' 16G

St. Louis, Aug. 15. Despite only one new picture here currently, biz is holding up amazingly strong. Newie, a twin horror combo, "Curse of Werewolf" and "Shadow of Cat," shapes sharp at the St. Louis.

Tops in the holdover department looks to be "Guns of Navarone," smash in fourth stanza at State. "Fanny" is rated socko in sixth at Esquire while "Parent Trap" still is great in seventh at Loew's Mid-City. "Voyage To Bottom of Sea" looms fast in second at Fox. "Exodus" is still big in third at Ambassador.

Estimates for This Week
Ambassador (Arthur) (2,970; \$1.25-\$1.50)— "Exodus" (UA) (3d wk). Big \$11,000. Last week, \$12,000.
Apollo Art (Grace) (700; 90-\$1.25)— "Never On Sunday" (Lope) (28th wk). Okay \$1,800. Last week, \$2,000.
Esquire (Schuchart-Levin) (1,800; \$1.25-\$1.50)— "Fanny" (WB) (6th wk). Sock \$10,500. Last week, \$12,000.

Fox (Arthur) (5,000; 90-\$1.25)— "Voyage To Bottom of Sea" (20th) and "20,000 Eyes" (20th) (2d wk). Fast \$16,000. Last week, \$20,000.

Loew's Mid-City (Loew) (1,160; 60-90)— "Parent Trap" (BV) (7th wk). Great \$10,000 or near. Last week, \$12,000.

State (Loew) (3,800; 60-90)— "Guns of Navarone" (Col) (4th wk). Smash \$12,000. Last week, \$16,000.

Pageant (Arthur) (1,000; 90-\$1.25)— "Two-Way Stretch" (Indie) (2d wk). Good \$3,000. Last week, \$4,000.

St. Louis (Arthur) (3,800; 75-90)— "Curse of Werewolf" (U) and "Shadow of Cat" (U). Fine \$15,000. Last week, "Master of World" (AI), \$12,000.

Shady Oak (Arthur) (760; 90-\$1.25)— "Romanoff and Juliet" (U) (4th wk). Big \$3,000. Last week, \$3,500.

'GUNS' PACING BUFF, \$14,000; 'RODE' OK 9G

Buffalo, Aug. 15. Biz is offish here this stanza, with the good showings an exception. Of course, "Fanny" is still fancy in fifth round at the Center. "La Dolce Vita" also is good in fourth at Teck. "Guns of Navarone" is getting top coin, being great in second at Century. "Two Rode Together" is only rated fairly good on opener at Paramount.

Estimates for This Week
Buffalo (Loew) (3,500; 75-\$1)— "Goodbye Again" (UA) and "Three on Spree" (Indie) (2d wk). Good \$8,000. Last week, \$9,500.
Center (AB-PT) (2,000; 70-\$1)— "Fanny" (WB) (5th wk). Good \$7,000. Last week, \$7,300.
Century (UATC) (2,700; 70-\$1.50)— "Guns of Navarone" (Col) (2d wk). Great \$14,000 or close. Last week, \$12,500.
Lafayette (Basil) (3,000; 70-\$1)— "Deadly Companions" (Indie) and "Blast of Silence" (U). Thin \$5,000. Last week, "Tammy Tell Me True" (U) and "Trouble in Sky" (U) (3d wk-5 days), \$3,000.
Paramount (AB-PT) (3,000; 70-\$1)— "Two Rode Together" (Col) and "Jazz Boat" (Col). Fairly good \$9,000. Last week, "Voyage to Bottom of Sea" (20th) and "Rommiell's Treasurer" (20th) (2d wk), \$7,400.
Teck (Loew) (1,200; \$1-\$1.75)— "La Dolce Vita" (Astor) (4th wk). Hep \$6,000. Last week, \$5,700.
Cinema (Martina) (450; 70-\$1.25)— "Never On Sunday" (Lope) (10th wk). Fast \$2,300. Last week, \$2,800.

Cincinnati, Aug. 15. Strong entries brighten Cincy first-runs this session. "La Dolce Vita" looms great at the smaller Grand to take downtown lead, held for four weeks by "Guns of Navarone," still sock at the Capitol. "Goodbye Again" shapes fancy at the Albee. "Francis of Assisi" looks big at Keith's and "Thief of Bagdad" bids good at the Palace. "Fanny" remains firm in seventh round at the Valley. "Romanoff and Juliet" looms wov in bow at Esquire Art. Holdover "Konga" and subsequent "Parent Trap" shape briskly at Twin Drive-In.

Estimates for This Week
Albee (RKO) (3,100; \$1-\$1.50)— "Goodbye Again" (UA). Fancy \$11,000. Last week, "Love Possessed" (UA) (2d wk), \$8,000.
Capitol (SW-Cinerama) (1,400; \$1.25-\$1.80)— "Guns of Navarone" (Col) (5th wk). Socko \$13,500 after \$14,500 in fourth.
Esquire Art (Shor) (500; \$1.25)— "Romanoff and Juliet" (U). Wow \$3,500. Last week, "Carry On Constable" (Gov) (5th wk), \$1,000.
Grand (RKO) (1,300; \$1.50-\$1.75)— "La Dolce Vita" (Astor). Great \$16,000 on three showings daily. Last week, "Elephant Walk" (Par) and "Naked Jungle" (Par) (reissues), \$6,000 at \$1-\$1.25 scale.
Guild (Vance) (300; \$1.25)— "Saturday Night, Sunday Morning" (Cont) (3d wk). Swell \$2,400. Last week, \$2,600.
Hyde Park Art (Shor) (500; \$1.25)— "Carry On Constable" (Gov) (mo.). Strong \$1,500 for climb in sixth week on transfer from sister Esquire Art. Last week, "Lady Killers" (Indie) and "To Paris With Love" (Indie) (reissues) (4th wk), \$1,100.

Keith's (Shor) (1,500; 90-\$1.25)— "Francis of Assisi" (20th). Big \$10,000. Last week, "Naked Edge" (UA) (2d wk), \$6,000.

Palace (RKO) (2,600; \$1-\$1.25)— "Thief of Bagdad" (M-G). Good (Continued on page 11)

'Assisi' Wow \$15,000 in Det.; 'Guns' Great 14G, 'Konga' Potent \$16,000

Detroit, Aug. 15. Only two newcomers to first-runs this week, but holdovers stay strong for a good setup. "Francis of Assisi" shapes wow at the Grand Circus. "Spartacus" shapes good in eighth round at the Mercury.

Meanwhile, "Guns of Navarone" remains mighty in sixth session at United Artists. "La Dolce Vita" still is wham at Trans-Lux Krim for fifth.

"Konga" looms large in second round at the Fox. "Nikki" is great in second at the Michigan.

Estimates for This Week
Fox (Woodmont Corp) (5,041; 75-\$1.49)— "Konga" (AI) and "Atlas" (Indie) (2d wk). Big \$16,000 or close. Last week, \$24,500.
Michigan (United Detroit) (4,036; \$1.25-\$1.49)— "Nikki" (BV) and "David and Goliath" (AA) (2d wk). Swell \$15,000. Last week, \$16,000.
Palms (U) (2,995; \$1.25-\$1.49)— "Two Rode Together" (Col) and "Warrior Empress" (Col) (2d wk). Okay \$13,000. Last week, \$15,000.
Madison (LD) (1,408; \$1.25-\$1.49)— "Fanny" (WB) (5th wk). Fancy \$14,000. Last week, \$16,000.
Grand Circus (U) (1,400; \$1.25-\$1.49)— "Francis of Assisi" (20th). Wham \$15,000. Last week, "Parent Trap" (BV), \$10,000 in sixth week.
Adams (Balaban) (1,700; \$1.50-\$1.80)— "Gone With Wind" (M-G) (reissue) (15th wk). Steady \$8,500. Last week, ditto.

United Artists (UA) (1,667; \$1.25-\$1.80)— "Guns of Navarone" (Col) (6th wk). Wow \$14,000. Last week, \$14,900.

Music Hall (Cinerama, Inc.) (1,208; \$1.20-\$2.65)— "This Is Cinerama" (Cinerama) (reissue) (11th wk). Good \$13,000. Last week, \$13,500.

Trans-Lux Krim (Trans-Lux) (1,000; \$1.80-\$2)— "La Dolce Vita" (Astor) (5th wk). Wham \$16,000. Last week, \$18,000.

Mercury (UM) (1,465; \$1-\$1.80)— "Romanoff and Juliet" (U). Opens tomorrow (Wed.). Last week, "Spartacus" (U), fast \$11,000 in eighth week.

Inside Stuff—Pictures

Can you keep a fresh outlook on a single property after you've nursed it through a tv version, the trials of a legit adaptation, and then work on it as a film? Director Arthur Penn, who has done just that on William Gibson's "The Miracle Worker," thinks it's possible "if you have a good property, and have time off in between the various versions to work on other projects."

Penn, now shooting "Miracle" in Manhattan, pointed out that author William Gibson has been working on the Helen Keller-Annie Sullivan drama even longer, that the story had first shaped in Gibson's mind as a ballet libretto.

The director, incidentally, doesn't feel that "Miracle" is going to suffer the "filmed stage play" criticisms leveled at some other recent film adaptations of Broadway dramas. The big problem in the play version was bringing the wideranging tv drama within the limits of the proscenium. Now, in the film version, he can exercise the scope that has always been within the story, and which was originally utilized in the tv version.

Stuart Millar and Lawrence Turman, who produced UA's upcoming "Young Doctors" hypothesize that constricting opportunities and freedom at home is more of a spur to so-called "runaway production" than cost-accounting or tax incentives. That's hardly a universal view, since the furious-at-runaway Hollywood technical chaps, among others, contend to the contrary.

By "at home," the young duo means the "studio system"—that maligned if nebulous image. Millar and Turman theorize that a likely reason for the creative success of the young European filmmakers, for instance, is their estrangement from the London-Paris-Rome bureaucracies.

Another point of pique re the studios' downgrading is the new prominence of the talent agencies in the Coast scheme. "It's a crime that agencies are the main source of talent today," figures Millar, adding the point that palaver among Coast filmites nowadays is largely preoccupied with "what the agencies are doing—not the studios."

State Senator Preston Smith, a motion picture exhibitor at Lubbock, Tex., Governor of Texas for a day on Friday (4) when both the Governor and Lieutenant Governor of Texas left the state. Smith is president pro tem of the Texas Senate which is currently meeting in a special session which places him in line when the other two top state officials are out of the state. Banquet for Smith pending by the Texas Drive In Theatre Owners Assn. and Texas COMPO.

Just published is "The Fabulous and Foolish Fox," a history of Frisco's 4,651-seat, 32-year-old Fox Theatre. Author is Jeff A. Hershel, 23-year-old Frisco college student who wrote a term paper about the theatre for a college course and then expanded it into a book. Publisher is James Logan Ltd., Frisco. Book also includes photos by David Valentine.

Berlin dateline story in VARIETY's July 12 issue, re the African Picture Export Assn.'s search for a man to head its new West-Motion development corporation, typed erroneously that "it is not considered likely that an American will be finally chosen for the post." Word should have been "now."

Valentine L. Davies, screenwriter and Academy of Motion Picture Arts and Sciences prexy, left the bulk of his estate valued at more than \$250,000 to his widow, Elizabeth, per will filed for probate in Superior Court. Davies, 55, died July 23. Made one \$1,500 bequest to a family friend.

Kilauea Military Camp's theatre on Hawaii Island was emptied within minutes after an eruption started in nearby Kilauea crater. Audience, consisting of vacationing servicemen and their families, rushed to rim of Halemaumau firepit to get a better view of the spectacle, in which fountains of fiery lava surged up to 600 feet.

Warner Bros. is screen testing young Hungarian actor "discovered" by "SunSide 6" star Lee Patterson. They swear newcomer's name is Chedafimigi. Xavier Barpenkulovskio, son of Mr. and Mrs. Zinklikri. A wonderful Barpenkulovskicz, a vaudeville team. Parents earlier faced up to name change, being billed simply as Zin and Fritz.

CHICAGO

(Continued from page 9)

Socko \$15,000. Last week, \$15,500. McVickers (JL&S) (1,580; 90-\$1.80) — "Magic Fountain" (Indie). Good \$9,000. Last week, dark. Monroe (Jovan) (1,000; 65-90) — "Lost Souls" (Indie) and "Woman of Sin" (Indie). Fine \$5,300. Last week, "Matter of Morals" (Indie) and "Operation Bottleneck" (Indie), \$4,400.

Oriental (Indie) (3,400; 90-\$1.80) — "Naked Edge" (UA) (2d wk). Boff \$42,000. Last week, \$48,000. Palace (Indie) (1,570; 90-\$1.80) — "This Is Cinerama" (Cinerama) (re-issu) (7th wk). Light \$5,000. Last week, \$5,700.

Roosevelt (B&K) (1,400; 90-\$1.80) — "Two Rode Together" (Col). Torrid \$23,000. Last week, "Nikki" (BV) (3d wk), \$12,000.

State-Lake (B&K) (2,400; 90-\$1.80) — "Guns of Navarone" (Col) (7th wk). Booming \$25,000. Last week, \$28,000.

Surf (H&E Balaban) (685; 150-\$1.80) — "Never on Sunday" (Lope) (28th wk). Nifty \$7,300. Last week, \$7,500.

Todd (Todd) (1,089; \$2.20-\$3.50) — "La Dolce Vita" (Astor) (9th wk). Fancy \$16,000. Last week, \$16,500. United Artist (B&K) (1,700; 90-\$1.80) — "Goodbye Again" (UA) (2d wk). Smart \$18,300. Last week, \$26,500.

Woods (Essaness) (1,200; 90-\$1.80) — "Voyage to Bottom of Sea" (20th) (3d wk). Solid \$12,000. Last week, \$17,000.

World (Teitel) (606; 90-\$1.25) — "Hand in Hand" (Col) (2d wk). Trim \$3,600. Last week, \$4,000.

Toronto's International Handling Pathe Feature

Deal has been set for International Film Distributors, Toronto, to handle Pathe-America's initial feature, "Deadly Companions," in Canada.

Pic will multiple-run in Toronto this month in hardtops and drive-ins operated by 26th Century Theatres there.

UA's Dobson to Denver

Denver, Aug. 15.

John Dobson, former salesman in the Kansas City branch of United Artists, has been appointed branch manager in Denver to replace Bud Austin, resigned.

Dobson assumed his new duties here last week while division manager Ralph Clark was in the city. Austin, who was UA local branch manager for 10 years, plans to make known his future plans this week.

CINCINNATI

(Continued from page 10)

\$9,000. Last week, "Voyage Bottom of Sea" (20th) (2d wk), \$6,000.

Twin Drive-In (Shor) (600 cars each side; 90c)—West: "Parent Trap" (BV) (subrun) and "Walking Baby Back Home" (U). Tall \$9,000. Last week, "Nikki" (BV) and "Gun Fight" (UA), \$10,000. East: "Konga" (AI) and "Cat Burglar" (UA) (2d wk). Okay \$6,500 following \$16,000 preem.

Valley (Wiethe) (1,200; \$1-\$1.50) — "Fanny" (WB) (7th wk). Nice \$7,500. Last week, \$8,500.

BROADWAY

(Continued from page 9)

pleted Monday (14) was sold \$7,500 after \$9,500 for sixth.

Carnegie Hall Cinema (F&A) (300; \$1.25-\$1.80) — "Apu Trilogy" (Harrison) (5th wk). This week ending today (Wed.) is heading for lofty \$5,200 after \$6,400 in fourth. Holds for some time at this gait.

Fifth Ave. Cinema (R&B) (250; \$1.25-\$1.80) — "Secrets of Women" (Janus) (6th wk). Fifth round ended Monday (14) was big \$4,500 after \$5,500 for fourth week.

55th St. Playhouse (Moss) (253; \$1.25-\$2) — "The Joker" (Lope) (2d wk). First stanza finished Sunday (13) hit a great \$6,900.

Little Carnegie (L. Carnegie) (520; \$1.25-\$2) — "Leda" (Times) (5th wk). Fourth stanza finished Monday (14) was lofty \$8,000, same as third week.

Guild (Guild) (450; \$1-\$1.75) — "Sand Castles" (Indie). Opened yesterday (Tues.). In ahead, "Romanoff and Juliet" (U) (10th wk-5 days), okay \$5,000 after \$7,000 for full ninth week.

Murray Hill (R&B) (565; 95-\$1.80) — "Guns of Navarone" (Col) (8th wk). This week finishing tomorrow (Thurs.) looks to hold with great \$12,000 or over after \$14,000 for seventh round.

Paris (Pathe Cinema) (568; 90-\$1.80) — "The Truth" (Kings) (8th wk). Seventh session completed Sunday (13) was sturdy \$9,500 after \$12,000 in sixth.

Pix (Bernard Brandt) (819; 99-\$2) — "Rocco and Brothers" (Astor) (7th wk). Sixth session, concluded Saturday (12) was solid \$9,500 after \$10,000 for fifth.

Plaza (Lopert) (525; \$1.50-\$2) — "Never On Sunday" (Lope) (44th wk). The 43d round ended Monday (14) was great \$17,000 after \$17,500 for 42d week.

68th St. Playhouse (Leo Brecher) (370; \$1.50-\$2) — "The Joker" (Lope) (2d wk). Initial week completed Sunday (13) was big \$9,700. Pic drew excellent reviews. Doing equally well at 55th Street Playhouse.

Sutton (R&B) (561; 95-\$1.80) — "Two Women" (Embassy) (15th wk). The 14th stanza ended Sunday (13) was great \$11,000 same as in 13th week.

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50) — "Cold Wind in August" (Lope) (4th wk). Third session finished yesterday (Tues.) was sharp \$9,500 after \$12,000 for second.

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2) — "Old Man and Sea" (WB) (subrun) (2d wk). First frame ended yesterday (Tues.). was good \$6,500. Goes only two weeks, with "Young Doctors" (UA) due in Aug. 24.

World (Perfecto) (390; 90-\$1.80) — "Lust For Sun" (FAW) (7th wk). This stanza winding up tomorrow (Wed.) looks to hold at fast \$8,800 after \$9,000 for sixth week.

'September' Sockeroo \$17,000 in K.C.; 'Voyage' Swift 16G, 'Fright' \$20,000

BOSTON

(Continued from page 10)

"Homicidal" (Col) and "Leech-woman" (U) (m.o.). Hot \$8,000. Metropolitan (NET) (4,357; 90-\$1.25) — "Last Sunset" (U) (2d wk). Fast \$14,000. Last week, \$16,000. Memorial (RKO) (3,000; 90-\$1.49) — "Tammy Tell Me True" (U) and "Secret Ways" (U) (3d wk). Oke \$11,000.

Orpheum (Loew) (2,900; 90-\$1.49) — "Two Rode Together" (Col) and "Green Helmet" (M-G). Mild \$12,000. Last week, "Naked Edge" (UA) and "Cat Burglar" (UA) (3d wk), \$8,500. Paramount (NET) (2,357; 70-\$1.25) — "Marines, Let's Go" (20th) and "20,000 Eyes" (20th). Mild \$9,000. Last week, "Master of World" (AI) and "Operation Camel" (AI), 9,000.

Ugrin (ATC) (1,909; 75-\$1.25) — "Thief of Bagdad" (M-G) and "Cry Freedom" (Indie) (2d wk). First week was nice \$15,000. Last week, "Homicidal" (Col) and "Leech-woman" (U), \$14,000. Saxon (Sack) (1,100; \$1.25-\$1.80) — "Fanny" (WB) (6th wk). Fancy \$15,000. Last week, \$16,000. State (Trans-Lux) (730; 75-\$1.25) — "Male and Female" (Indie) and "Soho Strip" (Indie) (2d wk). Torrid \$6,000. Last week, \$7,500.

'Master' Boffo \$12,000 in Omaha

Omaha, Aug. 15.

With only one new entry on tap, biz is offish at downtown first-runs this stanza. Preeming is "Master of World," rated rousing at three theatres. Second week of "Fanny" at the Omaha is only passable. "Guns of Navarone" at Orpheum is bangup, also in second. Hardticket "South Seas Adventure" remains boffo in fourth at Cooper while "Parent Trap" is loud in fifth at State.

Estimates for This Week Admiral, Chief, Skyview (Blank) (1,239; 1,000; 1,200; 75-\$1) — "Master of World" (AI) and "Hand" (AI). Fancy \$12,000. Last week, "Armored Command" (AA) and "Brainwashed" (AA), \$10,000. Cooper (Cooper) (687; \$1.55-\$2.20) — "South Seas Adventure" (Cinerama) (4th wk). Fast \$7,000. Last week, \$7,500.

Dundee (Cooper) (500; \$1.55-\$2.20) — "Spartacus" (U) (12th wk). Okay \$3,000. Last week, \$3,100. Omaha (Tristates) (2,066; \$1-\$1.25) — "Fanny" (WB) (2d wk). Passable \$6,500 after \$8,500 bow. Orpheum (Tristates) (2,877; \$1-\$1.25) — "Guns of Navarone" (Col) (2d wk). Nifty \$8,000 following \$14,500 inaugural. State (Cooper) (743; \$1) — "Parent Trap" (BV) (5th wk). Solid \$7,000. Last week, \$8,000.

National Boxoffice Survey

Biz Very Uneven; 'Guns' First for 3d Time, 'Fanny' 2d, 'Vita' 3d, 'Spartacus' 4th, 'Goodbye' 5th

There's a dearth of new, strong product around this session, and biz in key cities covered by VARIETY reflects it. Weather turned comparatively mild in several spots which was a real life saver.

"Guns of Navarone" (Col) is finishing on top this week, making third round in succession it has been No. 1 pic. "Fanny" (WB) again is taking second place, same as a week ago.

"La Dolce Vita" (Astor) is capturing third position, making third time in a row it has taken this spot. "Spartacus" (U) is winding up fourth, same as last week. "Goodbye Again" (UA) will be fifth. "Parent Trap" (BV) is pushing up to sixth. "Naked Edge" (UA) is landing seventh place. "Exodus" also from United Artists is finishing eighth.

"Francis of Assisi" (20th), a runner-up pic last stanza, is pushing up to ninth location. "Voyage to Bottom of Sea" (20th) is capturing 10th place. "Never On Sunday" (Lope) will be 11th and "The Truth" (Kings), 12th.

"Romanoff and Juliet" (U) and "Saturday Night, Sunday Morning" (Conti) are the two under-up films. "Come September" (U), which is

Pair of bright newcomers are sparking first-run biz this session. "Voyage to Bottom of Sea" is sharp in two Fox Midwest houses. "Come September" shapes near house record at Roxy. "House of Fright" and "Black Sunday," playing five theatres look nice.

"Guns of Navarone" at Plaza continues big in fourth. "Tammy Tell Me True" at Brookside is pleasing in fourth. Weather has been cooler. "Fanny" looms great in second at Paramount.

Estimates for This Week Brookside (Fox Midwest-Nat. Theatres) (800; \$1) — "Tammy Tell Me True" (U) (4th wk). Pleasing \$3,500; holds. Last week, in combo with Granada, \$7,000.

Capri (Durwood) (1,260; \$1-\$1.80) — "Spartacus" (U) (25th wk). Steady \$3,500, oke as run is ending. Last week, same.

Fairway (FMW-NT) (700; \$1) — "Carry on Constable" (Gov) (5th wk). Now in combo with "Carry on Nurse" (Gov) (2d run), okay \$1,800.

Istis, Vista (FMW-NT) (1,360, 700), Crest, Riverside (Commonwealth) (900 cars ea. Boulevard (Rosedale) 750 cars) (90c) — "House of Fright" (AI) and "Black Sunday" (AI) Doing nicely at \$20,000. Last week, sub-runs.

Kimo (Dickinson) (504; 90-\$1.25) — "Never on Sunday" (Lope) (8th wk). Nifty \$1,500 on this second-time-around run. Stays on. Last week, same.

Paramount (Blank-UP) (1,900; \$1-\$1.25) — "Fanny" (Par) (2d wk). Great \$9,000; holds. Last week, \$11,000.

Plaza (FMW-NT) (1,630; \$1.25) — "Guns of Navarone" (Col) (4th wk). Handsome \$10,000, continues Last week, \$12,000.

Rockhill (Little Art Theatres) (750; \$1-\$1.25) — "Saturday Night, Sunday Morning" (Cont) (4th wk). Unusually good run here, neat \$1,200. Last week, \$1,500.

Roxy (Durwood) (850; \$1-\$1.50) — "Come September" (U). Pushing house record, sock o k \$17,000 or close. Stays, match. Last week, "Naked Edge" (UA) (4th wk), \$5,000.

Uptown, Granada (FMW-NT) (2,043, 1,217; \$1-\$1.25) — "Voyage to Bottom of Sea" (20th, Fancy \$16,000; holds. Last week, Uptown only, "Parent Trap" (BV) (4th wk), \$8,500, too good to move out, but caught in pre-booking trap.

LOS ANGELES

(Continued from page 10)

(3d wk) Orpheum, Hawaii, "One Eyed Jacks" (Par) 1st wk (Baldwin). Busy \$14,000. Last week, \$19,000.

Four Star (UATC) (868; 90-\$1.50) — "Watch Your Step" (Magi) (3d wk). Soft \$3,800. Last week, \$4,000. Chinese (FWC) (1,408; \$2-\$2.40) — "Goodbye Again" (UA) (4th wk). Okay \$10,000. Last week, \$8,800.

Fox Wilshire (FWC) (1,989; \$1.49-\$2) — "Francis of Assisi" (20th) (4th wk). Slender \$4,600. Last week, \$5,000.

Crest (State) (750; 90-\$1.50) — "L'Avventura" (Breg) (4th wk). Dim \$1,800. Last week, \$2,000.

Music Hall, Canon (Ros) (720; 500; \$2.40-\$2.75) — "La Dolce Vita" (Astor) (5th wk). Boffo \$24,000. Last week, \$24,400, over estimate.

Hollywood Paramount (S&A) (1,468; \$1-2.40) — "Fanny" (WB) (7th wk). Smart \$12,500. Last week, \$14,000.

Warner Beverly (SW) (1,316; \$1.25-\$2.40) — "Guns of Navarone" (Col) (7th wk). Smash \$19,000. Last week, \$20,000.

El Rey (FWC) (891; 90-\$1.50) — "Carry On Constable" (Gov) (11th wk) and "Carry On Nurse" (Gov) (2d wk). So-so \$1,800. Last week, \$2,000.

Warner Hollywood (Cinema) (1,389; \$1.20-\$2.65) — "Seven Wonders of World" (Cinerama) (re-run). Started 13th wk. Sunday (15) after big \$19,400 last week. Fine Arts (FWC) (531; \$2-\$2.40) — "Never on Sunday" (Lope) (3th wk). Boffo \$7,000. Last week, \$6,900.

Pantages (RKO) (1,513; \$1-\$1.25-\$2.75) — "Spartacus" (U) (43d wk). Sockeroo \$15,000. Last week, \$13,700.

Egyptian (UATC) (1,392; \$1-\$1.50) — "Bon-Hon" (M-G) (9th wk). Sturdy \$17,000. Last week, \$16,200.

(Complete Boxoffice Reports on Pages 9-10-11)

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ment of **BREAKFAST AT TIFFANY'S**...from **PARAMOUNT!**

Despite Andre Malraux's Promise Of Big Summer Lineup in Show Biz For Paris, There's Little Change From '60

Paris, Aug. 15.

Although Minister of Culture Andre Malraux has promised a summer season lineup that would appease entertainment hungry locals as well as tourists, nothing much has been done about it. Paris still offers mainly its more oo-la-la side as more than 2,000,000 Parisians make with vacations while tourists, if fewer than last year, pour in.

Malraux had talked of drafts launching top pic before-fall and even a staggering of vacations that tourists would not find most cleaner, bakeries and other needs little shops and services shuttered.

But more pressing problems seem to have shoved these plans into the background. However, the milder traffic and fairly bearable weather, have led many Parisians to spend their vacations here. They are called the Augustins.

There are still plenty of show biz aspects for those wanting to live by night as well as by day despite the exodus. Besides the historical, museum, gastronomic and shopping draws, there are about 100 theaters open, 13 legitims in full swing and the perennial Folies-Bergere and Casino de Paris.

Many seasonal French pic are re-released with English subtitles as well as a flock of proven Yank pic. New ones are mainly the dualer type feature films that would find it hard going during the regular season. The heavy-weight feature pic are being held, as usual, for the beginning of the season in September.

Though this last season was considered wanting in both film and legit biz, hopes are raised for next season with a flock of highpowered spectacle, art and commercial pic expected as well as theatrical works by the many name writers who did not submit new plays last season. Bories are also girding for new shows, and despite the perennial cry of crisis, the attitude seems bullish for next year.

STRIKE OF 400 INDIA

FILM HOUSES ENDED

Calcutta, Aug. 8.

As a result of negotiations between Cinema Workers' Union, the Labor Department of the West Bengal government and the management of theatres in the West Bengal State, the week-long closure of some 400 houses over the question of implementation of a union pact prescribed by State Government resolved has been settled amicably.

Hours of theatres were opened to the public on the West Bengal government's agreeing to consider individual cases for revision of minimum seats according to the capacity of the houses to pay, and on the condition that the workers do not take any direct action.

62% of West Germans

Go To Cinema Regularly

Berlin, Aug. 8.

The recent survey published by SPIO, top organization of the West German film industry, shows that out of some 6,000 West Germans between 16 and 65 years of age 2% of the questioned people go to the cinema several times a week. About 10% said that they are attending once a week, 22% one to three times monthly and 28% less than once a month. Only 38% answered they do not attend the cinema at any time.

Most of the German patrons are young people. They show an open preference for detective pic (54%), westerns (26%) and sports films (21%). Adult patrons prefer so-called Heimatfilme, pic that show the beauty of the country, (26%) followed by nature and animal films (18%), historical films (17%) and society pic (17%).

What makes them attend. About 29% said newspaper ads attracted them.

Israel Election Time

But Actors Not Happy

Tel Aviv, Aug. 8.

It is electioneering time in Israel and the entertainers, at least the unemployed ones, are unhappy. Until three years ago, there was no bigger bonanza for actors than elections. The political parties learned that the best way to assure the success of a rally is to combine speeches with regular entertainment fare—an hour of speaking, and then an hour of music, singing or a one-act play. There were some actors and singers under contract with a certain party and there were independent ones, who appeared at the political rally which paid the most.

The result was that three-quarters of the audience came an hour after the rally was started. The speakers spoke to empty houses. As election day approached, the better performers have asked for unheard of salaries. A big part of the election-expenses was pocketed by these entertainers.

Finally, the parties have united at least against the entertainer. A law has been passed forbidding anything but speeches at political meetings. You can sing the anthem, that's all. So now the entertainers are sadly watching the elections going by and not being able to make any profit of it.

Bronston Sees Long Pix As Best Bet for Prods.

London, Aug. 8.

At a cocktail party tossed by the Rank Org, producer Sam Bronston indicated the shape of things to come for the next 18 months—no min anyway. He said his next two productions, "The Fall of Rome" and an unnamed pic about the French revolution would be actual-locationers like his "El Cid," currently being dubbed at Pine-wood studios.

The big story, plus the location, is the only way left to get people away from tv, he opines, and he intends his next two to be near three-hour epics as will.

Dock Officials Resent Shooting of 'Phaedra,' 'Sink' Production Unit

Athens, Aug. 8.

Jules Dassin's shooting of "Phaedra" in Greece was interrupted violently last week by Niarhos Company officials. Docks of that company were being used in filming a scene. Incident took place at the Niarhos shipyards of Scaramaga near here where Dassin was shooting the launching of a new ship. Shipyards reps asserted that Dassin had no permission to film in the floating dock.

Dassin protested having a permission from Mr. Niarhos, the Greek shipping magnate, himself. Shipyards people stated the floating dock was needed urgently elsewhere for shipyard work. When director and his unit refused to leave, they ordered the sea-vents opened and the sea poured in, soaking everybody to the waist. As a result more than 200 persons including Dassin, Melina Merkouri, Anthony Perkins and Raf Vallone found themselves suddenly waist deep in sea-water. The stars and extras still stood their ground and the police was called in.

The cameras, however, continued grinding away and the whole scene was filmed. The Niarhos staff, noting this, insisted that all the unit people should be searched bodily. But the films with the documentary evidence were quickly spread around among the femme members of the group and were not found. The police persuaded Dassin to leave with his unit without further trouble.

Dassin said: "Phaedra" will not be interrupted but will continue without fail. We would like to make it clear that the Greek government and people have greatly helped."

"S.S. Phaedra" is a modern adaptation of the Euripides ancient tragedy, "Hippolytus," written by the Greek novelist Margarita Liberaki. It is the story of the tragic love of the beautiful second wife of an older man for her young, sensitive stepson. Dassin wrote the screenplay.

W. Germany Registers Beef Over Treatment at Next Venice Fest

Rome, Aug. 15.

Germany has registered the first beef concerning the upcoming Venice Film Fest. Word from Frankfurt has it that West German authorities are greatly disappointed by their failure to place a single pic in the Venice race. Also deplored is the probability that no German rep will be on this year's Venice jury.

Spokesman for Export Union is quoted as commenting on the situation as "a gesture of open discourtesy," adding that it was "all the more deplorable if one considers the particularly favorable treatment received by Italy at the Berlin Fest, on whose jury it has always had a representative."

Same report says that hassle will be taken up by the German

\$5,000 Fine Vs. German Distrib

Wiesbaden, Aug. 8.

The highest fine ever levied by SPIO, the West German film industry's top organization, has just been slapped on a Frankfurt distributor. Goldfilm Distributors has been handed a \$5,000 fine for putting back the scenes which were cut out of two films by the West German Film Censorship Board.

The two films, "Ohne Gnade Ist die Nacht" ("The Night is Without Mercy") and "Das Leben gewisser Daemchen" ("The Life of Certain Damsels"), has been sliced by the German censors. But the sliced scenes were shown anyhow, SPIO charged.

The same firm previously received the ordinary fine for such offenses of about \$2,500. The doubly high fine was meted out this time because of repeated offenses.

The whole profession and aspect of the picture industry is damaged through such incidents, SPIO charged in meting out its exceptionally harsh penalty.

'Sunday's' L.A. Punch

Los Angeles, Aug. 15.

"Never on Sunday" has grossed over \$300,000 in 37 weeks at 631-seat Fine Arts, marking highest figures in the history of the house. Film's lowest figure was \$6,495 in its 30th week, while last week did \$6,903. House capacity of \$12,000 was maintained for several opening weeks.

United Artists release is expected to continue at Fine Arts for next two-three months, after which a multiple run is contemplated.

International Sound Track

London

Comeback of "Gone With the Wind" at the Coliseum has been extended to Sept. 3, by which time it will have aggregated 265 weeks in London, over the years. Nancy Kwan set by Associated British for the title role of "Tamahine," which is to be produced by W. A. Whitaker and directed by Ken Annakin. Shepperton Studios bought a 115 ft. x 60 ft. silent stage from the shuttered Walton studios and it went into action the day after its erection. Patrick McGeehan is to play the lead in the film version of Brendan Behan's "The Quare Fellow" which Anthony Havelock-Allan will produce for Bryanston release. Yank Arthur Dreifuss, till recently a Columbia director, has written the script and will helm the pic. "The King and I" chosen by 20th-Fox to launch its new "Grandeur 70" process at the Metropole. Anne V. Coates, one of Britain's few women editors, has been named editor for Sam Spiegel's "Lawrence of Arabia" . . . Robert Fabian, former Scotland Yard cop, is playing a plain clothesman in 20th-Fox's "The Inspector," as well as acting as technical adviser. . . Stanley Mann has finished the script of Herbert Wilcox's "The Reason Why," a story of the Charge of the Light Brigade.

Paris

It seems a slight oversight in filming "Fanny" (WB) here last year led to the necessity of shooting one more shot for the French version which cost about \$8,000. In making the dubbed local version it was found that the scene in which Maurice Chevalier puts up a sign reading so and so and son, the French equivalent of "E-son" had not been shot. . . A Soviet Exposition, similar to those already held in N.Y. and London, is due here Sept. 4-30 simultaneously with a French exp in Moscow. Russiks will concentrate on film and dance aspects. . . The Third International Photography, Cinematography and Optical Biennial will be held here from Nov. 9-20. . . Camerons in Africa are forbidding showing of all oater pic which they consider bad for the population. . . Cornelius Ryan, author of "The Longest Day" (20th) which Darryl Zanuck is now shooting here, is along as technical advisor on the pic. Author is a little gullible and recently Zanuck played a practical casting joke on him. He primed his directors and one day at a luncheon announced that he had at last cast the General Rommel part perfectly and the actor was on his way. It was Mickey Rooney. Everybody feigned enthusiasm and Ryan finally meekly asked if the accent was right. . . Carol Baker picking out her wardrobe to wear at the coming Venice Film Fest where her latest pic "Bridge to the Sun" (M.G.) will be one of the Yank entries.

Rome

Jean Seberg due here soon to take over lead in "Congo Vivo" (DeLaurentiis), which rolls in Congo area on Aug. 20th. Columbia will probably release. . . Federico Fellini's episode for "Boccaccio '70" cost a reported \$400,000 for 25 minutes running time. . . Anita Ekberg appears in it opposite Peppino DeFilippo. Embassy Pictures releases worldwide except for Italy, France, Belgium, and Switzerland. Micheline Presle has joined the cast of "I Briganti Italiani" (Italian Brigands), now shooting outside Rome. . . Burt Topper here to consider two local offers to direct. . . Bosley Crowther's tale of Metro Pictures, "The Lion's Share" will be brought out in Italian edition this October by Rome's F.M. Editions. . . his "Hollywood Rajah" currently serialized in a Rome Film Monthly, Fiera del Cinema. . . Basil Rathbone cast as Kaifa in Irving Rapper's "Pontius Pilate" (Glomer), now shooting here, with Jean Marais, Jeanne Crain, and Leticia Roman top-lined. . . Brigitte Bardot making local headlines via her attempts to elude lensholders while shooting "Private Lives" under direction of Louis Malle at nearby Spoleto, where Festival has just ended. . . pic also stars Marcello Mastroianni.

Add "Lovers Must Learn" to list of September starters on Italian locations. . . Warners produces, Delmar Daves directs, Troy Donahue is one of stars. . . after 5-6 weeks, pic heads back to coast for interiors. . . Rome's International Film Service handling advance prod-chores. . . Howard Seeman, Managing Editor of Rome Daily American, joins Lon Jones on Dino Laurentiis publicity staff.

Madrid

German-Spanish coproduction "Carino Mio" (My Darling), a take-off on the Fabiola-King Baudouin romance, is winding a three-month production schedule with San Sebastian exteriors under the direction of Rafael Gil. . . Screen star Adolfo Marsillach will make his bio as film director in "Cinderella and Don Jaime". . . Producer Lou Brandt and director Steve Sezekely will after all produce their sci-fi feature "The Triffids" in London after spending a year trying to locate in Spain. . . Juve warbler Joseito's upcoming feature by producer Cesareo Gonzalez is textually entitled "Goodbye amigo". . . Sound stages are barred to press and visitors at CEA Studios where Sarita Montiel is essaying a new role as a nun in "Peacode de Amour" (Sin of Love) with a supporting cast including ex-Boston medico Reginald Kernin, Mario Girotti and Alessandra Panaro under the direction of Luis Cesar Amadori. . . Leo Anchorez received the Zully Moreno award as the San Sebastian Film Festival "revelation" for his role in "Milagro a los Cabardes" (Miracle for Cowards). . . Film director Ladislav Vajda planned to Hamburg for his Aug. 15 shooting start on "The Liar". . . Clem Galloway returns to Hollywood next month after completing a two-year assignment with Phil Yordan and the Bronston company in Madrid. . . Quique Herreros Jr. will pen a Sarita Montiel bio detailing the singing star's jet-propelled rise to fame during the past four years to become one of the top Spanish-world favorites. . . Emma Penella to star in Julio Coll's "365 Days of Love" after her recent role in "Carta a una Mujer" (Letter to a Lady). . . Catalan comedienne Mary Santpere completes her starring role this week on Paris exteriors in "The Detective Wore Skirts," coproduced by Orbe Films of Paris and Universal Espanola.

Munich

John Huston's cinebiography of Freud to start shooting interiors at Munich's Geiselsgastig by end of August. Universal production and release will have Montgomery Clift as the great brain and Susan Kohner as his wife with C. O. Eriksen handling productions reins. Exteriors to be done in hometown of Vienna. Script, written by Jean-Paul Sartre, will have to undergo drastic cutting or if done to the letter, yield a feature of five hours running time. Interference by the Freud family, notably daughter Anna, now in London, seems to abate due to the opinion of a host of international law experts finding unanimously that even the private life of a historical figure belongs in public domain. . . "Incident in Carson Corner," Reginald Rose's American tv classic, being filmed by Bavaria for German video consumption, Ludwig Cremer directing. . . "Morderspiele" ("A little Game of Murder"), French-German co-prod with Magali Noel, Hanne Wieder, Harry Mayen, George Riviere in the leads, Hemuth Ashley directing, Utermann-Hart producing, wrapped up at Geiselsgastig. . . Bill Castle coming here on a promotion tour for his "horror plus gimmicks" pictures. . . As every summer, cinemas are doing a land-office business with revivals of old (some even up to 20 years old) pictures; comparatively new (1952) "High Noon," for instance was put on by some houses for a few days, held into fifth week. . . "Sabrina Fair" (1954) and a welter of German museum pieces ("Heaven on Earth", 1934, "Heart of a Queen", 1934, "The Sinner", with Hildegard Neff, 1950) have proven b. o. surprises.

20th's **Marines** HAVE LANDED AND EVERY SITUATION IS GOING **Great Guns**

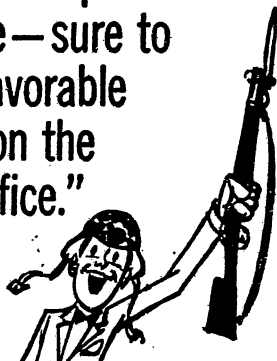
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CINEMASCOPE

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New Decree Seen Forcing Broader, Pedantic Film Censorship in Arg.

Buenos Aires, Aug. 8. The film industry here has anxiously awaited publication in the Official Gazette of a decree which affects both local and foreign film producers, since it concerns future censorship and age classification of feature films. This has been fairly lenient on the whole since the Frondizi Government took over in 1958.

However, now under the influence of Education Minister Luis McKay, the president has signed a decree, drafted by Dr. McKay, setting up stronger blue-pancaking machinery on moral grounds, "to safeguard mentalities and consciences." This is too involved, say critics.

The new regulations, it is alleged, are intended to avoid confusion as in the case of individual actors by engaging legal officers who size films like "Les Amants," only to find their action overruled later by more broad-minded judges.

Under the new regulations, a censorship board is set up, which includes a rep of the National Screen Institute, an alternate representative and municipal reps. Whenever this board deems it necessary, cuts must be made. If the censorator objects, the courts can be appealed to. But meanwhile, the picture cannot be exhibited.

The censorship board, though called by another name—Quality Commission—must bear in mind particularly educational repercussions which may determine the treatment to be given to the nation's basic institutions, national symbols, ethical and cultural values, and the family as a basic national institution. It also must watch for any ideas which may affect national sovereignty, territorial integrity, constitutional order, international relations. Anything which may be termed an offense against decency, religious sentiments, foreign races or communities or be taken as an apology for crime dishonesty, immorality or violence must be guarded against under the new setup.

There is considerable anxiety in film trade circles as to how all this will be interpreted by the "qualifying committee."

Added Money For Yank Distrib In Mexico Via Reissues at 32c Top

Mexico City, Aug. 8. A minor bonanza for Hollywood may be shaping up as the outcome of recent exhibition developments here. It is learned that Quirino Ordaz Rocha, who heads up the federal motion picture theatre circuits, has asked for qualified permission to permit reissue of a number of American super productions and boxoffice hits, to fill out open exhibition dates in first-run houses.

Rocha recently revealed that accelerated rhythm of exploitation of Mexican product (very few pictures last until a second week or longer) has caused an alleged scarcity of material. A revamp of exhibition procedure is imminent. Exhibitors had been petitioning authorities in the past to have the right to show oldies at the 32c top in existence for first-runs.

Former requests came from independent exhibs, but now official circuits would like also to have the right to show oldie favorites such as "The Robe" (20th), "Duel In The Sun" (UA), "Greatest Show On Earth" (Par), "Gone With Wind" (M-G) and others which on initial showings here did a booming biz.

Rocha was careful to state in his petition that the turn to oldies is not going to be common practice, that only in special cases will permits be sought, and that each film or series of pictures will be presented for official consideration as suited for reissues.

In the past, there has been some slight reissue activity, but always at lower boxoffice scales since Mexican regulations stipulate reissues cannot be screened at first-run prices. American distributors have signified willingness to release this material, but only at the 32c figure since a lower admission would make it unprofitable to import new copies of the Hollywood pic.

British Film Institute Given \$28,000 Grant

London, Aug. 8. The Caouste Gulgenkian Foundation has given a grant of \$28,000 to the British Film Institute's experimental film fund. It has come at a time when the till was getting nearly empty. The BFI started this experimental film fund in 1952, on a grant from the industry of \$35,000. Since then, it has had to rely on its own resources, mainly by distributing some of the films which the fund helped to make possible.

The BFI claims to have helped produce about 30 films and given grants to such newcomers as Karel Reisz, who made "Saturday Night and Sunday Morning," Tony Richardson on "The Entertainer," "Look Back in Anger" and "Sanctuary."

North Scripting 'Leyte' in Japan

Tokyo, Aug. 8. Screenwriter Ed North is here researching the upcoming film "Battle of Leyte Gulf" for 20th-Fox. It's based on the biggest naval action in history which destroyed Japanese naval power late in October, 1944. North promised an objective telling for both sides. He'll try for the "pseudo-documentary" approach he achieved in "Sink the Bismarck."

The writer has been meeting with former Imperial Navy officers. He hopes to talk with the commanders of the actual battle. Film will thread the lives of four battle participants, two American and two Japanese. Its progress will be told through the lives of the four principals.

Start of shooting is targeted for late this fall, with locations in Japan, the Philippines and the U.S. While here, North plans a side trip to Leyte Gulf for added authenticity.

Visiting Washington prior to his Pacific trip, North screened much Navy stock footage he believes can be utilized in "Gulf." North was grateful for having been given reasonable time for research.

Arg. To Film 'No Exit' After English Version

Buenos Aires, Aug. 8. Cinematografica Aries plans making an Argentine version of "No Exit" (Huit Clos) from the same George Tabori screen adaptation of Jean Paul Sartre's play, which has been used to make an English-language version for world-wide distribution. This latter has been shot here with the American Repertory Theatre group participating while they appeared in legit shows at the Coliseo Theatre. English-language version has taken only about three weeks to shoot, although more time will be needed, once the American players return to the U.S. for shooting exterior scenes.

Cinematografica Aries has made no definite choice of cast for the Spanish-language version of the film, but Duilio Marzio is indicated as a probable for the role of Garcin, which Morgan Sterne plays in the English version. Little Theatre groups are being combed for likely talent for the roles in the English version by Viveca Lindfors and Rita Gam. The Spanish version would be released first in Argentina.

Soaring Realty Values Shuttering B.A. Cinemas

Buenos Aires, Aug. 8. Soaring real estate values are leading to the shuttering of more cinemas here. And when old houses are demolished, to make way for commercial galleries and tower apartment buildings, the realty promoters do not usually arrange to rebuild film theatres within the structures.

The latest on the block is the Lococo Circuit's San Martin in the populous residential suburb of Flores.

Metro Exec Quits For Study of Bowling Biz

Sydney, Aug. 8. Joe Fearon, longtime chief assistant to Bernie Freeman, Metro's local proxy, has been freed to the U.S. to study the ten-pin setup under the direction of Brunswick International.

After extensive looksee, Fearon will become a resident director here for Brunswick.

Mex Actors Assn. Claims 25% of Members Idle; Blame Film Prod. Dive

Mexico City, Aug. 8. With Mexican film studios virtually deserted there is some pick up this month as outcome of promises by film unions that pictures before cameras will not be affected by any strike call, the National Assn. of Actors revealed that fully 25% of its membership is without work. Some actors are accepting tours of the republic as well as in Latin areas and others, who heretofore stuck rather close to film commitments, now accept theatre and nightclub dates, the association revealed.

As a means of checking the mounting unemployment figures, both the association as well as the Union of Film Production Workers are intensifying bids to lure Hollywood producers back into picture-making in Mexico. Dangled before producers are promises that labor conflicts will not affect them, that pay scales will not be hiked, that there will be no excessive overtime penalties or other abuses of the past. Hollywood producers will go under a "special contract," according to film union leaders here, with this advantageous to producers because of cost-saving factors, and to union members because hyped American production would alleviate the current unemployment.

Internally, and to provide more work for all industry elements, Carlos Tinoco, of STPC, has urged that two week quickies be abolished. Aside from providing more work, quality would be reflected in films having shooting schedules of four or more weeks, according to Tinoco.

ITALIAN FILM TRADE IN NEW PACT IMPASSE

Rome, Aug. 15. Negotiations for renewal of the exhib-distrib (AGIS-ANICA) rental agreement which expired June 31 have reached another impasse. New stalemate resulted from the veto, on the part of three Yank companies, of a compromise solution to the main element of contention: the question of pix entitled to "exceptional" status and consequent "free" rental terms.

Reportedly, the mixed compromise would have set no limit of the number of exceptional films allowed each company per season, providing all such items are screened and approved by a special industry commission set up for that purpose.

Not known when the next meeting of sides will be held to seek an alternate solution to the hassle, which in past years always has been a source of exhib-distrib discord.

Hemingway's Pamplona Now 2-Wk. Tourism Spree

San Sebastian, Aug. 8. San Sebastian Festival delegates, guests and over 100 members of the press took time out during the film conclave for the 50-mile trip to Pamplona. Town rang with praise for valorous Curro Giron (seven ears in two days), with displeasure for the weak showing of the great Ordenez and companion for gored toreros Chamaco and Paco Camino, both hospitalized by the same bull, leaving Diego Puerta to fight an entire card of six Marquis de Villamarta bulls.

In addition to a round-the-clock routine of bullfights, street dancing, singing and wining (the jota-pamplona combination is hard to match) Pamplona offers one of the greatest dawn acts to be found anywhere, the traditional run of wild bulls through the streets.

One tradition was scrapped this year at Pamplona. Formerly a seven-day fete, San Fermin has become a two-week spree for the first time to extend economic benefits

Inside Stuff—International

Respecting the East German documentary film on Hans Globke, secretary of state in the West German government, which was banned by the British Board of Film Censors, it should be pointed out that Communist propagandists have been attacking Globke for years because of his associations with the Hitler regime. Though they have been attacking Globke, the propagandists obviously were out principally to discredit the entire West German government.

No matter how harmless Globke's association with the Nazis was, there are many West Germans who feel he should get out of the government and in this way cut off the Communists' propaganda line in at least one area. Other West Germans disagree, feeling that Globke's removal would be a sign that Bonn had knuckled under to Communist pressure. Thus Globke remains a controversial figure.

Spanish-Argentine coproductions have been faring successfully at film fests this year, picking up the FIPRESCI award at Cannes for "Hand in a Trap" and garnering the Cantabric Pearl award for the Spanish-language film at San Sebastian with "The Thirst," a Sonofilm (Argentina)—Casarog Gonzalez (Spain) coproduction.

Yank Product Half of Peru Total; Italians Releases Rise To 55

Washington, Aug. 15. U.S. film companies distributed almost half of the feature films exhibited in Peru in 1960, the Commerce Dept has reported.

Peru screened 663 full-length motion pictures, of which 321 were from the U.S. The 1960 figures represent a drop from 1959 when Peru showed 714 features, including 346 from the U.S.

German and Italian films released in Peru have shown a significant increase in recent years. In 1958, only 17 German features were released in the Latin country. The figure jumped to 50 in 1959 and to 70 last year.

Italian motion pictures increased from 32 in 1958 to 42 in 1959; then to 55 last year. Other foreign films—Mexican, British, Russian, Argentine, and Spanish—dropped in Peru in 1960. French films held to about their 1959 level.

American Rep Theatre Group Doubles on Arg. Film Production, 'Exit'

Buenos Aires, Aug. 8. At least one small group of Americans now is convinced that Argentina is no "manana-land," and that Argentines work grudgingly hard when they need to. These are members of the American Repertory Theatre, here on a three-week legit tour, who agreed to make a feature film while in Argentina for Cinematografica Aries. Since the pic must be completed during their short stay in Argentina, work has proceeded at full speed daily since their arrival. This involves everyone concerned in a daily schedule of some 18 to 20 hours leaving less than five hours sleep some days.

Cinematografica Aries has hopes of hitting a world distribution with this feature pic, which is an English-language version of Jean Paul Sartre's "Huit Clos" ("No Exit"). It was adapted by author George Tabori (husband of actress Viveca Lindfors) who has one of the three main roles.

Cinematografica Aries (Hector de Olivera and Fernando Ayala) was responsible for making "El Jefe," "El Candidato," "Saturday Night Movies" and other films, setting a new trend for better films in the local pic industry. The outfit hopes to break into the world market with this production through the use of such names as Viveca Lindfors, Rita Gam, Morgan Sterne and Ben Piazza. Shooting has been proceeding at the film studios at Munro, with all interior shots to be completed while the American cast is here, leaving the exterior scenes to be done later.

Since the players had performances at the Coliseo Theatre at 9:30 every evening, this film commitment involved rising at crack of dawn in the chilly, misty Argentine winter dawn, to race from their Claridge Hotel rooms in Buenos Aires, to the icily cold Barrios studios (45-minute drive) in the city's suburbs and shooting all day. Then another 45-minute drive back each night to arrive at the Coliseo in time for the evening performance.

Three other pictures, which did well in July, were: "Magnificent Seven" (UA) \$71,211 in 39 days at King's and Broadway; "The Sundowners" (WB) \$23,072 in 13 days at the Lee and Princess; and "Savage Innocents" (Rank), \$21,666 in 11 days at the Royal and State.

"The World of Suzie Wong," with Nancy Kwan, is due to open Aug. 12.

Malay Actor Set For Universal's 'Spiral'

Singapore, Aug. 8. Malay actor Ibrahim bin Hassan, is flying to Hollywood this week to act with Rock Hudson in "The Spiral Road" (U). Known locally as "Ibrahim Pendek" or Ibrahim (the Shortie), he has played in many Malay films. He is four feet three inches tall and weighs 75 pounds.

This is the first time a Malay actor has been selected for a role in Hollywood. Ibrahim's signing for "Spiral" was the result of a letter from the casting director for Universal, requesting the Shaw Organization to release him for a part

Dieterle Gets Blasted, Honored at Same Event

Bad Hersfeld, Aug. 8. Former Hollywood director William Dieterle, not almost simultaneously slapped and honored for his updated version of stage productions at an international summer festival here. The Bad Hersfeld Summer Fest, was handed to Dieterle in the wake of a scandal, when a former producer of the event was accused of withholding some of the actors' funds. And Dieterle, who directed 73 films in Hollywood, was employed as the new chief of the summer fest.

The Hessian Culture Minister, Professor Hans Schuette, awarded Dieterle the Goethe Plaque for his 50 years service to the stage. But just about the same time, a higher official, Dr. H. Gusone, who is the director of the General Culture Duty Office in Bonn, took a poke at the German-born director-producer. Dr. Gusone objected to the modernization of the fest, which is performed among ancient German ruins.

Meanwhile, as the 11th festival came to an end, the boxoffice totaled 38,000 visitors, only 2,000 dropoff from the all-time high of 40,885 paying guests counted in 1960.

'Ben-Hur' Record In Hong Kong

Hong Kong, Aug. 8. Helped by concession rates to schools throughout the Colony and discounts to civic institutions, "Ben-Hur," Metro's opus, has netted \$109,582 in 49 days. With another week to go, the picture is bound to break the previous record established by "Spartacus" (U), which claimed the longest run or 49 days and netted \$117,273 this year's top so far.

Metro here seems determined that its picture should post a new alltime record and nothing seems to be able to stop "Ben-Hur," entering its eighth week and still a draw, from achieving this.

Three other pictures, which did well in July, were:

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August 17—New Orleans—Loew's State—Kicks Off 300 Theatre Saturation in the South and Southwest! Watch the kids react with Blockbuster Business!

Yank Social Funds Off But a Splash Still Foreseen at Venice Gathering

Venice, Aug. 15.

Despite a reduced budget, American representation at Venice is expected to be full-scale, or almost. That means industry officials and stars, a modicum of parties and social gatherings, a poster, handout material. There will, however, be no American stand at which pressbooks and stills are handed out.

The 1961 Venice budget allotted by Motion Picture Export Assn. is naturally higher than the token effort made after last year's initial tussle with the Festival. It is, however, substantially lower than in 1959, the last year in which "normal" relations were maintained by the Yank industry group with the festival.

America seems to have the highest number of participating films at Venice this year. If one counts non-competing entries in the Information Section, two pix—"Bridge to the Sun" (Metro), and "Summer and Smoke" (Par)—are in competition. Five other features, at this writing, are being shown out of competition—"The Connection," "Of Stars and Men," "The Exiles," "Night Tide," and "Angel Baby," possibly sixth to be added: "Cold Wind in August" (U.A.). Plus, of course, the partial representation via pix made in other countries and released by Yank distributors, as detailed elsewhere.

As currently jolted down, the American effort at Venice would be thus conceived: MPEA parties or gatherings of varied size and scope, probably including an Italo-American evening for about 80 people after the screening of the official Yank entry, a luncheon or black tie supper for the festival authorities and chiefs of delegations; and a press party. Size of last-named has still to be determined, with two schools of thought prevailing in Yank camp: small number, for functionality and the avoidance of eventual free-loaders; or a larger, catch-all affair designed to please the largest possible number of scribes, but without the probability or possibility of much fruitful chatter of mutual interest.

Paramount and Metro will split costs on a large poster opposite the film palace, to be shared by "Bridge" and "Summer." It will read: "The USA presents," rather than "MPEA presents."

Individually, Metro expects to have Carroll Baker, James Shigeta, Fanny Ferner and Jacqueline in for press contacts at screening of "Bridge" during second half of event, with Red Silverstein and Dave Lewis possible additions to guest list. Paramount has fewer hopes of stars, Geraldine Page seemingly unavailable. Hal Wallis has said no, so that Paramount brass will consist of John Nathan, in from Paris, ditto for European pub-ad topper Gunther Shaeck, and Pilade Levi up from Rome. No lavish parties are planned, but if stars come, something will be arranged, say company reps.

Columbia, via its two releases (competing for Italy and Switzerland), will also be well staffed at the fest. Mike Francovitch is due on 26th, as will Italo topper Michele Lauria, while Jack Wiener arrives on 22nd. Col will poster "Vanina Vanini" and probably "Thou Shalt Not Kill," also taking advantage of Venetian press conclave to drumbeat "Guns of Navarone."

Eric Johnston is expected to attend fest, arriving for second half. Others in MPEA camp are Leo Hochstetter and Henry Borgese, up from Rome to arrange the occasions, Richard Fleischer expects to take time off from his "Barabab" stint in Rome to o.o. the fest, while Robert Aldrich may do the same after he winds his "Last Days of Sodom and Gomorrah" in the Eternal City. Embassy's Joe Levine has called off plans to come; he's house-moving, Boston-to-New York, on Sept. 1st.

25c AB-PT Quarterly

American Broadcasting-Paramount Theatres this week declared the regular quarterly dividend of 25c per share on both the preferred and common issues.

Both payable Sept. 15 to stockholders of record on Aug. 25.

Hurt Pride

Continued from page 7

man Claude Autant-Lara's "Thou Shalt Not Kill," an anti-militaristic film shot in Yugoslavia the theme of which (conscientious objectors) appears to irk French authorities (or so the comments have it). Also, French feel four Italo pix too many—two French too few ("we invited four Italos to Cannes.")

Sensitive French

Another French sore point is inclusion of "La Filie Aux Yeux D'Or" (The Girl With the Golden Eyes) among the invited French features. Pic was not one of list submitted by French. (Incidentally, it's a Warners release, while the above-mentioned "Thou Shalt Not Kill" goes out via Columbia). Instead, a film the French would have liked included, "Leon Morin, Pretre" (Leon Morin, Priest) was not accepted.

Now, as an apparent sop, "Leon Morin" may be included in Venice program in out-of-competition gala windup position on Sept. 3. In any case, recent French comments seem more pleased and reconciled with the situation.

Much less is known about a Greek film, "District of Dreams," set in the slums of Athens and produced by Alice Georgi, who also has a part in pic. Two stories are making the local rounds, however. One has it that pic was sent to Venice and not accepted for artistic reasons. The second, that acceptance was discouraged by the Greek Embassy in Rome, on orders from Athens.

What is known is that film was screened to an invited audience in Athens' Radio City Theatre Aug. 3, with many diplomats and critics attending. Ten minutes after start of screening, the police stopped show, cancelled the screening on orders from the Ministry of the Interior, even though pic had previously received a release license. No reasons were given for order, and Athens papers next day were filled with headlines of incident. Pic is not on Venice list, in any case.

Other recorded grievances have come from Argentina and Spain, both absent from this year's competition, though former is showing Leopoldo Torre Nilsson's latest pic, "Summer Skin" out of the running (presumably this was submitted and rejected). Not known what Spain sent (remembered, though, that its Cannes first prize winner, "Viridiana," got the Spanish Film topper, Munoz-Fontan, fired at the time).

No protest, but some hard feeling, apparently sums up Yugoslavia's view of rejection of its entries. At least one, Leonardo Bercovici's "Square of Violence," is however slated for showing in the Information Section, and is already rated a strong contender for the critics awards in that sector. It stars Broderick Crawford.

Little is known concerning the announced Russian entry "The Career of Dima Gorin," which may be replaced by another Soviet item by the time the Festival starts. Not clear if pic is not ready, or if Russians have done some second-thoughting or if a hassle is brewing. Soviets submitted eight or nine features to Venice for selection.

Fortunately, there has this year been no repetition of last year's pre-festival Yank-Italian hassle. Though conceivably, some US observers here may disapprove of four Italian films in competition at an Italian festival, the US is remaining aloof of all controversy and litigation, will this year participate officially and fully in support of its two official competitive entries and several non-competing pix, and not get involved in any of the hassles which plague all such events.

Matter of fact, as Leo Hochstetter, MPEA Mediterranean rep due up for event, sums up Yank attitude to various local fracasces, "we're sympathetic to all those who have problems, including the director of the Festival."

Disney

Continued from page 5

Bobby," "Babes in Toyland" and "Moon Pilot." "Toyland" is set as the producer's Christmas-time release. In current production are "Castaways" and "Bon Voyage," both live action, and "Sword in the Stone," animated cartoon feature. "Wonderful World of Color," weekly hour program which Disney is producing for NBC-TV exposure, premieres Sept. 24.

Roy Disney president of the company, noted the "excellent returns" from the theatricals which, along with Disneyland summer season returns, ought to "give us a very profitable year."

Added Unreelers At Venice Fest

Venice, Aug. 15.

Herewith a first, probably incomplete, listing of pictures which will be shown at the Festival Palace on Lido Beach but not in competition for Festival prizes, though eligible for awards of either International or Italian Critics.

AUSTRIA

"KAUF DIR EINEN BUNTEN LUFFBALLON" (Buy yourself a colored balloon); Directed by Geza von Cziffra.

ARGENTINA

"PIEL DE VERANO" (Summer Skin); Directed by Leopoldo Torre Nilsson.

BRITAIN

"SATURDAY NIGHT AND SUNDAY MORNING"; directed by Karel Reisz.

DENMARK

"EEN BLANDT MANGE" (One among many); Directed by Astrid Henning Jensen.

FORMOSA

"EDUCATION IN LOVE"; Directed by Chung Chi-Wen.

GERMANY

(Note: at this writing, it seems doubtful if Germany will send any films for information section, due to protest)

INDIA

"GANGA" (The River); Directed by Rajen Tarafdar.
"PARAKH" (The Postmaster); Directed by Bimal Roy.

ITALY

"TIRO AL PICCIONE"; Directed by Giuliano Montaldo with Jacques Charrier, Eleonora Rossi Dragi.
"IL POSTO" (The Job); Directed by Ermanno Olmi.

JAPAN

"THE ISLAND"; Directed by Kinetō Shindo (Grand Prix tie at Moscow).

"HAPPINESS LIES WITHIN US"; Directed by Yasuko Masumura.

KOREA

"THE STORY OF CHUNYANG"; Directed by Shin Sang Okk.

MEXICO

"YANCO"; directed by Servando Gonzales.

POLAND

"THE CITY DIES TONIGHT"; directed by Jan Ribkowski.

RUSSIA

"CLEAR SKIES"; directed by Grigori Choukrai (Grand Prix at Moscow Fest).

SWITZERLAND

"WHEN WE WERE CHILDREN"; Directed by Henri Brandt. Won prize at Locarno.

USA

"THE CONNECTION"; Directed by Shirley Clarke. Previously shown at Cannes and Locarno.
"OF STARS AND MEN"; Directed by John Hubley (his first feature-length effort). Hubley comes from UPA, recently won Venice Lion for short Animated design feature on stars, man, evolution, and the universe. 1st. showing anywhere.

"THE EXILES"; Directed by Kent Mackenzie.

"NIGHT TIDE"; Directed by Curtis Harrington.

1st feature by onetime experimental filmmaker, now assistant to Jerry Wald.

"ANGEL BABY"; directed by Paul Wendkos.

YUGOSLAVIA

"NASLJE NA TRUGU" (Square of Violence); Directed by Leonardo Bercovici. With Broderick Crawford, Valentina Cortesa, Anita Bjork, (English sound track)

In Competition at Venice

Venice, Aug. 15.

"L'ANNEE DERNIERE A MARIENBAD" (France)

(Last year at Marienbad)
Produced by Terra-Precitel-Cormoran-Argos-Cinetel-Silverfilm-Tamara Film (Paris) Cineriz (Rome)
With: Delphine Seyfrig, Giorgio Albertazzi, Sacha Pitoeff
Written by: Robbe-Grillet
Directed by Alain Resnais (who made "Hiroshima Mon Amour")

"BANDITI DI ORGOLO" (Italy)

(Bandits of Orgosolo)
Directed by Vittorio DeSeta
Produced by DeSeta, released by Titanus Films
Writers: DeSeta and Vera Gherarducci
With: Michele Cossu, Peppedu Cuccu, Vittorina Pisano.

"BRIDGE TO THE SUN" (USA-Metro—Official Entry)

Directed by Etienne Perrier
From novel by Gwen Terasaki
Produced by Cite Films (Jacques Bar) for Metro release
Written by Charles Kaufman
with Carroll Baker, James Shigeta, James Hagi

"IL BRIGANTE" (Italy)

(The Brigand)
Directed by Renato Castellani
Produced by Cineriz

"LA FILLE AUX YEUX D'OR" (France)

(The Girl with the Golden Eyes)
Directed by Gabriel Albiococo
Produced by Madeleine Films for Warner Bros. release
Based on novel by Honore de Balzac
With Marie Laforet, Paul Guers, Francoise Prevost, Francoise Dorleac

"IL GUIDIZIO UNIVERSALE" (Italy)

(The Last Judgment)
Directed by Vittorio DeSica
Written by Cesare Zavattini
Produced by Dino DeLaurentiis
With: Vittorio Gassman, Alberto Sordi, Melina Mercouri, Jimmy Durante, Jack Palanca, Anouk Aimée, Ernest Borgnine, Fernandel, Renato Rascel, DeSica, Domenico Modugno, Eleonora Brown

"KDE REKY MAJI SLUNGE" (Czechoslovakia)

(When the Tree Will Bloom—or (The Day the Tree Blooms)
Directed by Vaclav Krsta
From book by Maria Mayerova. "The Most Beautiful World"
Produced by Czechoslovakian Film
With Bedrich Vrbsky, Karel Hensika, Zuzana Fisarsova, Jaroslava Ticha

"SAMSON" (Poland)

Directed by Andrzej Vajda
With Serge Merlin, others
"SUMMER AND SMOKE" (USA-Par.—Invited Entry)
Directed by Peter Glenville—Produced by Hal Wallis for Paramount
With Geraldine Page, Laurence Harvey, Una Merkel, others

"TU NE TUERAS PAS" (Switzerland)

(Thou Shalt Not Kill)
Produced by Gold Film Anstalt-Lovcen Film
Directed by Claude Autant-Lara
From script by A-Lara, Jean Aurenche, Pierre Bost
story by Airenche
With Laurent Terzieff, Horst Frank, Suzanne Flon
Distributed by Columbia Pictures

"VANINA VANINI" (Italy)

Directed by Roberto Rossellini
produced by Zebra Film (Rome)—Orsay Film (Paris) released by Columbia
screenplay, Rossellini, Antonello Trombadori, Franco Solinas
from novel by Stendahl
with Laurent Terzieff, Sandra Milo, Martine Carol, Paolo Stoppa

"THE VICTIM" (Great Britain)

Directed by Basil Dearden
Produced by Michael Ralph for Rank
writers: Janet Green, John McCormick
with Dirk Bogarde, Silvia Syms, Dennis Price

"YOJIMBO" (Japan)

Directed by Akira Kurosawa
"PEACE TO WHOEVER ENTERS" (USSR)
Directed by: Alexander Alov, Vladimir Naumov
(This film replaces "The Career of Dima Gorin," first announced as Russia's official entry, and later withdrawn, for undisclosed reasons.)

Swamis Shine 20th Crystals

Continued from page 4

age house interests, who have made no secret of their desire to remove Skouras, commented that management had "won a battle, but not the war." He vehemently denied that the heavy trading of 20th stock for two days after the meeting indicated that shy Treves or Loeb interests were pulling out of 20th. This same source also attached little long-term significance to the fact that the operations committee, chaired by Gould, had been discontinued at last week's meeting, saying that this committee had been formed simply to carry out a study of company operations which now was completed. (It was a report on this study which Gould gave last week's meeting.)

Meets Again Sept. 6

The board next meets Sept. 6, but it seems that all will be comparatively serene for another two or three months, when the question of 20th financing for the upcoming fiscal year must be decided. An attempt to dip into any of 20th's revenues from its studio sale for this purpose is sure to cause another board hassle that could also be crucial.

Meanwhile, reports from the coast indicate that the most likely

man to succeed Skouras—when and if he moves upstairs—is production chief Levathes. These sources say that Levathes is equipped for the job, but needs more time for seasoning before taking on the full load and that in the meantime, an actual experienced film producer will take hold of studio production reins.

Wald, Selznick, Stark

The name of Jerry Wald has been mentioned by two sources as a strong candidate. It's also said that serious overtures have been made in recent weeks to David O. Selznick. He reportedly has not made any final expressions one way or the other. The fact that he has apparently left the door open is regarded as an indication that he might be interested provided that he receives carte blanche.

Another report, first heard a couple of months ago, was revived recently—that a reorganized production setup at the studio could involve Ray Stark through a merger of Seven Arts Associated (Eliot Hyman is the key figure here). A reliable source said the original proposal was turned down by Hyman, but he added, "a businessman can always change his mind if the circumstances are right."

JOSEPH FRYD presents

ROD TAYLOR

in a film by

RUDY MATE

directed by

PRIMO ZEGLIO



THE KING OF SEVEN SEAS

an **ADELPHIA COMPAGNIA CINEMATOGRAFICA** production

Executive Producer

PAOLO MOFFA

released world-wide by

METRO-GOLDWYN-MAYER

excluding Italy

Venetians Vs. 'A Bunch of Romans'

Some of The In-Family Angles of The Oldest Film Festival—New Direction In 1961

Venice, Aug. 15.

Festival guests who watch the curtain ring up Sunday night (20) on the 22nd Venice Film Festival, or who glimpse the same ceremony over a nation-wide live link on Italy's RAI-TV, will note relatively few apparent changes in this grand-daddy of such events, with the exception of its hosts, President Italo Siciliano and fest director Domenico Meccoli, who this year have respectively replaced Senator Ponti and Emilio Lonero.

Yet, as has happened every year in the fest's long history, some slight changes have been effected, for the better, it hopes, and usually following suggestions of guests who attend the event.

As Signor Meccoli points out from the vantage point of one who has attended (and written about) Venice for nearly 30 years before finding himself, as it were, on the other side of the fence, he was not named, nor has he taken over, as a reformer, and no drastic revamps are contemplated, at least for the time being. An effort will be made, however, to set Venice even more apart from the pack, to make it different—if this is still possible—from other film events, and which make it "serious" to some people, or just plain "difficult" to others, as the case may be. Just how "difficult" it is to organize a "serious" festival is demonstrated, it might be added, by the many protests which have characterized this year's selection, as well as that of preceding years. (See separate story.)

Organizationally, it appears probable that Professor Siciliano, who heads the Venice Biennale of which the film festival is merely one facet—the others being art, music, and theatre, will take a more active interest in the film show than did his predecessor. The jealous Venetians have always objected, sometimes strenuously, to the fact that a "bunch of Romans" was running their film event. Now they should have fewer complaints, and the compromise solution will no doubt see a welcome return of Venetian society and high life to the festival milieu.

In other sectors, delegations and stars will still be taken care of by Mr. Petrolini's vip office, while industry and company officials, Italian and foreign, will be handled by Pier Paolo Pineschi. Mario Natale maintains his press contact post.

Physically, the Festival Palace front remains basically untouched, though several hundred new pine trees planted around the huge plaza have added a welcome touch of green (though still relatively sparse shade).

Inside, everything is more rational. The press boxes and mail slots for the expected 500-odd scribes are now in a more accessible downstairs location, open at all times, and closer to the press working area which includes typing room (still too small), press wire service, post office, local and long distance phone lines, radio and television studios, etc. To further speed operation of the daily program and bulletin, offices of these have been placed next to relative printing plants—all in fest building. In a word, all possible moves for more rational and comfortable use of facilities—within limits of size budgets and a growingly small Palazzo—have been made this year. Next year, it is hoped that some additional buildings can be erected.

The Venice working day remains untouched in mornings, festivalers can attend screenings of Mack Sennett classics, in a "Retrospective" series dedicated to the Yank pioneer of humor, while another a.m. "Retrospective" will feature Czech classics of the screen.

In afternoons, at 4 and 6, "Information Section" entries are unspooled, while at 10 p.m., the official competitive screenings are held in the Palazzo del Cinema.

The principal problem, however, remains: a shortage of seats in the theatre. Isn't this a problem at all festivals?

Neglect Talent

Continued from page 1

any more films. He makes his living as a film editor.

Ironically, the most expensive of recent N.Y. indie productions was also the most "far-out"—the Lewis Allen-Shirley Clarke film adaptation of the off-Broadway "Connection." Pic cost in the neighborhood of \$170,000 and reportedly will be released in the States by Films-Around-The-World. Allen, who has functioned as a Broadway producer ("Big Fish, Little Fish"), meanwhile, is well along on his second indie film, "Lord of the Flies," being made in Puerto Rico.

In addition to these people, all of whom have turned out at least one feature and would like to get on with another, is another group of filmmakers who have tried their wings in the shorts field and now are planning to enter the feature competition. This group includes Robert K. Sharpe ("Night in a Pet Shop"), now prepping "The Long Night," a Harlem-based drama; William Kronich ("A Bowl of Cherries"), now prepping "Not Enough Kissing in The Streets," and Bob McCarty ("Rooftops of New York," picked up by Col), prepping "A Step At A Time."

An important point is that none of these names is an amateur, and all of them are seeking to work within the frame of the commercial theatrical film industry, which, to all intents and purposes, doesn't seem to want them.

In this connection, it should be pointed out, that none of these filmmakers reported that any of the majors refused to look at their finished product. They always do. However, there was the general feeling that it is usually the "second level" of exec who screens the product first, and makes the recommendation as to whether the bosses should take a look. Since this "second level" exec doesn't want to be in the position of having wasted his boss' time, he's inclined to turn thumbs down more often than up. As a result, the real bosses may, in fact, be totally ignorant of the wide variety of filmmaking activity outside his immediate circle.

O'Seas Sales Combo

Continued from page 1

assistance of production head Peter G. Levathes.

Excitement is running high in the film industry on the idea of joint distribution operations in foreign countries in the interest of both economy and efficiency. It can't be done in the United States because of the antitrust restrictions but, as put by one major producer-distributor foreign official this week, "every company is talking about the idea, and several deals already have been entered, for mutual operations in many parts of the world."

It was officially stated that Paramount and Columbia have merged both their sales and distribution in Hong Kong, to take effect Sept. 3. New company formed is Paramount Columbia Films of Hong Kong, headed by M. S. Moh, heretofore Par's branch manager. Par offices and facilities will be used and other personnel will be drawn from both the Par and Col staffs.

Par and Warners apparently are at least in tentative agreement on a projected merging of interests in France. Talks have been going on for some time and the matter now is being held in abeyance, main potential obstacle centering on initial costs. Both Par and WB want a determination of the extent of local turnover tax. If the levy is found too high, no deal; otherwise, a get-together.

Metro recently pulled away from an arrangement whereby its product was handled jointly with Par's in Denmark and Norway. Par's facilities in Copenhagen and M-G's in Oslo were used. But as M-G pulled out, Warners moved into the same kind of partnership operation with Par.

Dick Clark

Continued from page 1

will enable his organization "to aid various manufacturers (and sponsors used by teenagers and young adults) to know the effect of their product and, to advise them and help them." Additionally, Clark will establish more of his publications facilities in Philadelphia. His next book, "To Goof Or Not To Goof," will be published by Bernard Geis. "It is a book on teenage mores and ethics, and encompasses proper etiquette but it is all done in a breezy style. Actually, I use a lot of letters-I receive daily to guide me and there must be a market for this because I got more than 800,000 letters from my Newsweek column."

Asked the possibility of shooting either his next pic, for either Columbia or United Artists, at his Philadelphia production center, Clark said, "I haven't discussed it with them yet because we have been going around in circles on various properties. I haven't finalized my next story yet for either releasing company, but I'm looking."

As for his present production, "The Young Doctors," Clark said he is "in the middle" when it comes to music. "I wanted desperately for us to use 'The Nearness of You' with counterpoint and then call it 'Theme Song From the Young Doctors,' but nobody went for it. We may still do it though." Oddly, Clark is barred from playing the song from the pic or helping to exploit it. "I have an indirect interest in it because of the film," he explained, "and after my sessions with the government on teens with music I learned a big lesson. The 'lesson' was the government's contention that Clark had 'made a lot of money from playing three songs from his first film.' Because they're 'young' when all three went on to become hits."

As a finale to the Philly Production center, Clark pointed out that many Broadway shows can be live-taped for considerably less in Philly than transporting them to the Coast or even doing it in Gotham. "The technicians are there and the production costs all around are far less."

7 Arts & 20th

Continued from page 3

noted the phrase "family film" strikes fear in hearts of most exhibitors, he feels pic will have appeal to wide range of audience taste. The French crew on "Gigot" was great ("They were so enthusiastic we almost had to throw them off the set at the end of the day. They wanted to keep on working.") Also Gleason has been a stimulating employee. Producer said the star's ideas come at a rapid rate and "they have to be controlled to a certain extent."

Hyman has no new project set as yet, but for the future he's counting on "The League of Five Nations," an Indian historical pic based on a novel, commissioned by Hyman and written by Lou Brennan. Random House will publish this in the spring-summer season next year, with Bantam having the paperback rights.

The producer would like to do this as authentically as possible, with real "Indian-looking" Indians, but feels that if he does it on the scale he wants, he'll have to use star names. In this case, he's going to look for Indian-looking stars, who aren't exactly a dime-a-dozen.

Frisco IA Pact

Continued from page 3

doubtedly will have to be fought out with union each time exhibitors wish to try to invoke this clause.

Projectionists also got 10c raise first year of contract life, 10c second year and another 10c third year. Pact is retroactive to last Aug. 15.

Current pay scale is \$3.35 hourly at downtown first-runs, ranges from \$2.62 up. About 50 Frisco theatres are directly affected, but contract is expected to influence projectionists' negotiations in San Mateo, Sacramento and Vallejo locals.

NEW TALENT AGENCY

Furman, Sloat, Freels Swing Shingle on Coast

Hollywood, Aug. 15.

Beverly Artists Corp. has opened offices in Beverly Hills as a theatrical agency franchised to represent artists in every field including personal, tv, films, recordings, etc.

Stanley Furman, previously with GAC and Maynard Sloat, is a principal in the firm, and will have Anne Freels as associate.

Miss Freels was formerly RCA Victor public relations head for eight years and handled National disk academy (NARAS) Grammy awards this year.

Balloon Cinerama Delay Under Probe

Paris, Aug. 15.

Maiden Itinerama, slated to make its bow last month in Angers, has been delayed until the end of this month by recently organized Itinerama S.A., of which Maurice Dollfus is exec vicep. Reasons for inflated balloon theatres not making debut as skedded were not revealed.

However, Cinerama proxy Nicolas Reisin is here from New York checking into situation as well as rebuilding the local Empire as a Super-Cinerama. House is slated to be ready in November, fashioned along lines of the Cooper Foundation's Cinerama in Denver.

Plans also for initial Itinerama in Southern California have been sidetracked for time being. Cinerama head had figured on U.S. balloon theatre preem before end of the year.

'Nuremberg's' S.F. Sneak

San Francisco, Aug. 15.

First public screening of "Judgment at Nuremberg" was held at the 1,151-seat downtown United Artists Friday (11) night.

"Sneak" was preceded by a short, incisive ad campaign which resulted in 1,126 ticket sales at UA boxoffice, and dozens of potential customers turned away. Ads, of course, did not mention film's name, but two Frisco columnists did.

Screening was first time Kramer organization had seen picture with music dubbed.

Up from Hollywood, for preview were, in addition to Kramer, composer Ernest Gold, writer Abby Mann, associate producer Philip Langner, publicity men Mike Kaplan and Al Horwitz and a technical crew.

Montreal Seminar

Continued from page 7

commented that if "Morris Engel is the father of the New Wave, Jean Reinor is its Pope."

On the whole, the Seminar was kept on a fairly intellectual level, with very little discussion of concrete problems such as union difficulties, distrib deals, cooperative financing, etc. Some of this was discussed, but, as Vittorio Baldi, who took part in the conference, said "most of the practical discussions were in themselves involved with artistic problems, such as the handling of actors."

Guv Cote, Secretary of the Seminar and film-maker at the Nat. Film Board summed up the purpose and results of the Seminar in stating that it was a totally selfish enterprise... since none of the sessions were recorded, the only concrete results, the things of value said and discussed, will be carried away by each individual film-maker, bringing back to his own country those things he learned from the others and ultimately translating those things into filmic terms through his art. Only as films, as artistic expressions, will what has been said here reach the outside world.

All in all over 40 directors took part, with directors from Italy (Baldi), Poland (Makarczynski), Japan (Kobayashi) and the U.S.A. (Denise and Terry Sanders). Most of the directors present were from the Film Board. The general idea was to mingle the foreign and Canadian directors with an eye towards stimulating the resident film-makers.

Budd Rogers On Pathe-America Co. After First Year

Hollywood, Aug. 15.

Budd Rogers, Pathe-America Distributing Co. pres, has released a detailed report of the company's maiden year of operation, including production and distribution plans extending through 1962. Report will be mailed Sept. 1 to the nation's exhibitors.

Stating that they were ahead of the timetable drawn up a year ago, Rogers said, "company's first feature, 'The Deadly Companions' is playing in theatres across the country, a second is being edited, a third is in production and four are nearing the starting line."

Now in the editing room is "Wild Harvest" with "Out of the Tiger's Mouth" in its fourth week of filming on location in Hong Kong.

In outlining new company's progress, Rogers paid tribute to James S. Burkett, vicep. of Pathe Laboratories Inc., parent firm.

"It was Burkett," Rogers said, "who conceived the plan whereby groups of exhibitors would study and approve production packages presented by established independent filmmakers, which Pathe-America would finance and release."

Rogers also reported on the successful launching by Pathe Laboratories of Sutton Pictures Corp., a wholly owned subsid, to acquire and release completed pic.

Sutton Pictures, which Rogers also helms, already has in release "The Unstoppable Man," an Argo Production, starring Cameron Mitchell, produced by Jack Lamont.

Bernard Wiesen's "Fear No More," starring Jacques Bergerac and Mala Powers, is set for an August release. A third upcoming release is "Force of Impulse," a Gayle-Swimmer-Anthony production starring Tony Anthony.

In his report, Rogers noted the establishment of staffed regional distribution offices. Peter T. Dana, eastern division sales manager, Pittsburgh; George Lefko, midwest sales manager, Chicago; Jerry Lipos, central district division manager, Cleveland; Joseph Gins, southern district manager, Washington, and Francis A. Bateman, western division manager, Los Angeles.

Rogers pointed out how P-A had kept its promise to exhibitors. "Last September," he said, "we promised that Pathe America's first picture, 'The Deadly Companions,' would be available to theatres by June.

"Charles B. FitzSimons and his Carousel Productions staff completed the picture in time for its world premiere in Tucson, Ariz., June 6.

"This producer-distributor-exhibitor teamwork follows right down the line. Special campaigns were tailored to fit the individual needs of various areas, as analyzed by theatremen in those areas," he said.

Lew Ayres Into 'Consent'; He and Gene Tierney On Film Comeback Trail

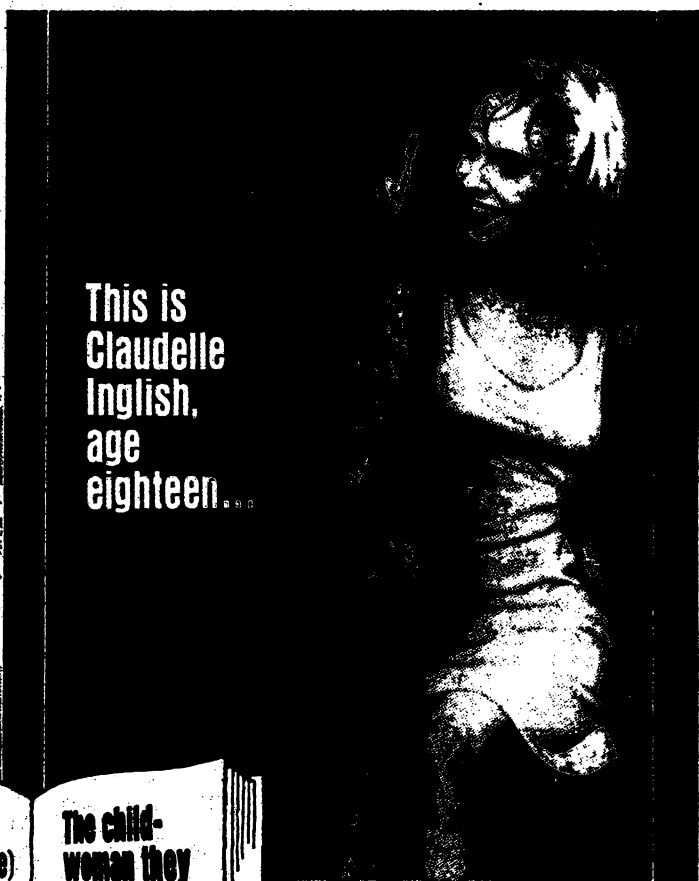
Lew Ayres, long absent from the Coast lots, has been set to portray the Vice-President of the U.S. in Otto Preminger's "Advise and Consent," now set for Columbia in lieu of United Artists release.

Ayres' last feature stint was eight years ago in "Donovan's Brain," UA sci-fi yarn. Interimly, and reflective of his pacifist-religionist proclivity, he toured the lecture circuit with a documentary series titled "World's Great Religions," which he shot on a global sojourn in 1954.

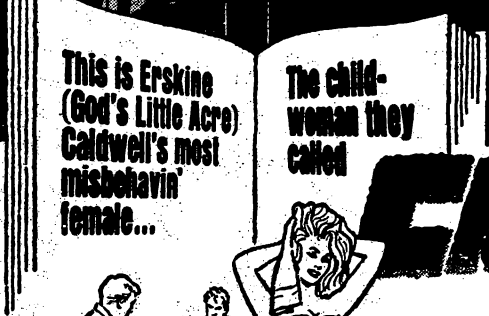
Key roles in "Advise" still to be cast are that of Sen. Fred Van Ackerman, the you-know-who carbon copy, and the wife of Sen. Brigham Anderson. Previously inked were Henry Fonda, Charles Laughton, Don Murray, Peter Lawford, Walter Pidgeon, Franchot Tone, Burgess Meredith, Eddie Hodges, Paul Ford and Gene Tierney, latter also breaking a long filmic hiatus. Filming commences Sept. 5 in Washington.



This is Claudelle English, age seventeen, an innocent schoolgirl quietly walking through the Georgia Hill Country...



This is Claudelle English, age eighteen...



This is Erskine (God's Little Acre) Caldwell's most misbehavin' female...

The child-woman they called

Claudelle English

STARRING

DIANE MCBAIN · ARTHUR KENNEDY · WILL HUTCHINS · CONSTANCE FORD · CLAUDE AKINS

Screenplay by Leonard Freeman · Produced by Leonard Freeman · Directed by Gordon Douglas

PRESENTED BY WARNER BROS.



Film Situations: Buys, Sells, Remodelings

Disclosure in last week's VARIETY that drive-ins with their 28-week "season" now account for perhaps one-fourth of the domestic (U.S.-Canada) rentals is, of course, a prime reality of the latterday theatre balance. Development of in-car heaters is extending operations of outdoor even in quite northerly and harsh climates. The drive-ins, meantime, come close to dominating whole segments of Dixie and the southwest.

But with all due recognition of the growth of the parks since the end of World War II, there is the equally arresting circumstance, also reported last issue, of the "comeback" of the hardtop. Some 500 of them have been erected, perhaps 300 in connection with roadside shopping villages. Mercantile interests prefer a roofed, conventional theatre because of afternoon (and even morning) performances and because the shopping must go on despite weather, late sunsets or whatever.

Collated herewith are a variety of news items. They have in common one thing: activity in exhibition. A striking traffic in drive-ins has lately been evident in Texas, Oklahoma and nearby states. The planning of suburban houses for Cinemara, a la Denver, is also significant of both (a) changing exhibition patterns and (b) confidence in exhibition despite the X-factors of tomorrow's television and color-tube sponsored schedules.

It is now approaching 15 years since the population explosion, more babies and more suburbs, seized urban downtown by the throat. Re-designed central areas, per the examples of Philadelphia and Pittsburgh, represent civic counter-measures. Department stores and downtown activity generally, depend first of all upon parking and the free-flow of traffic. The small town and the village has the identical problem in miniscule with the dramatic truism, exemplified in perhaps 35 specific stories during the past two years, that the closing down of the only film house on the village green is equivalent to creeping paralysis. Business sometimes will subsidize the reopening. Big town or small town, the affinity of marquee blaze and trading pulse have been borne home upon Chambers of Commerce long since.

Not all the transforming of "downtown" takes the same bent. Hartford, for example, is cold-bloodedly sacrificing its old riatto for the sake of a freeway going through its very heart. Neatly a dozen theatres, including legit, are victims of this "progress" toward tomorrow's cloverleafing roadside civilization.

A continuing problem for certain big cities is "over-seating." This is the payoff era but the problem may have existed for 40 years. Theatres were built in exuberant profusion by promoters at a time when their vast profit to be gleaned from the construction itself and the sale of bonds—fated to default in the depression. In any event, the industry is thoroughly familiar with over-seating. The problem is detailed in the following dispatch from Buffalo.

CINERAMA CONVERSION OF MONROE, ROCHESTER

Cinerama principals, who've been adding to their three-projector circuit, have closed dickers to convert the Monroe Theatre in Rochester, N.Y. It will mark first stand for the process in that city. Preem is slated for Oct. 11, with "This is Cinerama."

S. L. Kennedy's New Situation Pleasanton, Tex., Aug. 15. Sam L. Kennedy has leased the Trail Drive-In here from W. D. Glasscock. He also operates the Roxy Drive-In at San Antonio.

SMALL ESTATE FOR SALE

Westchester County

Exceptional buy. Main house includes cedar paneled den, powder room, modern kitchen, living, dining, five bedrooms, 2 1/2 baths, 4-room, 1 1/2 bath guest house easily rented at \$2,000 per year. Priced for immediate sale. Low fifties. Telephone ROgers 9-2332, Pleasantville, N.Y.

New York Theatre

RADIO CITY MUSIC HALL

Rockefeller Center • CI 6-4500

"FANNY"

LESLE GARDON • MARJORIE GAVELLE • CHARLES BUYER • MORRIS BUCHHEIM • Produced and directed by JOSHUA LÖWEN • A Warner Bros. Picture in Technicolor and Color New Stage Spectacle "FESTIVAL TIME"

Re-Do at Kent, Ohio

Kent Theatre, Kent, O., is 15th Schine circuit situation to undergo extensive overhaul, including new booth installation. House, like the one previously renovated, is now set for 35m and 70m projection.

Chain will continue the refurbish kick "as need arises," per v.p. Donald Schine.

Too Many Seats Still Confound Downtown Buff

Buffalo, Aug. 15.

Statistical-minded downtown first-run exhibs here, seeking answers for the current severest box-office slump in their recent local history, have come up reluctantly with what appears to be the logical explanation of the protracted famine, i.e. over-seating. This town presently has seven downtown first runs—two operated by Paramount, two by Loew's, two independent and one art cinema. The total seating capacity of these, ranging from the 3,500-seat Buffalo to the 450-seat Cinema, (which has recently proved itself capable of holding a first-run picture for over six months), is nearly 17,000. Figuring an average of four showings daily, this means over 65,000 seats to be occupied each day (or 450,000 a week), if all theatres were to operate at capacity. That is considerably more than the present total potential number of local moviegoers.

Buffalo is rated in the population books as a city of over 700,000. But this is misleading because 250,000 of these are of Polish extraction and about 100,000 Italian—neither of which groups has ever been especially noted for spending its amusement money in the downtown section. This reduces the potential patronage of the first runs to about 350,000 people—a community only about half the size of that listed on the population books—or really a city about a par with Rochester or Syracuse. For the first-run moving picture population patrons in Buffalo to fill anything like the 65,000 daily available capacity in the downtown theatres is not only improbable but seemingly impossible.

Operators here are now generally in agreement that reduction in size or total elimination of at least three of the larger first-runs here or their dedication to non-theatrical purposes is now a must, if the remaining theatres are to survive. But so far the only action has been bows by each owner in the direction of the others in an Alphonse-Gaston gambit.

HOLLYWOOD BLVD. SPRUCING

Stanley Spending 250G on Former Cinerama Stand

Hollywood, Aug. 15.

Stanley Warner will spend in neighborhood of \$250,000 to remodel Warner Hollywood Theatre on Hollywood Blvd., which closes Sept. 21 for installation of new 70m projection equipment and screen and restoration of 1,000 seats. House reopens Sept. 28 on first-run policy, after having been utilized exclusively for Cinerama product for nearly eight years.

Nat. Fellman, exec film buyer for SW circuit, currently is negotiating with Cinerama sales manager Bernie Kranze for booking initial Metro-Cinemas feature, "How the West Was Won," for next May.

Capri Preps For Cinerama

Dallas, Aug. 15.

Cinerama returns here Oct. 4 when "South Seas Adventure" opens at the midtown Capri, a Trans-Texas Theatres first run house. A September closing will allow three weeks for refurbishing and installation of equipment, which will include a wall-to-wall and top-to-bottom screen.

Cinerama was shown here several years ago in the same house, then the Melba.

Milgram Buys Fox, Philly, Edifice; Renovation for Stage Talent

Philadelphia, Aug. 15.

Undertaker Turns Exhibit

Lake Placid, N.Y., Aug. 15. Reginald Clark has purchased the Palace in Lake Placid. A funeral director, he had been associated with the resort-town theatre at one time during Ernie Dodd's operation of it.

J. B. Odlum had managed the theatre for a corporation the past year.

Milgram Inc., which has operated the 2,400-seat Fox here on lease from National for two and a half years, has purchased the 17-story office building in which the theatre is housed. Consideration was \$1,700,000.

President David E. Milgram reveals that the Fox will now be extensively remodelled. Part of the new Penn Centre area of downtown Philly there will be a fully equipped stage with the prospect of future live talent.

Milgram chain now numbers 92 situations in Pennsylvania, New Jersey and Delaware.

Fox currently is unreeling Columbia's "Guns of Navarre" at \$1.80 top.

Boston Warning Re Lurid Lobbies

Boston, Aug. 15.

Mayor John F. Collins asked film exhibs to tone down Thursday (3). "I have no desire to reopen the question of censorship and licensing," he said, but indicated that he is prepared to take strong steps if "improvement is not seen."

"A disturbing recurrence of questionable films and advertisements has been noted in recent months," he said in a message to all theatre owners in Boston, but particularly directed at "certain downtown establishments."

Collins directed the city censor, Richard J. Sinnott, to work closely with police Capt. Edward J. Blake of the vice squad. He declared that during the past year one theatre was cited five times by Sinnott and Capt. Blake for what they described as "offensive and lurid outside billboard displays."

Last time the Boston censor publicly acted was in May, 1960, when he requested eight revisions and one deletion in the British play, "Lock Up Your Daughters" at the Shubert).

Age Group Recognition As Boxoffice Enricher Increasingly Favored

Dallas, Aug. 15.

Interstate Theatres, originators of the special price policy for "teen agers" and "senior citizens," reveals via James O. Cherry, city manager here for the circuit, that the demand for the discount cards has reached an all-time high. The bargain price allows savings of up to 50% on theatre admissions 12 through 17 years of age and/or over 60.

Prior to adoption of the motion picture discount plans, started six years ago, youngsters paid adult admission prices after they reached 12 years of age. This age group depends largely upon weekly allowances and part time jobs for its entertainment budget. Two years ago the same policy was started for the benefit of people who had reached 60.

Youngstowner Reopens

Youngstown, O., Aug. 15.

Air-conditioned Schenley Theatre here shuttered since before Christmas, reopened under new management with a seven nights a week policy, plus Saturday children's matinee, and continuous Sunday showings.

S. G. Foster, manager of the Uptown and also Reynolds Drive-In Theatre at Sharon, Pa., will boss the Schenley.

SUBLEASING VARSITY

Detroit, Aug. 15.

Varsity Theatre, a westside nabe, has been subleased by United Detroit Theatre to Varsity Theatre Co., headed by Lou Mitchell.

House had been operated since its opening in 1936 by UDT whose chain now consists of four downtown first-runs and eight nabes.

Japanese Ballyhoo

Honolulu, Aug. 15.

Two current first-run Japanese-made releases have arresting titles, to wit:

"The Woman President" (Daiei) at the Kokusai theatre. "The Playboy President" (Toho) at the Nippon.

Ads for the latter picture promise a "cheerful refund if you can prove you are a better playboy than the principal character in this movie."

Lease Surrenders In Buff Nabes

Buffalo, Aug. 15.

Several of the most representative community theatres here are to be relinquished by their present operators at the end of their existing leases. All of these have been long standing nabe operations. Elmwood, once the plushiest community house in Buffalo, will be surrendered by Loews shortly when its lease runs out. Seneca, largest nabe in Western New York, is being handed back to its owners at lease-end by Paramount. And Kensington, long an outstanding east side Loew's operation, is expected to revert to its owner at the conclusion of the present tenancy. All three houses, together with most other Buffalo nabe spots, have for some time past been open only on a three-day weekend basis.

Other local casualties include the Victoria, once the flagship of the pioneer Mitchell-Mark chain, which is being razed for a supermarket and the LaSalle which has been closed and will be sold by Basil Enterprises for commercial purposes.

Additional shutterings include Schine's Riverside for announced conversion to an indoor ski spot and westside Ellen Terry and Marlowe, latter two dark this summer with reopening problematical.

In-Car Warmer-Uppers For Year-Round Policy At Odeon's New Ozoner

Toronto, Aug. 15.

Odeon Theatres has begun construction on a 15-acre plot of a 1,200-car drive-in to cost \$500,000 and to begin year-round operations in November. It's an invasion of the Ontario field for this circuit.

New Odeon ozoner will use the latest type of in-car heaters during the winter months, operating on harmless Butane gas, with transistor equipment ensuring sound reproduction in every car. Screen will be 140 by 70 feet, with drive-in located just east of Toronto from Highway 401 and all areas of year-round drive-in projected paved. Latest pictures are promised.

Odeon Theatres (Canada) Ltd. now owns and operates seven drive-ins across the Dominion from New Glasgow, Nova Scotia, to Vancouver, British Columbia, with four of these centered in Ontario at Kingston, Brampton, Midland and Port Arthur.

STOREY CHAIN SETS

OZONERS, 500G EACH

Atlanta, Aug. 15.

Storey Theatres Inc., Atlanta chain which operates houses in this city and throughout Georgia, has been granted building permits to construct two drive-in theatres by DeKalb County (adjacent to Atlanta) and City of Atlanta. Total cost is set at round \$1,000,000.

Open-airer to be built in DeKalb will occupy 40-acre tract on Northeast Freeway just north of Shallowford Rd. Other will go on 38-acre site on Fulton Industrial Boulevard, near intersection of Cascade Rd. Physical location of two spots put them about 20 miles apart, but, in effect, they will draw from north and south sections city's neighborhood sections.

Cost of two theatres, including terrain, grading, landscaping and construction, will run about \$500,000 each.

Contracts will be let shortly, according to James H. Edwards, general manager of Storey organization. Completion of two projects is scheduled for May, 1962.

According to Edwards, company is figuring on 1,500-car capacity for each theater, with area left over for further expansion and enlargement.

Fred H. Storey is president of Storey Theatres, Inc., which operates 10 theatres in Metropolitan Atlanta area. They are hardtops Decatur, Emory, Euclid, Rhodes, Techwood, Hilan; and drive-ins Glenwood, Gwinnett, Peachtree and Scott.

Hunter Joins Tisch

For TOA Conclave Spell

Ross Hunter will rep Screen Producers Guild as a luncheon speaker at conclave of Theatre Owners of America in New Orleans Oct. 8-12. Other speaker so far set is circuit exec (Loew's) Laurence A. Tisch.

Hunter will describe current production problems and discuss TOA cooperation with filmmakers.

NUTMEG ADDS BROOKLAWN

Bridgeport, Aug. 15.

Nutmeg Theatres circuit, now operating in New Haven, Westport and Norwalk, has bought Brooklawn Theatre near Bridgeport-Fairfield line and plans to reopen the dark 500-seater with a "Continental policy."

Brooklawn, which was built in 1937, was sold for \$60,000.

Fiesta To W. M. Burke

El Paso, Tex., Aug. 15.

Fiesta Drive-In Theatre has been leased by William M. Burke from owner J. B. Beesom of Odessa, Tex. Burke has a 10 year lease and an option to buy.

However, the equipment was purchased outright, and the concession is currently leased to ABC Vending Co. Booking and licensing will continue to be handled by the Adrian Upchurch Agency of Dallas.

Remodeling of the ozoner is being planned.

KEEP BUYING & TRYING: NT&T

Stuntmen's Fraternal Order

Hollywood, Aug. 15. Stuntmen's Assn. of Motion Pictures has been formed with an initial membership of 83 and Dale Van Sickle elected as proxy. Purposes of organization was mailed yesterday to 480 first and second assistant directors, production managers, casting directors and others in the industry. Threefold object is as follows:

- (1.) To insist that each member conduct himself properly; giving the best of his ability to each job; keeping in the best physical condition to perform his job.
- (2.) To establish and maintain closer relationship and better understanding within its membership.
- (3.) To assist other members in getting experience in fields unfamiliar to them and continue to build this Association in stature.

All members belong to the Screen Actors Guild but new organization is apart and autonomous. Other officers include George Robotham, veepee; Boyd Morgan, secretary; Fred Krone, treasurer. Board consists of Bill Catching, Loren James, Carey Loftin, Reg Parton, Harvey Parry, Gil Perkins, Roy Sickner and Van Sickle.

Calls Maryland Censorship 'a Racket'

Marhenke of Baltimore Alleges Board Motivated By The \$6-Per-Thousand-Foot Fees for Screening

Independent Theatre Owners of Baltimore are seeking the elimination of the Maryland State Censors Board. Robert T. Marhenke, operator of the Pennington Theatre, together with William Hewitt Jr., of the Ellicott Theatre, Ellicott City, and Ronald Freedman of the Rex Theatre, Baltimore, have charged that the censorial system has "degenerated into a racket." Marhenke, who was in New York recently, declared that the board makes unnecessary censorings in order to collect the \$6 per 1,000 feet fees, and one film can have many viewings by the board within a short period to collect the fee. He pointed out that because of the shortage of prints, a film that had obtained the seals of the Maryland board, had been shipped on to Atlanta, where the projectionist has no interest in what the Maryland board said

snipped off the seals for his convenience. The same print was re-shipped to Baltimore three weeks later, and having no seal, had to go through the censorial machinery again. Marhenke charged that with only 275 new films a year, the board need work only two hours daily on inspections. For this, he said, the industry pays more than \$50,000 annually, and its costs are rising. Marhenke charged that the foreign language film distributors, particularly those of Polish films to serve the city's large Pole population, have rebelled at the multiple censoring costs, with the result that some distributors are unwilling to permit their wares to be shipped to that state. He says the distributors as well as the entire industry suffers as a result of the censor operations.

PROXY WAR FOR 242 SITUATIONS

By WILLIAM ORNSTEIN

Los Angeles, Aug. 15. Lines are being tightly drawn between Sheldon Smerling, director relieved of exec veepee in charge of theatre operations title at last Wednesday's board meet (9) of National Theatres & Television, and proxy Eugene Klein. Both key figures, each corraling large blocks of stock through associates, grid for another proxy fight to control of the 242-theatre circuit, come April.

Initial proxy battle took place last April when dissident stockholders Leonard Davis, National Telefilm Associates proxy, and Phillip L. Handsman struck at management and won two seats on board. NT&T owns 38% interest in NTA, pivotal point of skirmish.

Smerling Enterprises and associates in various parts of country have now accumulated "over 500,000 NT&T shares," Smerling told VARIETY. "While I can't reveal exact amount, we're still buying," he noted.

Klein and his groups control over 600,000 of outstanding 2,816,247 shares, repping an investment of \$5,000,000. His groups are still piling up shares, from all accounts.

According to NT&T statement, after board met Wednesday, "board terminated Smerling's position due to policy differences in management of company." This Smerling admitted to VARIETY.

He continues as director without duties under three-year pact still in force. "I'm a theatre man," he pointed out. "Klein isn't."

Smerling now is in New York conferring with his family (who (Continued on page 24))

Agitate for City Censor in Columbus; Ads, Art Houses, Nudies as Targets

Columbus, Aug. 15. Led by City Councilwoman Golda May Edmonston, a group of more than 100 Linden and North Side churchwomen met last week with Mayor Ralston Westlake to discuss possible enactment of a city censorship bill. The mayor said, "I feel definitely that we need censorship," referring to art houses, and the growing clamor from various women's groups.

Since the Ohio censorship law was ruled unconstitutional after 40 years, there has been no censorship in Columbus. Mrs. Edmonston had earlier introduced a bill calling for city censorship of all commercial features, but had agreed to let it be tabled pending possible action by the Ohio General Assembly on a new statewide censorship bill. When the state bill died in committee, she renewed her proposal for action in September, after the council summer vacation.

She said that 15 cities have some form of censorship. Mayor Westlake said he hoped that an ordinance can be drawn which will pass court tests. Safety Director Albert G. Giles said he believed the present laws were "strong enough" to prevent persons under 18 from attending objectionable releases.

As for adults, Giles said, "It's almost an impossible situation." He said that most art films were dull, poor grade films, and that vice squad patrolmen found it hard to stay awake while viewing them, they were so uninteresting. "Frankly, I think most of them will die on the vine," Giles said. However, he told the women to report to police if children were seen entering "adults only" performances.

Meanwhile, two actions are pending against local theatre operators. William J. McLaughlin, an optician, president of the St. Leo Elementary School Parent-Teachers Assn., testified in Municipal Court last week on a felony charge against LeRoy Griffith, operator of the Parsons Follies Theatre, calling the advertising display pictures "obscene and lewd."

In another case, Lana I. Lake, 36, manager of the Little Art Theatre, was arrested last Friday (21) on a charge of giving an immoral exhibition, and vice squadmen confiscated a five-reel film titled "Five Sinners." Miss Lake, who was selling tickets, said the theatre is leased and operated by another party. She was freed on \$500 bond and the case continued until Oct. 16 for a jury trial. A second film, "Love Island," was not taken.

WB Color Shorts Ready

Hollywood, Aug. 15. Warner Bros will release eight Technicolor cartoons and two World-Wide Adventure Specials in color during 1961-62 season, it was yesterday announced.

Set for Labor Day is Bugs Bunny cartoon, "Prince Violent," with "Strife With Father," "Daffy's Inn Trouble" and "A Hound for Trouble" also to go in Sept. "What's My Lion" and "The Grey Hounded Hare" are aimed for October, with November seeing "Beep Prepared" and "Leghorn Swaggled."

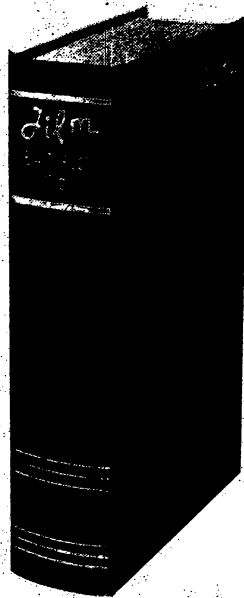
Adventure films are "Where the Trade Winds Play" and "This Sporting World." To go in October and November, respectively.

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Pasadena's Tricky City Censorship

By ALBERT SCHARPER

Pasadena, Aug. 15. This town of 116,000 which calls itself The Crown City has crowned its efforts to ride censorship herd on feature films by passing an ordinance which makes the town now the toughest, as regards censorship, in the home state of the film industry.

New law, brainchild of city manager Don C. McMillan and city attorney Wendell Thompson, actually places the burden of seeking censorship previewing upon the exhibitor. There also are some bobby traps neatly wired into the law.

Here's the new setup: an exhibit may ask the city to render a censorship decision. If the film is ruled "obscene" and the exhibit shows it he then faces \$500 fine, six months in Pasadena jail, or both.

If an exhibit shows a film without seeking prior censorship ruling and pic is deemed "obscene," exhibit faces prosecution under state obscenity laws.

Thus, while Pasadena ordinance does not force exhibits to present all product for prior censorship, an exhibit will hardly run the risk of not doing so.

Heretofore, Pasadena for many years had rather mild form of censorship, via board of review which apparently spot-checked pic showing in theatres and in some rare occasions ruled out some films—lately some nude frolics with exhibits then seeking court recourse. Under old censorship ordinance, now amended and toughened, "theatrical performances, magazines and other periodicals" also ran the censorship gamut, and these occasionally were ruled out of Pasadena—as when Confidential mag was stripped off newstands here.

New ordinance, however, covers only pic, as Thompson says such censor controls were eliminated because state laws cover them and can be enforced locally.

McMillan observes: "We have been stymied by court decisions under the old ordinance and have been under a court prohibition against censoring films."

The city officials plainly believe their new law will detour those court prohibitions.

Order Appeal Vs. Arkansas Pay-See

Per threat, the anti-tollivision forces are going into court to contest the recent Arkansas Public Service Commission ruling in favor of Telemeter-franchised Midwest Video. Latter would operate a paysee test in Little Rock a la the prototype underway in Toronto suburbia.

Attorney Howard Cockrill, reping Independent Theatre Owners of Arkansas, United Theatres and Rowley United Theatres, has been instructed to file notice of appeal to the state appellate court before the Aug. 26 deadline. All three were intervenors opposing Midwest Video in the PSC hearings.

The commission ruled July 28 that Arkansas Bell Telephone should provide service and file rate schedules enabling Midwest Video to launch the feevee test.

Appeal makes the second toll case exhibition interests are fighting in the courts. Other one is to seek reversal of the FCC-authorized Phonevision test skeddled for Hartford, Conn.

NT&T Control War

Continued from page 23

constitute Smerling Enterprises, his lawyers and Davis. Latter planned out immediately after board cash called day ahead of sked for election of two new directors, both Klein supporters: Irving H. Levin and Alan May to replace B. Gerald Cantor and Sam Firks.

Cantor owned 115,000 shares, Firks 30,000, Smerling buying both out following which they resigned from board.

As head of Eastern Management Co., Smerling operates 15 theatres in New Jersey, Chicago and Cleveland (Hippodrome). Under NT&T ticket he cannot enter exhibition here.

Meanwhile, eastern visit reportedly is for greenlighting additional stockpile. Smerling's uncle came from Chicago for confab before Cantor and Firks were bought out. Policy seemingly is for round-robin before major buys are undertaken.

When contacted Levin, whose entry on NT&T board surprised Hollywood, revealed ownership "in excess of 50,000 shares."

His election to directorate is subject to federal court approval due to his exec capacities in exhibition, distribution and production, principally latter. He's prexy of Atlantic Pictures and doesn't expect a production tie-in with circuit.

May, associated with NT&T for 27 years, has been vice-president since 1954 and previously served as director from 1954 to 1959.

Meanwhile Bob Selig, new vice-president and general manager, spent weekend in Denver. Since moving into h.o. exec spot he has been shuttling to old h.q. to wind matters interrupted by switch.

Interim appointment has Roy W. Davis as Denver acting supervising district manager. Fred C. Soultar continues supervising district head for midwest group.

Maurice F. Barr, Paramount-Gulf Theatres exec, is being loaned to Theatre Owners of America as coordinator for TOA's 14th anni confab in New Orleans Oct. 8-12.

Hutner To Astor As V.P.

Meyer M. Hutner is the new vice president in charge of advertising for Astor Pictures, effective Aug. 14.

Most recently he was ad-pub veep at Warners, and prior to that held similar posts with Samuel Goldwyn Productions and Beaver-Champion Attractions.

Muggs Truss, Rob Martell

Boston, Aug. 15.

Two armed robbers slipped into the Capri Theatre, where Columbia's "Raisin in the Sun" is showing, before the show opened Thursday (10), beat up the assistant manager, James Martell, 38, and escaped with a small amount of cash after trussing up the victim in his office off the foyer.

Martell shouted for help into the intercom system. Sam Richmond, general manager of Sack Theatres, heard the call.

TelePrompster Priming Convertible Debentures As Antenna Gear Cash

Special meeting of TelePrompster stockholders last week (7) okayed a \$5,000,000 issue of convertible subordinated debentures. Public offering, through Bear, Stearns & Co., awaits SEC registration. Proceeds are earmarked for additional community antenna systems and further testing of company's Key TV tollivision system.

TelePrompster now owns nine CATV systems serving estimated 20,000 subscribers. Proposed debentures would be due in 1976.

Dick Nelson, long considered the perfect cop type, has finally made it—almost. His voice will be used for the police dog in UPA's "Dick Tracy" cartoon series.

New York Sound Track

After several phone calls Friday (11) to John Hubley, currently in Europe, Ed Kingsley finally found the print of Hubley's new animated feature, "Of Stars and Men," which was due to be sent off to Edinburgh for screening at the feat Aug. 26. It was in the back room at Kingsley's office . . . Jackie Gleason, his "Gigot" chores in Paris finished shortly, is due back in the Big Town Aug. 29 on the S.S. United States. His burgundy-and-opal Rolls Royce will be at dockside to meet him, to save him the discomfort of riding all the way to Toots Shor's new place in a public vehicle. The Great One starts "Requiem for A Heavyweight" here for Col release Oct. 5.

Carole (Mrs. Filade) Levi, wife of the Paramount chieftain in Italy, has come out of retirement and is back agenting again with the William Morris agency's new overseas setup. She was long with the original John Mather organization, in Rome, which Morris bought as a nucleus for its expanded Continental agency representation.

John Gavin part of the diplomatic group at the Punta del Este conference as a personal aide to Dr. Jose A. Mora, secretary-general of the Organization of American States. Assignment is broadly billed as assisting in development of better Inter-American communications, for which his credentials include fluency in both Spanish and Portuguese tongues, plus considerable Latin duty as a U.S. naval intelligence officer . . . Stan Shapiro-Maurice Richlin screenplay for "Us 'Come September" has been novelized by Marvin E. Albert for Dell paperback distribution . . . Charles Coburn elected to portray Sen. McCafferty, and Edward Andrews ditto as Orrin Knox in Columbia's "Advice and Consent" casting.

Greece's parliament passed the Quinn Act to allow Anthony Quinn to buy a coastal property including two scenic bays, while "Guns of Navarone" was shooting there, per Highroad's veep Irving Rubine. A Greek security law forbids selling sea frontage to foreigners. Rubin's next project with Carl Foreman is "The Victors," on location in Britain, France, Italy, Germany and North Africa; then "Forty Days of Musa Dagh" (from Franz Werfel tome), shot in Turkey.

"Billy Budd" London lensing should be completed around end of month . . . Harvey Matofsky has winged to London to take up his press rep duties for Charles Schner . . . Step-daughter and son-in-law of Charles Garrett, pubrel manager for Allied Artists International, finally got out of Cuba last week. Garrett himself is recently-arrived from Havana's film row.

Joe Levine has mapped a campaign to bag an Oscar for Sophia Loren, that Life mag layout being salvo No. 1. He hopes to have her present and very much accounted for at the "Two Women" bow in L.A. come late September . . . Dave Lipton in for U homeoffice talks . . . U pub mgr. Phil Gerard and his Lillian on European holiday . . . Bernard J. Gates, south-of-the-border rep for Allied Artists, headed back to his Sao Paul Brazil h.q., after scanning "El Cid" footage in Spain and dickerling S.A. distribution deals in Rome with Italo producers.

Dick Guardian, American International's Latin American supervisor, who just returned from one swing through the territory 10 days ago, took off again Sunday (13) for Mexico City to check on the progress being made on the Spanish dubbed version of "Alakazam, The Great" . . . Irwin Allen's "Voyage to The Bottom of The Sea" reportedly has already topped \$1,000,000 in gross receipts in less than five weeks of 20th-Fox release . . . UA is previewing "The Young Doctors" at Grossinger's in the Borscht Belt tomorrow (Thurs.) night. Picture features some location footage shot at the resort last winter . . . Bill Stutman, 20th radio-tv publicity rep, off to Europe on a biz-pleasure trip . . . Bernie Jacson leaves today on a cross-country selling trip on behalf of Lux Films' upcoming "Neapolitan Carousel."

20th prexy Spyros P. Skouras, who planned to the coast over the weekend in the company of veep Joe Moskowitz, thus won't be on hand for the 20th Family Club outing today (Wed.) at Bear Mountain, where he had been set as the special guest of honor.

Julian Blaustein has producer reins on John Steinbeck's "Winter of Our Discontent" at Metro, to follow "Raditzer" . . . Ray Stark and Elliot Hyman bought Carson McCullers' novel, "Reflections in a Golden Eye," for their Seven Arts program, to be presented first as a Broadway play, then a pic.

Brigitte Bardot is "a miracle," in the opinion of Jean Pierre Delage, Paris stage and screen actor, who is teaching at the Middlebury College in Vermont this summer. "There are many girls much more beautiful," Delage said of the French actress, "but if you ask them to climb the stairs and then ask Brigitte Bardot to climb the stairs you will know what I mean. It is not a question of sex only. She has an ingenious way of moving which is formidable. Liz Taylor is much more lovely."

Harry Joe Brown, who owns all rights to Rafael Sabatini's "Captain Blood," finally closed co-production deal with Titanus Films, Rome, for "The Son of Captain Blood," starring Sean Flynn, Errol's son, to be directed by Nathan Juran starting Sept. 15 in Spain . . . "Muthy on the Bouncin'" troupe returned from Tahiti location with 90% of film in can . . . Tina Louise inked to star in "Restless Woman," slated by Harry Mandell's Atlantic Pictures in Spain in Fall . . . Robert Wagner with Steve McQueen in Arthur Hornblow Jr.'s "The War Lover" for Columbia Pictures release . . . Albert Zugsmith starts "Confessions of an Opium Eater," Vincent Price starred, Oct. 2 for Allied Artists release . . . Sidney Miller makes first film appearance in seven years in Col's "Operation Terror."

Ed Kingsley, who sewed up U.S. rights for "The Girl with The Golden Eyes" while in France for the Cannes fest, is getting a bonus. The pic has been chosen as one of the two French entries at the upcoming Venice fest. Meanwhile Kingsley's BB epic "The Truth," has taken in something like \$169,480 in its first five weeks at the Forum and Paris here, which means the tickets are going at a fancy clip . . . Producer-director Robert Rossen to Hollywood on biz re his 20th release, "The Hustler."

Ted Allen, whose title is director of still photography for Frank Sinatra's Essex Productions, is being sent on a promotion tour through the U.S. and Latin America for "Sergeants Three" . . . Richard Rodgers has done three new songs for 20th's remake of "State Fair." He also did the lyrics . . . Greek star Katina Paxinou arrives here next month to start rehearsals for the legit "Garden of Sweets." Astor Pictures will also be capitalizing on her visit for extra promotion in connection with "Rocco and His Brothers."

Lovers of Prose Ornate should get over to the Embassy on Broadway to listen to the narration on the Mexican travelog being screened with "Cold Wind in August." The narrator, commenting on some Indians making jugs, notes that "the beauty of the pottery transcends the humble clay." The jugs, obviously, are manufactured by the Humble Clay Pottery Works . . . UA's "The Boy Who Found \$100,000" is now called "The Boy Who Caught A Crook."

Sol Koneoff, formerly with United Artists, joined David Flexer's Inflight Motion Pictures Inc. to work on establishing service bases and training personnel. Incidentally, TWA starts showing pictures on the international hops this week . . . Metro high on the boxoffice showing of "Ben-Hur" around the local nabe, but a rival company source insists the grosses are short of "Ten Commandments" in comparable situations . . . Avon Productions (Lawrence Weingarten and Pan Berman) wound up the 10-picture deal with M-G. Leitger company still has first call on distribution rights to any future Avon product . . . Connie Francis off to London and Berlin.

The Jim Richardsons celebrating their first wedding anni. He's treasurer of Paramount; she's the former Toni Allport, widow of Faye W. Allport, who was MPAA's headman in London.

Amusement Stock Quotations

Week Ended Tues. (15)

N. Y. Stock Exchange

1961		Weekly Vol. Weekly Weekly		Tues.		Net
High	Low	in 100s	High	Low	Close	Change for wk.
27 3/4	20 1/4	ABC Vending 153	227 1/2	20 1/2	21 3/4	+1 1/2
61 1/2	43 1/2	Am. Br-Par Th 138	48 1/4	44 3/4	44 1/2	-3/4
27 3/4	18 1/4	Amx 521	20 3/4	19 3/4	19 3/4	- 1/4
42 3/4	33 1/2	Col Pk 241	35 3/4	34 3/4	33 1/2	- 1/2
34 1/2	21 1/2	CBS 344	34 3/4	30 7/8	34 1/4	+2 1/2
47 1/2	32 1/2	Decca 387	34 3/4	33 1/2	34 1/4	+ 1/2
46 1/2	26 1/2	Disney 118	43 1/4	41 3/4	41 1/4	- 1/4
119 3/4	104	Eastman Kdk 220	108 1/2	104	104	-4 1/2
7 1/2	5 1/2	EMI 352	5 7/8	5 1/4	5 1/4	- 1/2
17 1/2	13 1/4	Glen Alden 1277	15 3/4	14 1/2	14 1/2	- 1/2
32 1/2	15 1/2	Loew's Thea 152	32 1/2	31 1/2	31 1/2	- 1/2
71	36 1/2	MCA Inc. 28	65 1/4	63 1/2	64 1/2	+ 1/2
70 1/2	41 1/2	Metro GM 517	58 1/2	52 3/4	58 1/2	+3 1/2
41 1/2	27 1/2	NAFI Corp. 125	32 1/2	31	31 1/4	- 1/4
8 1/2	5 1/2	Nat. Thea. 257	8 1/2	7 1/2	7 1/2	- 1/2
85 3/4	52 1/2	Paramount 45	72	68	71 1/2	+2 3/4
25 1/2	17 3/4	Philco 321	22 3/4	20 1/2	20 1/2	-1 1/2
227	175	Polaroid 159	195 1/4	185	195	+7
65 1/2	49 1/2	RCA 526	61 3/4	58 1/2	58 1/2	-1 1/2
18 1/4	10 3/4	Republic 156	14 1/4	13 1/4	13 1/2	- 1/2
22	14 1/4	Rep. pfd. 17	18 3/4	18 1/4	18 1/4	- 1/4
35	26 1/4	Stanley War 116	31 3/4	30 1/4	32 3/4	+2 1/4
34 1/4	27 1/4	Storer 72	31 3/8	30	31 1/4	+1 1/2
55 1/4	35 3/4	20th-Fox 352	38 1/2	35 3/4	37 1/2	+ 1/4
40 3/4	30 3/4	United Artists 116	36 3/4	34 1/2	35	+ 1/4
87	52 3/4	Warner Bros. 11	78 1/4	76 1/2	76 1/2	-2 1/2
185	97 1/4	Zenith 445	175 3/4	153	171	+14 1/4

American Stock Exchange

8 1/4	4 1/2	Allied Artists 39	5 1/2	5 1/2	5 1/2	- 1/4
15 1/4	13 3/4	BalM'nt (Gao) 24	14	13 3/4	13 3/4	- 1/4
4 1/4	2 1/2	Buckeye Crp 252	2 1/2	2 1/2	2 1/4	- 1/4
24 1/2	9 1/4	Cap. Cit. Bdc 37	22 3/4	22 1/4	22 1/4	- 1/4
19 1/2	4 1/2	Cinerama Inc 430	15 1/2	13	14 1/2	+1 1/2
16 1/2	9 1/4	Desilu Prods 58	9 1/2	9 1/4	9 1/2	+ 1/2
9 1/2	4 1/2	Filmways 48	8 1/2	8	8	- 1/2
25 3/4	8 1/4	MPO Vid 87	22 1/4	19 1/2	22 1/4	+ 3
5 1/4	2 1/2	Nat'l Telefilm 84	2 1/2	2 1/4	2 1/4	- 1/4
10 1/2	3 1/4	Reeves Bdcst 91	7 1/2	6	7 1/4	+ 1/4
10 1/2	6	Reeves Snd 268	7 1/2	7	7 1/4	+ 1/4
25 3/4	20 1/4	Screen Gems 76	26 1/2	24 1/2	25 1/2	+ 1/4
42 3/4	11 3/4	Technicolor 942	28	23 1/2	27 1/4	+3 1/4
9 1/2	9 1/4	TelePrompster 54	25	23 1/2	24	- 1
6 1/4	2 1/2	Tele Indus 12	3 1/2	3 1/2	3 1/2	- 1/4

* Week Ended Mon. (14)

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

Company	Bid	Ask	Change
America Corp.	4 3/8	4 7/8	- 1/4
Four Star Television	19 1/2	21 1/2	+ 3/4
Gen Aniline & FA	300	330	+ 5
General Drive-in	16 3/4	18	- 1/4
Gold Medal Studios	1 1/4	1 5/8	- 1/4
Magna Pictures	3 1/2	3 7/8	- 1/4
Metromedia Inc.	15 1/2	16 3/4	- 1 1/4
Movielab	14 1/2	16 1/4	- 1 1/4
Official Films	3 1/4	3 1/2	- 1/4
Sterling Television	27 1/2	31 1/2	- 1 1/2
U. A. Theatres	6 3/4	7 1/2	- 1/4
Wometco Enterprises	24 1/4	26 1/4	- 1 1/4

(Source: National Assn. of Securities Dealers Inc.)

KAISER & SCOTT-IFFY & HOT

Final Arbiter: Insurance Co.

The obstacle course facing any controversial tv show before it wins a final okay is getting tougher and tougher. A new element in the already fine screening process are the insurance companies which are taking the broadcasters off any possible libel hooks. The insurance company lawyers are now, in effect, the final arbiters of what gets on the air since no web or individual station is likely to risk an expensive libel action in the event of a policy turndown on a specific script. For the scriptwriters, entry of the insurance companies into the creative process via their decisive veto power represents one more important inhibitory factor against daring to move into any sensitive areas. It's rough enough that new program ideas have to run the gauntlet of advertiser doubts, racial and religious sensitivities and the usual network v.p. qualms. All of these can be and have been overcome by persuasive enough arguments. But how's a scriptwriter going to break down the resistance of an anonymous and inaccessible insurance lawyer nourished on actuarial tables and super-cautious by instinct?

CBS-TV's Cronkite, Gen. McAuliffe Have A Reunion With 'History'

American Cyanamid Co., which has a yearly advertising-promotion budget of \$20,000,000, takes its first television plunge this fall with half sponsorship of CBS-TV's "Eyewitness to History."

"We didn't want a western or a situation comedy," a company spokesman explained, but a program which would be watched by people in the economic and educational level who might buy the consumer products of the company. Neither did the company want to be stuck in the Sunday afternoon "ghetto" with a public affairs series.

Speaking for American Cyanamid was General Anthony C. McAuliffe (Ret.), v.p. for personnel and public relations. An incidental aspect of the sale of the half-hour Friday night series was that General McAuliffe and Walter Cronkite are friends. The general and the CBS newsmen who serves on "Eyewitness" know each other from the European theatre of World War II. At the time, General McAuliffe led the defense of Bastogne and commanded the 103rd Infantry Division, among other exploits. Cronkite worked for United Press, covering the European theatre. More recently General McAuliffe was on the "20th Century" reprise of the Battle of the Bulge.

General McAuliffe, in mufti now, said for the past two or three years the company has been looking for a tv vehicle, but "we had no desire to be in tv" just for the sake of being in the medium. "If the program succeeds we're confident that we might go in for a bigger program and more time next year and future years."

Factors weighing in the decision, General McAuliffe explained, was the past season's track record of the series, the flexibility the web evidenced in trying to hit the top news event of the week, and the commitment of the web behind the success of the show. Agency for American Cyanamid is Erwin Wasey, Liggett & Myers also is riding the series next season with a once every four-week buy.

American Cyanamid won't use the show for an institutional message. Commercials essentially will stress the consumer products of the company. Formica and fibres.

(Continued on page 40)

Moscow-London TV Link on Titov

London, Aug. 15.

Telecasts direct from Moscow to London again took place via the Intervention and Eurovision links, showing Russia's official welcome for their second man in space, Gherman Titov. Commercial tv webs got in first this time, through Independent Television News, and aired events from Red Square, on Wednesday (9).

BBC contended itself with the press conference thrown for Titov on Friday (11) which it relayed from about 2:30 a.m. to 11:45 a.m. Both ITN and BBC made film available for newscasting.

Jerry Leider's New Role

Something new in CBS-TV sales programming—a Director of Program Sales—operating out of the program dept. under Oscar Katz but serving in a creative liaison function with sales and with agency-advertiser program divisions, has just been set up.

Getting the nod for the post is Jerry Leider, who previously called the CBS signals on sale of specials.

TV Biz Ponders What To Do With All Those Awards

A move has been launched by several industry groups to organize the annual rash of radio-tv awards into some kind of cohesive whole.

Meeting last week in the offices of Interpublic (McCann-Erickson parent Corp.) at invitation of Matthew J. Culligan, Interpublic officer and proxy of the Radio & Television Executives Society, were reps of several award-giving groups.

Those on hand included Dr. Keith I. Tyler of Ohio State Univ.; Dean John E. Drewry, administrator of the U. of Georgia's Peabody Awards; Robert Lewine, national proxy, and Ben Grauer, veepee for New York, of the Academy of Television Arts & Sciences; James Quirk, publisher of TV Guide mag; Charles H. Tower, veepee of Corinthian Broadcasting, representing Gov. LeRoy Collins and the National Assn. of Broadcasters; Mary Walker, past president of the American Women in Radio & Television (N. Y. Chapter); Gordon Gray, national president of the Broadcast Pioneers; and John F. White, president, National Educational Television & Radio Center. Besides Culligan from RTES were Sam Cook Digges, veepee of the org's awards committee; and exec director Claude Barrere.

At suggestion of Culligan, group agreed to a preliminary study of the facts concerning broadcast awards.

With an eye to increasing the prestige of broadcast citations to the stature of Pulitzer Prizes and other established awards, the group may conclude, the study with a suggestion to categories the prizes, with certain organizations delegated to specific areas. The Academy's Emmys, for instance, have prestige in the artistic and talent area, while TV Guide's annual citations give the public a voice. By the same token, the Peabody have been distinguished in the area of news and pubservice.

Any conclusion undoubtedly would include continuance of the tv show contracts current with the Academy and TV Guide.

\$20,000,000 BIZ SHIFTS ON TAP?

In a year which saw the ad agencies' revolving door on major account shifts accelerated to a frantic pace, from all indications the swingin'-&-dealin' is far from over. Before the year is out it's anticipated that new fireworks will light up the Madison Ave. skies.

Primary interest as of the moment centers on two big accounts—Henry J. Kaiser (now berthed at Young & Rubicam) and Scott Paper (J. Walter Thompson). Together they tote up to something better than \$20,000,000.

Don't be surprised, goes the word, if the Kaiser biz shifts over in toto to McCann-Erickson. (Later agency presently has a small piece of the billings, namely Kaiser's Hawaii-Kal "dream village"). Mitigating against Kaiser's continued Y & R allegiance is the fact that Mort Werner has vamped the agency in order to head up programming at NBC-TV. It's no trade secret that Werner and his close relationship with Kaiser was the key to the Kaiser-Y & R affinity.

By the same token, Kaiser likes the way Pat Weaver operates and now that Weaver has taken over the tv kingdom at McCann, the inheritance of the Kaiser biz is reportedly one of the major targets of the McCann administration.

As in the case of McCann with its token piece of Kaiser biz possibly acquiring the whole kaboodle, so, too, goes the report, may Bates grab off the big Scott Paper billings from JWT. (Bates presently has a small part of it (the Waldorf Tissue account).

Most of the Scott Paper billings are siphoned into tv and it's understood that the Scott hierarchy has been somewhat unhappy with the video returns.

Zeckendorf Sells His 50% Interest In Denver Stations For \$2,400,000

Denver, Aug. 15. William Zeckendorf Sr. has sold his 50% interest in two radio and television stations here for a reported \$2,400,000. Purchase of Zeckendorf's stock in KBTv television and KBTR radio was made by John Mullins, the New Yorker's partner in the two ventures owned in the name of TV Denver Inc.

Mullins, former Tulsa, Okla., showman, bought KBTv, an ABC affil. in 1955 for \$900,000. The next year, Zeckendorf, who until recently has had considerable holdings in Denver (his Web & Knapp built the Denver Hilton), bought a 50% interest in the station.

Several months ago, Mullins and Zeckendorf bought KICN, an indie rock 'n' roller. The call letters were changed to KBTR and the format was changed to a good listening outlet.

Mullins is president of TV Denver, Inc., and Zeckendorf is board chairman. If the sale is given FCC approval, Mullins will also become board chairman.

Beech Nut Biz to NBC

The \$7,500,000 Beech Nut-Life biz placed on NBC-TV for the season ranges over daytime Monday through Saturday programming. "Jack Paar Show," and new and old shows on the nighttime schedule.

The biz, all minute participations, includes the following new nighttime shows: "Saturday Night Movies," "Cain's Hundred," "Dick Powell Theatre," and "International Showtime." Returned shows receiving Beech Nut biz include "Thriller," "Laramie," "Outlaws," "Tall Man," and "National Velvet."

CBS-TV Lumps Everything Into Minutes & Scores a Grand Slam On Entertainment and Pubaffairs

Picking Up the Marbles

Hope Stavis, New York actress, is chiseling her way into the tv studios.

While she doesn't get many thesping bids, Miss Stavis is also a sculptress and she's getting a lot of calls for the use of her busts of Beethoven (in which she specializes in tv films).

Aldred Feud Cues ABC 25% Stake In Canada's CFCO-TV

Toronto, Aug. 5.

In a behind-the-scenes fight, Joel Aldred, president of CFCO-TV, Toronto, is reportedly selling his 17% holdings in the second network to American Broadcasting Co. As president of Baton Aldred Rogers Ltd., which he helped to found, Aldred's struggle is with John Bassett, board chairman of CFCO-TV.

Bassett is also publisher of the Toronto Telegram, which owns 51% voting strength. It culminates a series of resignations and firings of CFTO staff.

Aldred's partner, Ted Rogers, who owns 10% of CFTO, is remaining with the station. ABC is said furthermore to have purchased enough shares from other Toronto directors to give it 25% interest in a Canadian station, this being the limit put on an American shareholder by the Canadian Board of Broadcast Governors. ABC has also bought part of the common stock held by Paul Nathanson of Sovereign Films.

Aldred and Bassett would make no comment but charge it that the Toronto tv station was losing money and not overcoming ratings in the race set by CBLT, Toronto CBC station. Foster Hewitt, minority shareholder and member of CFTO's board of directors, also had no comment.

ABC-TV'S SAT. AYEM

HOCUS-POCUS SHOW

ABC-TV is kicking off a new Saturday hocus-pocus show Sept. 30 under a "Magic Ranch" tag in the 11:30 a.m. to noon slot, show is being bankrolled by Beatrice Food Co. through Erwin Wasey, Ruthrauff & Ryan.

Magico Don Alan will front the show which also features guest performers such as Richard Himber, Jay Marshall, Sam Berman, Johnny Platt and Karrol Fox, among others. A moppet slant will be furnished weekly by some juve guests with magico skill. George B. Anderson is producer.

Dick Lewine, Al Simon's Musical Theatre TV Seg

Dick Lewine, Broadway composer and tv producer currently with the N. W. Ayer agency, teamed with Alfred Simon, director of light music for WQXR, N.Y., cut a tape yesterday (Tues.) for a half-hour "American Musical Theatre" segment on WCSB-TV. Program is built around the anthology of music for the theatre and films they've coauthored for Random House, scheduled for publication in September.

Not generally known is that years back they had a two-piano radio show on WMCA, N. Y.

CBS-TV apparently after holding out as long as possible, had to bow to the inevitable. Web threw open its available unsponsored time on the new season's half-hour shows to minute participations. The move, unprecedented in scope, attracted a flock of clients.

One of the largest minute clients was Mobil Oil, which took a \$1,600,000 spread over eight shows. Mobil lineup includes "Frontier Circus," "Pete & Gladys," "Ichabod," "checkmate," "CBS Reports," "Eye-witness to History," "Twilight Time," and "Investigators."

Also climbing aboard the participation bandwagon is the web's prestige pubaffairs showcase, "CBS Reports." That, too, represents an altered approach for the new season. Some short term and long term participation biz was taken also by Smith, Kline & French and Polaroid. Last season, "CBS Reports" except for one space stanza was sustaining on all first run stanzas, the web unable to lock up a single or alternate sponsor and foregoing the participation route. Participations were sold on summer reruns of "CBS Reports."

Other minute participation biz was written on the hour series, "Investigators" and "Frontier Circus." New biz puts the web in the over 85% sold out category for the opening quarter of the new season. To retain the sponsor status on participations in some shows, web will have to do further selling in the season's opening quarter.

The dip in CBS six-month profit figures compared to last year (see separate story) probably was one factor in the participation move. Selling minute participations in hour vidfilm series is an old story for CBS-TV, as well as the other webs. But selling off a flock of half-sponsored 30 minute series on a minute participation basis is a new wrinkle in the web's sales experience.

Minutes on "Pete and Gladys," sponsored on alternate weeks by Carnation, was picked up by Polaroid and Smith, Kline & French. Minutes on "Twilight Zone," half-sponsored by Liggett & Myers, was

(Continued on page 41)

NBC Sat. Nite Pix 11-Sponsor SRO

Some late sponsor coin in early August is helping NBC-TV toward a respectable fourth-quarter sales picture in the primetime fall schedule.

Joining in web's participation offers have been Derby Foods, American Motors and Latex with additional funds. Late buys have allowed for SRO postings on "National Velvet," "Thriller," "Dick Powell Show," "Robert Taylor's Detectives" and, most notably, the Saturday night feature pix spread that calls for 12 minutes a week.

Derby's buy is for minutes in "International Showtime," and American Motors is investing the same way in the hour oater, "Laramie."

The added Latex coin accounts for the fourth-quarter sellout on the Saturday night features. Besides Latex, the pix have 10 other bankrollers, with Union Carbide in for two-minutes a week.

Mobile Oil's ABC Spread

ABC-TV has picked up \$1,600,000 worth of business from the stepped-up sales drive being made during the final quarter by Mobile Oil, which is spending an equal amount on CBS-TV. Mobile is buying into ABC's new 5 p.m. news stanza as well as into the American Football League lineup of games plus minutes on 11 different shows.

Biz was placed through Ted Bates agency.

Decision Near On CBS' \$12,500,000 TV Studio Facility As a 'Vote Of Confidence' In Live Programming

Day of decision on whether CBS is going to build a new, centralized tv studio plant at its 57th Street Production Center is drawing close. Before the fall season begins, CBS brass is due to act on whether to go ahead with the long-awaited \$12,500,000 project.

A greenlight would spell the web's confidence in the future growth of "live" tv based in N.Y. Factors weighing in the decision also encompass the desire to supplant the scattered studios still operated by the web, with one centralized location to take care of the net's studio needs. Need for modernization is another facet of the problem.

Of no small consequence is the attitude of the unions, both IATSE and NABET. Web has had some talks with the unions on the below-the-line cost differentials now existing in favor of Coast production, as opposed to N.Y. IATSE and NABET reaction to the differential cost problem was described by one web exec as positive. The unions, he stated, are interested and concerned in retaining as many jobs for their men in N.Y. as possible.

In the wake of telenovela inroads and the demise of "live" programming, CBS, like the other webs, has cut its personnel roster assigned to below the line operations. From keeping 20 studios in operation during the heyday of "live" programming, CBS now is maintaining 11 studios. If the decision is made to build a new modernized plant atop the 57th Street Center, the leases on the scattered studios would be allowed to expire. The projected new studio, according to present plans, would be ready in early '64.

6 Studios, 2 Halls
New facility, which would be constructed on top of the existing Center plant, would consist of six studios, with two rehearsal halls. The latter could, if needed, be converted to studio facilities, offering what CBS considers to be an efficient centralized core of studios.

Construction of the centralized facility also has some affinity to the planned skyscraper for CBS in mid-Manhattan. Some of the technical administrative offices would be shifted to the 57th Center, if the new project is okayed, rather than to the projected new (Continued on page 40)

WCBS' Politico Telementaries

Two politico hour documentaries on the upcoming mayoral election are being prepared by WCBS-TV's, N.Y. pubaffairs division under the aegis of Ned Cramer. Both are slated to be telecast in prime evening hours.

Initiated, slated for Sept. 21, at 9 p.m. is keyed to examining the real issues of the campaign, the problems ranging from slums to corruption. In this one, each of the candidates might be asked to tick off their answer to the problems explored in the documentary. The follow-up telementary will be political biographies of the mayoralty candidates.

Producer Ray Abel is the titular head of the duo of documentaries, working in conjunction with station producers Gordon Hyatt and Paul Melton. Station is working with the City Club of N.Y., an old-line civic organization dedicated to good city government, in preparation of the documentaries.

Ed Vane's NBC Shift

Edwin Vane, currently manager of NBC-TV's audience advertising and promotion department, swing over to the programming side Aug. 21 as manager of daytime programs, the No. 2 post-on-the-day-side shows.

He replaces Peter Affe, recently named station manager of the web's New York 6&0, WNBC-TV.

Motorola, Mebbe Breck, Into 'Power & Glory'

"The Power and The Glory" on CBS-TV will be half-sponsored by Motorola. The Sir Laurence Olivier starrer probably will have Breck picking up the other half of the Talent Associates-Paramount two-hour special. Cosmetic firm is due to make its sponsorship official shortly. "Power and Glory" will be telecast Nov. 26 from 9 to 11 p.m.

Breck also is expected to underwrite the full pre-Christmas special, "Noah's Ark," commissioned by the web, with music by Igor Stravinsky and choreography by George Balanchine. That's slated for the week of Dec. 18 for prime time airing.

Roger Touhy Show On CBS-TV Invites A \$2,000,000 Suit

Chicago, Aug. 15. The widow and son of the late Roger Touhy filed suit Thursday (10) for \$2,000,000 against CBS and four sponsors as a result of the television show "Roger Touhy Attempts to Clear His Name," part of "The Witness" series. The program was shown last Nov. 3.

Also named in the suit, which was filed in the U.S. District Court, were the R. J. Reynolds Tobacco, General Foods, Schick Service and Knomack, Inc. The suit charges that Clara and Thomas Touhy were "defamed and exposed to public hatred" by the program. It alleges that the show "purported to show Roger Touhy clearing his name," but instead was a dramatization of "certain purported events" in his life which are "fictitious and imaginary."

Sosnik's 'Sound of '60's

Harry Sosnik left yesterday (Tues.) to spend a month in Hollywood at the NBC Burbank studios. He will compose, arrange and conduct the music for the Hubbell Robinson package "The Sound of the Sixties" which Westinghouse will sponsor for one hour Oct. 9.

Preceding Sosnik to the Coast was Dore Schary who is the writer-producer and Billy Graham who'll direct. Sosnik is due back in N.Y. in October for similar chores on the Timex program which Joe Cates will produce.

Robinson is lining up a cast of which several are set. Patti Paige, Andy Williams, Robert Preston, Art Carney either Claudette Colbert or Greer Garson, and others.

ABC Overcomes Clearance Hurdles, Lock In Hagerty's Major News Shows

Despite some station clearance hurdles, ABC-TV has now firmed up its two major news show entries in the daily 6 p.m. and 11 p.m. slot. The 11 p.m. show, which has been operating on a New York-Washington station axis since its debut last spring, now has been cleared for Sunoco on 22 stations and will be the latest web-produced news stanza on the air.

The 6 p.m. show, titled "ABC Evening Report" with E. R. Squibb & Sons sponsoring, is being picked up by 100 stations, although eight key market stations have not come in. Among these is ABC's Cleveland affiliate, WEWS, which once again is proving to be a thorn in the network side. Not only sloughing off the bang-bang shows like "Untouchables," WEWS has also turned down the news segments as well as ABC's attempt at upgrading kiddie shows as represented by the now deferred afternoon "Discovery" series.

On the 11 p.m. stanza, Sunoco

McGiffert In Switch To Don Hyatt Unit

Producer Jack McGiffert of CBS-TV's "Camera Three" has moved over to NBC-TV's special projects department under Don B. Hyatt with the initial assignment of two half-hour shows on Civil War Generals Grant and Lee.

Also assigned to the Grant and Lee projects are James Lee, writer on several "Omnibus" shows, and Laynwood B. King, formerly a director on "Today" and "Meet the Press."

Union Central Life Insurance is bankrolling the shows with one slated for late fall and the other for early winter.

ABC's \$1,682,469 Radio Windfall

Network radio is still commercially very alive and kicking, according to ABC Radio's sales returns in the last three weeks. Radio web landed \$1,682,469 worth of time sales between July and Aug. 10, representing new business except for \$300,000 in renewals. Sum is unprecedented for so short a period of time in the recent history of the network.

Campbell Soup Co. is making a major reentry into network radio as a \$500,000 account. Food company, through Needham, Lewis & Brorby in Chicago and BBDO in N.Y., will sponsor "Flair," "Breakfast Club" and weekday newscasts. The contract goes into effect Sept. 17.

Other new accounts, each totaling from \$150,000 to \$200,000, include Miller Brewing Co., Menen Co., American Motors Corp. and Thomas Leeming & Co.

Encouraging aspect of the new business for ABC Radio's sales chief Jim Duffy is that most of the advertisers are committed to longterm campaigns rather than buying on a week-to-week basis. "This more than anything," he said, "points up the advertisers' belief in the resurgence of network radio."

Duffy said there is now a virtual SRO in all ABC Radio availabilities for the fourth quarter. ABC has more than doubled its billing for weekday news alone as compared to the fourth quarter of 1960, adding up to the web's greatest fourth-quarter advance Wheel-Horse Products. Accent sale.

Levy Now a 'Free Agent'

David Levy officially became a "free agent" yesterday afternoon (Tues.) when he and NBC reached an agreement on the ex-program chieftain's final separation from the tv network.

NBC had tried to persuade Levy to remain on as an exec producer on special news shows but Levy nixed the idea. His future plans are undetermined. Levy has been succeeded by Mort Werner.

originally wanted a minimum clearance on 62 stations lined up to cover 50% of the area market, the oil company, agreed to go ahead on that basis. The late evening slot for the web show brings into play ABC news chief Jim Hagerty's policy of putting network news on a newspaper-type setup with the 11 p.m. show being the final edition. Anticipated heightened world tension this fall over the Berlin problem plus Pres. Kennedy's late working habits is slated to give the 11 p.m. stanza plenty of fresh news to zing up its impact.

The 6 p.m. format has been revised for the fall with Bill Lawrence, from Washington, and Al Mann and John Cameron Swayze as the permanent anchors. In addition to the two 15-minute news stanza, ABC-TV is planning some five-minute news slots for the daytime sked plus a 10-minute segment designed for youngsters.

TAM's Top 20 in Britain (Week Ending Aug. 6)

	ATV	Homes Viewing (000's)
Harpers West One	ATV	5716
No Hiding Place	AR	5718
Coronation Street (Wed)	GRANADA	5497
Boyd QC	AR	5497
Abracadabra	AR	5005
Coronation Street (Mon)	GRANADA	4947
Emergency-Ward 10 (Tues)	ATV	4837
Emergency-Ward 10 (Fri)	ATV	4727
Three Live Wires	AR	4651
Delfont's Sunday Show	ATV	4617
Family Solicitor	GRANADA	4454
Drama '61	ATV	4397
Calling Dickie Valentine	ATV	4287
The Avengers	ABC	4287
Twenty Questions	AR	4067
Summersong	AR	4067
Rosemary Clooney Show	ATV	3957
Tell the Truth	ATV	3848
Wagon Train	AR	3790
This Week	AR	3408

Shari Chary About Kid Cartoons; 'Gotta Get 'Em Into Mainstream'

WQXR Newscasts Now On The Sponsor Market

New York Times radio station WQXR has opened up newscasts for advertising sponsorships for the first time this week.

The newscasts, using the facilities of the newspaper, will carry commercials in the daytime and continue closed to advertisers at night when they will carry NYT promos. Newscasts have been heard since July '46, sans outside blurbs.

Renewal Forms, Logging: Plenty Of Headaches Yet

Washington Aug. 15. Leading broadcasting executives and toppers of the National Assn. of Broadcasters held an all-day skull session here Thursday (10) on proposed changes in application and renewal forms and logging requirements dealing with programming.

The Federal Communications Commission has suggested such changes.

NAB prez LeRoy Collins made this comment following the meeting: "The burdensome nature of these proposals is astounding when one sees the cumbersome detail involved in actual operation. It is highly important that FCC understand the handicaps which such forms will place on broadcasters, especially the smaller operators."

"We," he said, "will make the strongest possible showing by our filing, including NAB's insistence upon the right of broadcasters to use their own good faith judgment in programming for the needs of the communities which they serve free of censorship from any source."

Meeting with Collins and his top men of the NAB staff were Joint Board chairman Clair McCollough, Radio Board chairman George Hatch and Television Board chairman Dwight Martin.

SI SIEGEL'S NO. 2 STATUS AT AB-PT

Simon B. (SI) Segal has been upped to exec vice-prexy of American Broadcasting-Paramount Theatres. He will retain his exec v.p. post for ABC, the company's broadcast division, but is dropping his former designation as financial v.p. of AB-PT.

Leonard H. Goldenson, AB-PT prexy, said the Segal appointment was made to meet the growing requirements of the company's international expansion.

The trouble with most kid tv shows is they're for kids, declares NBC-TV's Saturday morning live-on-tape Shari Lewis.

About the only talent the Miss Lewis doesn't have is cartooning, but that shouldn't necessarily make suspect her attitude toward the kidvid animated melange.

Miss Lewis, who is a singer, dancer, musician (violin and piano) magician, mime, authoress, puppeteer and ventriloquist, thinks the cartoon stuff is a waste of a child's time.

"A child's time is precious," she says, and rather than be parked in front of the tv set for the cartoon grind, Miss Lewis thinks kids should be "participating in the mainstream of life."

Q: "What's the mainstream of life?"
A: "I don't know, but I think it exists, don't you?"

Whatever it is, Miss Lewis feels that "to let a child watch whatever comes across the screen is denying yourself the right (parental) to cut the fabric"; in other words, give the moppets exposure to life values the parent himself holds—"We should be selective."

Miss Lewis has selections beyond her own show. She has reverence for "the good Captain" (Kangaroo) and the Bernstein kid concerta. But don't peg her an egghead—"I'm not sophisticated. I like to keep things on a simple level. But not idiot."

Concerning her own show, and its featured puppets Charlie Horse, Hush Puppy and Lamb Chop (who was assigned to the Smithsonian in a recent will), she says, "we have a kid show, but we try very hard to entertain ourselves."

Other segs of the adult world also are entertained. Show is a sponsor sellout, during the regular season, and the Madison Ave. ad execs who monitor from the sponsor booth during taping sessions have been observed having a ball.

Of course, part of their joy could be the loot they save on commercials. Five of the six (count 'em, six one-minute blurbs and two 10-second billboards) are done by Miss Lewis with no extra talent fee. Since the show's start last October, (Continued on page 41)

WNEW's Pro Grid 4-Sponsor Parlay

WNEW, N.Y., has sold out its 19-game play-by-play schedule of the N.Y. Football Giants to four sponsors, each of whom have picked up one-quarter of each game. Line-up includes P. Ballantine & Sons, through William Esty; Howard Clothes, through Mogul, Williams & Saylor; L&M Cigarettes, through Dancer - Fitzgerald - Sample; and Parks - Sausage, through Leon Golnick.

The Ballantine is the only one of the four radio bankrollers also to be represented on the video broadcasts of the Giant games on WCBS-TV. Other three tv bankrollers, Marlboro cigs, Ford dealers and Amoco, declined to exercise their option on the radio time which the WNEW-Giant deal gave them.

WANTED: DAYTIME EMCEES

Garry's Garrulous Gang

There's a lot of show biz in process of being extracted from the CBS-TV Garry Moore Show and components thereof. As witness: Carol Burnett has just been signed to do a five-times-a-week radio series for CBS starting Sept. 4. She will be co-starred with Richard Hayes, Godfrey's substitute when Godfrey is away.

Coleman Jacoby and Arnie Rosen, two of Moore's top writers, are putting the finishing touches this summer on a Broadway musical for Carol Burnett which will be produced by Harold Prince. Show is tentatively tagged "Charge Account" and is a burlesque of the Diners' Club. Opus is scheduled to go into rehearsal next spring. Also, Jacoby and Rosen finished filming this week, a pilot film starring Alan King, also a member of the Garry Moore tv family since he is committed to a definite number of guest appearances throughout the season. (CBS-TV has already scheduled the film as a one-shot), longtime member of Moore's old daytime tv show, and will be produced by Bob Banner, who does the Garry Moore nighttime tv series. Durwood Kirby has been signed to succeed Arthur Godfrey as host of this winter's "Candid Camera" series. Moore himself, plus Kirby, is doing a five-times-a-week morning radio show on CBS Radio which is just about SRO going into the fall.

Neil Simon, member of the Moore tv writing staff, who took a sabbatical to pen "Come Blow Your Horn," is putting the finishing touches on a Broadway musical starring Sid Caesar to be produced by Harold Prince.

Sidney Reznick, another of Moore's writing staff, has just left the show to work on an as yet untitled Broadway comedy drama. Moore writers, Norman Barasch and Carroll Moore, who authored the Broadway plays, "Send Me No Flowers" and "Make a Million," are extra-curricularly at work on a new play.

Doubling also extends to Moore's radio writing staff. Andy Rooney, who prepares the talk material on the Moore AM series, is putting the finishing touches on a tome titled "Four Great Battles of World War II," which will be published by Little Brown & Co., this fall.

NETWORKS SCOUR U.S. FOR TALENT

The guy with the sunshine personality (and Hollywood crockery to beam it) suitable to video's daytime emceeing chores, is television's good man hard to find these days.

This fall all three networks will be loaded down with those daytime quiz and game shows (more than 20) whose beaming frontman is the key to the femme audience, and the search for the proper beamer has sent web scouts out around the country.

NBC's daytime programming chieftain Bob Aaron figures the network has been "very fortunate," with eight quiz and game shows current and the a. m. strip of said shows constituting the anchor to the network's grip on daytime rating and billing upswing. He says the network two years ago conducted a nationwide talent search with a half a dozen program staffers out in the field at one time or another. Jim Lucas, relatively new to the web's emcee stable and who has been subbing for vacationing game show hosts Hugh Downs and Jan Murray, was discovered in Birmingham, Ala., during the talent hunt. Art James, youthful emcee of "Say When," and "the kind you want to mother," says Aaron, was recruited out of Detroit.

NBC is the only network that keeps a roster of potential talents (about 50) on hand for scrutiny when the situation demands. Most are established talents, and most are ruled out by other commitments, legit assignments etc.

CBS daytime programmer Larry White says daytime emceeing requires special talents and getting the right man is always a problem. He says, however, that the network has sent staffers to leading cities twice in the last six months in search of potential talent, and no host has yet been found for the fall preeming "Calendar," which will require someone with the usual appeal who's also believable in current events interpretations.

CBS on its six daytime game and quiz shows current tends mainly to established talents. Monty Hall, an emcee who has done a lot of subbing, is handling "Video Village." Actor Steve Dunne, out of the tv syndie series, "Brothers Branigan," has the duty on "Double Exposure." The number two man on the Groucho Marx show, George Fenneman, fronts "Your Surprise Package." "Face the Facts" Red Rowe is a vet of emceeing, formerly fronting a series under his own name. Art Linkletter is self-explanatory.

ABC will boom with at least six and maybe more game and quiz shows, and daytime program head Jerry Chester says the hunt is on now for an emcee to front an addition to the schedule. He says the network almost invariably gets its man via the auditorium route, with up to a score of potentials trying out over a period of weeks. The winnash usually gets a pilot assignment, and goes on with the show if it makes it. Vet Bert Parks is emceeing an ABC game show pilot now making the rounds.

Otherwise, the network has called on a variety of backgrounds. Don Morrow of "Camouflage" was a successful commercial announcer. Jack Narz premed on the old "Dotto." Comedian Johnny Carson handles "Who Do You Trust." Bud Collyer ("Number Please") is a 25-year-man with you-name-it experience. Dick Clark ("American Bandstand") is a beaming boy who keep housewives and teens happy as one with dancing in the afternoon.

Carmichael's CBS Slot

Martin Carmichael has been named director of business affairs for CBS-TV sports.

Carmichael, who has been assistant to David Klinger, new v.p. of administration of CBS News, succeeds Don Hamilton. Hamilton becomes director of business affairs or CBS News, a post recently vacated by Klinger.

To Hear the Networks Tell It, Ad Agencies Are Only Paying Lip Service To Need for Upgrading TV

ARB Top 10—Daytime

(Week Ending Aug. 11)

1 Love Lucy	(CBS) 8.3
As The World Turns	(CBS) 7.0
Guiding Light	(CBS) 6.7
Price Is Right	(NBC) 6.5
Video Village	(CBS) 6.3
Concentration	(NBC) 6.3
Love of Life	(CBS) 6.3
The Millionaire	(CBS) 6.1
Search for Tomorrow	(CBS) 6.0
Face The Facts	(CBS) 5.8

Secret to Power If ABC's Still On 'Discovery' Kick

"Discovery," the projected half-hour daytime juve strip which looked like one of ABC-TV's major efforts in building a prestige image this fall before it was yanked last week due to insufficient station clearance, may turn up on the web's schedule next January. However, this possibility is being kept a secret from the show's producer, Jules Power, who was informed that the show was cancelled and has not heard anything to the contrary from the web since then. He's being paid off on his 13-week contractual commitment from the web.

Power, who believes that ABC-TV should have gambled on building "Discovery" this fall despite the clearance problem because "it's the type of show that FCC chief Newton Minow wants and that the public needs," has pitched the series along the same lines to CBS-TV. Latter web, however, indicated that it was too late to run with it for this fall.

This move by Power represents a potential source of controversy over the ownership of "Discovery." Since he was approached by ABC-TV to deliver all the elements of the show below and above the line, Power believes the package is his. ABC-TV execs, on the other hand, contend the idea originated with the web and are apparently mulling the January kickoff for the show with the understanding that they have a clear claim to it.

ABC-TV's ability to deliver only 62 stations, with 17 or 18 key markets missing, came as a hard blow to the web's exec staff. While conceding that the show was offered to the chain late in July after most of the affils' fall commitments were locked up, one ABC-TV exec rapped the affils as "selfishly motivated."

Resentment against the no-takers was intensified by the fact that the turndowns came after ABC-TV prey Ollie Trezz made a personal closed-circuit plea to the affils to pick up the show in view of the prevailing winds in Washington and because of the show's attempt to inject a badly needed educational note in programs angled for the six-to-12 age bracket.

Power, of course, seconds this sales message for "Discovery" in spades and, if so, he wonders why ABC-TV didn't follow through on its laudable initiative by slotting the show this fall even if the advertisers demanded more key market participation. He pointed out that CBS-TV nursed "Captain Kangaroo" along for over a year before it emerged from the red. One ABC-TV exec said "But we aren't that rich." "Discovery" would have cost \$26,500 a week, exclusive of time charges with its cancellation, or postponement, the 5 to 5:30 p.m. segment will now be locally programmed.

Tom Moore, ABC-TV programming chief, said that "full consideration would be given to putting 'Discovery' in January."

Television execs, under heavy moral pressure from Washington to upgrade the industry's programming level, have been finding it a "distasteful" experience in selling the top advertisers and agencies on the elevating process.

The big coin spenders, say the webs, showing little inclination to support new programming venture where the prestige may be high but the risks are even higher. The early pattern, at least, is showing an advertiser tendency to stick to the tried and the tested shows, the formula patterns and the non-controversial subjects.

The high-powered agencies, while also in the line of the FCC's fire against the "wasteland" standards of programming, are also shaping up as heavies in the networks' eyes. Although paying plenty of lip service to the proposition that the broadcasting industry needs a new accent on quality, the top agencies are being rapped for not putting their money where their declarations are.

Network salesmen frankly don't feel that the agencies are making that extra special effort to sell their clients on the venturesome ideas. With respect to "Discovery," ABC-TV's ambitious effort in the juvenile programming area which collapsed because of clearance difficulties (see separate story) the top agencies expressed enthusiastic interest in the series but that's about all. While the show was admittedly offered by the network very late and after other commitments were made, web feeling is that this was the type of show for which some major advertiser coin could have been shaken loose, if the will was there.

That will, moreover, was displayed by a flock of smaller agencies and advertisers who were ready to ante up the necessary coin to get the show on the air. Commitments for "Discovery" were lined up for bankrollers like Gilbert Toys, through Banning-Repplicher; Blumenthal Candy, through Worman & Shaw; and Milton Bradley Toys, through Noyes. The J. Walter Thompson office of Chicago also came into the show for Quaker Oats and the Tootsie Roll company also was ready to pick up part of the tab.

CBS Sales Up, Earnings Down

Columbia Broadcasting System, Inc., consolidated net income for the first six months of 1961 was \$9,409,332, compared with \$12,605,189 earned in the corresponding 1960 period.

Current earnings are equivalent to \$1.09 per share compared with \$1.47 per share (adjusted for stock dividend) earned for the first half of 1960. Net sales for the first six months of 1961 totaled \$240,767,745, compared with \$231,821,979 for the corresponding period last year.

Increased costs, general business conditions, and the performance of the CBS Electronics Division were the principal factors which contributed to the decreased earnings. Company stated that because of the nature of the losses and expenses related to the discontinuance as of June 30 of the manufacture and receiving times by the Electronics Division, those losses are being charged against retained earnings. Those losses, according to the company, are estimated at about \$4,000,000 after applicable tax credits.

The board of directors declared a cash dividend of 35 cents per share on its common stock payable Sept. 8, '61 to holders of record at the close of business on Aug. 25, '61.

Hope Springs Internal at NBC-TV But CBS Goes Outside for Show

Rivals CBS-TV and NBC-TV have taken divergent paths in telecasting a special on the privately-supported United States hospital ship Hope. CBS-TV will use an outside produced half-hour show for the pubaffairs special; NBC-TV will produce a Hope special of its own, of an hour duration and carrying Elgin as sponsor.

For CBS-TV, the move represents another softening measure in what heretofore had been a firm policy that all news and public affairs shown on the network must be produced by the network. That ban on outside news, pubaffairs shows for the web had been softened somewhat recently, when CBS News prexy Richard Salant said the web had no objection to telecasting outside entertainment orientated pubaffairs shows. He cited as an example the David Wolper specials on Hollywood.

CBS-TV brass still is held to be firm that all hard news and pubaffairs shows of a controversial nature, requiring reporting and analysis will be produced by the web's news and pubaffairs department. "Project Hope," the title of the CBS-TV show, is acknowledged to fall in a shadow area. Web, past seasons, did a fine job with UNICEF's story, fronted by Danny Kaye, in support of a cause.

Nod to "Project Hope," no doubt, will bring requests for time from other causes, with the footage all prepared. Each request will be examined individually, said a web spokesman, who added that there will be no rash of such shows. Web time and again plays short (Continued on page 41)

Johnstone Exits NAM

G. W. (Johnny) Johnstone, for the past 16 years director of radio-tv for National Assn. of Manufacturers, is retiring to establish his own p.r. business. No successor is being appointed for the present with Ed Maher, NAM v.p. in charge of public relations, taking over Johnstone's duties.

Johnstone will devote full time to his G. Wilfred Johnstone Associates which he recently launched at Sea Bright, N. J. In addition to p.r., he'll move into personal management activity.

Johnstone has a background in broadcasting which goes back to the very early days of radio.

Bitterness Grows In KFWB Strike; Await IBEW Vote

Hollywood, Aug. 15. IBEW Local 45 members will vote tomorrow night (Wed.) on resolution to respect AFTRA picket lines at Crowell-Collier station KFWB. Engineers and techs have been crossing line since strike began July 11.

Meet was called by Andy Draght, IBEW business manager and financial secretary, who cut vacation short after AFTRA exec secretary Claude McCue sent out SOS for IBEW aid in its labor difficulties with the station.

McCue will address membership to provide details of strike situation, before vote is taken. Also significant is that the engineers have been negotiating with KFWB for a new contract for several months.

Bitterness that has developed since AFTRA struck station over wages and other benefits became evident last week when union petitioned FCC to hold public hearing on KFWB's pending application for renewal of its license. Station's application has been before FCC since end of September, 1959.

David Ziskind, AFTRA's chief legal counsel drew up petition signed by Tyler McVey, AFTRA local prez. Petition requests "that the charges of objectionable material broadcast by KFWB now be aired in public in order that AFTRA may protect the interests of its members."

The FCC in a letter (made public (Continued on page 40)

WINS to Mutual, Revamps 'Format'

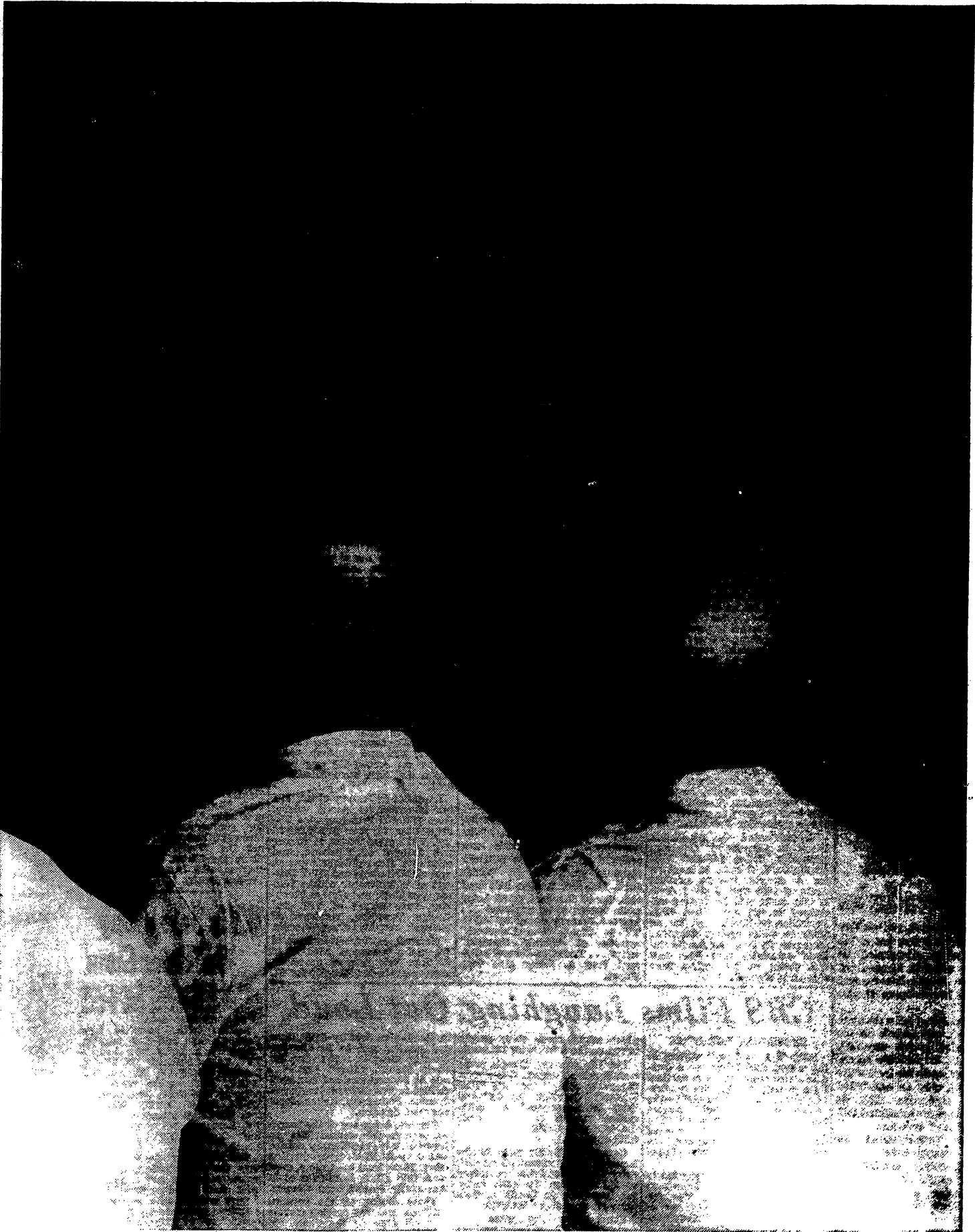
New York independent WINS, which burst into solid rating and sales position with the four R's—rock 'n' roll and rip and read—has plans to modify the music and expand the news operation, with the first step in the latter a linkup with Mutual Broadcasting for several daily and nightly news feeds and features.

PD Ted Steele says the musical changeover will "slightly upgrade" the sound—"We'll still play the big r&r hits, but we've found the kids will sit still if we throw in a Peggy Lee or a Frank Sinatra from time to time."

Station now has two former WNEW deejays in the lineup, Lonnie Starr on a 6 to 10 p.m. (Continued on page 40)



there is nothing harder to stop than a trend



Consistent with its consistent summer rating pattern, ABC-TV walked off again this week with the largest share of audience—where such share means most: in places where people have a 3-way choice in network programming.* In doing so, ABC topped Nets Y and Z with 4 shows in the top 10: 77 *Sunset Strip*, *SurfSide 6*, *Adventures in Paradise*, *My Three Sons*.

We should also like to point out in reporting this, that we have successfully resisted referring to this success as the bald facts, as given by Nielsen.

ABC Television

*Source: Nielsen 24-Market TV Reports. Average Audience, week ending Aug. 6, 1961; 7:30-11:00 P.M., Monday through Saturday; 6:30-11:00 P.M., Sunday.

Saroyan 'Human Comedy' as MGM-TV Series; Bristol-Myers In Dickers

Hollywood, Aug. 15. MGM-TV, which has been perusing its theatrical film vault for more properties it might adapt into a new series, is developing William Saroyan's "The Human Comedy" and is close to sponsoring deal with Bristol-Myers for possible airing on ABC.

One unusual aspect is that talks have progressed to a firming up, joint without MGM having made a pilot.

Robert Maxwell, exec producer of two MGM-TV skeins, "Father of the Bride" and "National Velvet" is now in Gotham to pursue sponsorship deal further with ABC-TV presy Oliver Treyz and with Bristol-Myers execs.

Maxwell himself scripted a pilot and, it is understood, has Thomas Mitchell poised for one of the two leads. Michael Polard for the other, role of a boy.

MGM theatrically filmed the Saroyan original in 1943. Clarence Brown directing-producing, with late Frank Morgan and Mickey Rooney the leads, supported by Fay Bainter, Donna Reed, Van Johnson and Barry Nelson, it is recalled essayed hits.

According to Maxwell, MGM-TV execs had been planning series on "Goodbye, Mr. Chips," but studio production chief Sol C. Siegel chilled that idea by notifying the tv department a theatrical remake may be forthcoming from studio.

On another front at MGM, it appears long-projected "Andy Hardy" tv series may not eventuate, but that a series wherein the Hardy character is grown up may be. Some years ago Mickey Rooney did "Andy Hardy Returns," playing a grownup. That theatrical film may furnish basis for a series, not the boy character.

One somewhat old aspect to "Human Comedy" remains. Character to be essayed in tv series by Mitchell is a sometime alcoholic invariably straightened out by the boy character. Maxwell reports no sponsor nor network objection has been met yet on this characterization. Possibly it is not deemed in same category as "sex and violence" now under sharp attack as tv fare.

Two years ago DuPont made a close-cut spec of "Human Comedy," with Polard in the boy role. MGM's series plans to start where the film ended—once the characterizations are set.

Ziv-UA Projects Hr. Opera Series

Ziv-United Artists, in another TV-out diversification move, has entered a deal for a projected one hour opera series to be produced by Anthony Amato, founder and head of the Amato Opera Theatre in N.Y.

New series, for which a pilot will be produced, will feature all the more popular operas especially staged for tv. Present Ziv-UA enterprise represents the first active step ever taken by an established American production firm to present a regularly scheduled full-length season of tv opera.

Amato's presentations the past four seasons have been at Town Hall. Amato, himself is a singer and conductor and former faculty member of the American Theatre Wing's Opera Workshop. He has put on nearly 2,000 productions in his own theatre in Greenwich Village.

'Shannon' Regional Buy

Screen Gems' new "Shannon" series tucked off its fourth regional sale with Procono-Rossi, makers of macaroni and spaghetti, buying the series for three markets. They are Albany-Schenectady-Troy and Saratoga, N.Y., and Scranton-Wilkes Barre, Pa. "Shannon" now is sold in 96 markets.

Spires to Metro-TV

John B. Spires, who recently exited MCA in Paris, will join Metro-TV as director of sales in Europe and the United Kingdom. Spires at MCA-TV had been general manager of foreign sales.

In his new post, Spires will continue to headquarter in Paris, reporting to syndication topper Dick Harper in N. Y. Prior to joining MCA-TV, Spires had been general manager of Europe for Universal-International.

Aussies Miffed At U.S. Brushoff On TV Coproduction

"Australian market, one of the biggest foreign markets for American tv product, is said to be miffed aplenty at the virtual lack of coproduction Down Under. The report comes from an exec with close ties to the big commercial Australian tv interests.

Unless the situation is corrected, he sees Australia following the quota examples provided by other markets and the end of the free market in Australia existing for American product. The exec welcomed the move of Screen Gems to set up an international production development fund to help boost overseas tv production. He described the move as "laudatory," but retained some skepticism if it will be implemented in Australia. "If it's ballyhoo," he discounted the SG gesture.

Only vidfilm series to be produced in Australia by outside parties is Associated Television's "Whiplash" series, currently being distributed in the U.S. by Independent Television Corp. Corp. (ITC) MCA, the exec said, has supplied producer and director, as well as talent for a "live" native show. Otherwise, he said, there has been no attempt by an American company to get its feet wet in production Down Under.

He contrasted the production thrust in Canada by American companies, listing SG and NBC International. Canada, he went on to have a current foreign product quota of 55% and starting April 1, this quota will be further restricted to not more than 45%. Australian tv, he stressed, has no quota in effect against American programs. In fact, the Aussie stations' schedules read like most U.S. major market outlets from sign-on to sign-off.

CBS Films Laughing Out Loud

By MURRAY HOROWITZ

With "I Love Lucy" waiting in the wings, CBS Films has a comedic series roster that's more than light comedy for the CBS syndication treasurer. The house of laughs "Amos 'n' Andy," "Phil Silvers Show," "Our Miss Brooks," "The Honeymooners," et al.—has grossed \$38,000,000 to date on comedic series during the subsid's 11-year life history.

The big grossers, as expected in the tough comedic line, have been off-network properties. The top grosser—and the granddaddy of them all—is "Amos 'n' Andy." Introduced in the off-network whirl in '53, that series has piled up a gross of about \$5,500,000 for its 77 episodes.

Currently, seven years after a network run and replay after replay in market after market, "Amos 'n' Andy" is sold in 213 markets. One of the more recent deals is with WCBS-TV N. Y. flagship, which will strip the skein daytime starting in the fall.

CBS Films brass, all smiles, declined to give a show-by-show gross breakdown. There are residuals, deals already made, issues

ABC Int'l Deal With Philips of Holland as Central Amer. Sponsor

Joining the growing list of advertisers using the Central American Network, Philips of Holland, one of the world's leading manufacturers of electrical equipment and appliances, is bankrolling "Lawman" on the five-station CATVN hookup beginning this month. Deal, while not significant coin-wise since the total outlay is \$291 for the time and \$175 for the program costs, nonetheless indicates the growing internationalization of the ad industry with a Holland company buying time on a Central-American web which is represented by an American company, ABC International.

The CATVN was formed a little over a year ago by ABC and stations in Costa Rica, El Salvador, Guatemala, Honduras and Nicaragua. The chain will be expanded later this year with the addition of a new station in Panama, currently under construction. Advertisers already using CATVN's facilities, covering 70,000 tv homes with an average of six viewers per set, include such companies as Nestle; S. C. Johnson, Westinghouse, Good-year, Scott Paper, Admiral, Parker Pen, Murine and others.

"Lawman" is a Warner Bros. production starring John Russell and slotted on ABC-TV in the U. S. Philips' biz was placed through Zaz Dias International agency of Holland.

MGM DICKERS FOR OREGON'S KPTV

Metro-Goldwyn-Mayer, once again seeking tv station properties, has held preliminary talks for the buyup of KPTV, Portland, Ore., owned by the NAFI Corp.

MGM exec denied reported interest in KCOP, Los Angeles, another NAFI property. Exec acknowledged that company is interested in acquiring stations in other markets, though.

Vidfilm Chatter

Will Tomlinson appointed sales account exec for Independent Television Corp. (ITC) western division . . . N.Y. documentary producer William Kronick joins Wolper Productions as producer-director on "The Story Of" series, being filmed for Ziv-UA . . . "The Beachcomber," Filmaster's new series starring Cameron Mitchell resumes production in Winter Park, Fla., Oct. 2. Nine half hour episode: of the total of 39 being made remain to be produced . . . Lamont Johnson signed by MGM-TV to direct "The Comeback" episode of "Cain's Hundred" series . . . Transfilm-Caravel salesman Paul A. Minor gets veep stripes.

CBS Films' Big 22

The \$38,000,000 grossed by CBS Films comedic series in an 11-year period encompasses 22 series in its catalog of 72 series. Other than the four biggies, "Amos 'n' Andy," "Phil Silvers Show," "Our Miss Brooks," and "The Honeymooners," the comedies include: "Eye Arden Show," "Angel," "Colonel Flack," "Life with Father," "Mr. Adams and Eve," "The Brothers" and "My Favorite Husband." There are also 208 "Deputy Dawg" cartoons, "Heckle and Jeckle" and "Farmer Alfalfa" cartoons. Exclusively in the foreign syndication hopper are: "Red Skelton Show," "The Alvin Show," "I Love Lucy," "Pete and Gladys," "Mighty Mouse" and "Tom Terrific" cartoons.

WPIX's Flock of 'Babysitters' As Kiddie Bloc Hits 90% SRO Status

Geo. Hankoff's Slot

George Hankoff, formerly a Screen Gems exec, has joined Fountainhead International as sales v.p. Fountainhead was organized to market tv specials produced by David L. Wolper Productions, Sterling Television and Wolper-Sterling-Productions.

Hankoff, prior to his five-year association with SG, has been a sales exec at International News Service.

VPI & Monarch In East-West Tie To Speed Blurbs

Two of the newer commercial film production companies have signed an east coast-west coast working agreement with the idea of giving New York ad agencies improved "speed and quality" in Coast blurb making.

Link is between VPI Productions, New York, and Monarch, Los Angeles (VPI/Monarch Inc.) and operations will be conducted with the parent companies continuing to produce independently in other areas. With half a dozen established blurberies (most of them in business 10 or more years) doing about 80% of the annual \$50,000,000 commercial production a year, VPI and Monarch nonetheless are among the new companies that have managed a foothold.

Launched in January of '59, VPI has increased its annual volume from \$600,000 to a projected \$2,500,000 for this year (\$1,500,000 in '60). VPI's prexy Edwin T. Kasper was founder of Filmways, and sales chief Howard Linkoff was an exec with Filmways and MPO. Officers of VPI/Monarch will be Kasper, president; and George Tompkins, exec vicepres of VPI, and George Tompkins, president of Monarch, executive vice presidents.

Monarch, established in June of '60, had a volume of \$500,000 in its first half year of operation, and expects to do \$1,000,000 for '61.

N.Y. indie WPIX, with an expanded kiddie programming bloc, will have its largest roster of mopet emcees come the fall. The kiddie bloc, which extends from 3:30 to 7 p.m. from Monday through Friday, with a midday extra, has hit the 90% sold-out status.

One of tv's earliest "babysitters," Ray Heatterton will return for his version of the "Merry Mailman." Daily News indie will give him a daily midweek 45-minute strip, starting at noon. Heatterton, who created the "Merry Mailman" role on tv back in the early '50's, will offer his usual patter of children's comments, stories, etc. In addition, he also will introduce cartoons of "Popeye," "Clutch Cargo," and "Christie Comedies."

Another new face—but a veteran performer in the kiddie field—Todd Russell (Routie Kazootie) will be the "live" emcee on "The Three Stooges Fire House." Russell will be "Fireman Todd" and occupy daily the 5:30 p.m. slot, Monday through Friday.

Veteran radio-tv performer Joe Bolton will soon pound the "video beat" for the last time as Officer Joe Bolton for comes the fall he's being upped to Chief Joe Bolton to emcee the new "Dick Tracy" cartoon show. Bolton, who has been representing "11th Precinct" for a number of years on the station with his "Our Gang Clubhouse," and "The Three Stooges Fun House" will appear on the new Tracy show attired as a police chief. In recognition of his new role, he will be sworn in shortly in the New Jersey Assn. of Police Chiefs as an Honorary Chief (he resides in Clifton, N.J.).

Puppeteer Chuck McCann will continue as host of the "Laurel and Hardy and Chuck" series, Monday through Fridays at 4 p.m., plus his Sunday "Let's Have Fun" series. Jack McCarthy, skipper of the good ship "Popeye," will be back for another season; Monday through Friday, at 6 p.m. Rounding out the "live" emcees will be "Bozo the Clown," played by Bill Britten, with his 4:30 p.m. cross the board strip.

O.F.'s Sale-a-Day On 'Peter Gunn'

Official Films reports a sale-a-day since marketing the off-web "Peter Gunn" series with a total of 31 stations to date.

Besides initial sales in New York, Chicago and Los Angeles, "Gunn" markets now include KYW-TV, Cleveland; WJBK-TV, Detroit; KMSP-TV, Minneapolis; WTTV, Indianapolis; WAGA-TV, Atlanta; WDSU-TV, New Orleans; WTJV, Miami; WTTG, Washington; WDEF, Chattanooga; WNEP-TV, Scranton; WBNS-TV, Columbus, O.; and KTVT, Dallas-Ft. Worth.

Official prexy Seymour Reed says the sales reflect a strong promo campaign and a bolstered sales staff, including Stan Byrnes, former midwest sales manager for Flamingo, now covering the middle ground out of Chicago headquarters for Official.

"Gunn" series is part of a recent package of four off-web properties picked up by Official. The others are "Mr. Lucky," "Yancy Derringer," and the hour "Wire Service."

STATE PREXIES TO MEET

Washington, Aug. 15. The seventh annual conference of state broadcasters association presidents will be held here Feb. 28 and March 1, 1962. It will be at the Shoreham Hotel.

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U. S.

(*) ARB's May-June 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

AMARILLO

STATIONS: KGNC, KVII, KFDA. *SURVEY DATES: MAY 15 - JUNE 11, 1961

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION					
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Andy Griffith (Mon. 8:30-9:00)	KFDA	48	1. Third Man (Sat. 9:30)	KFDA	NTA	22	41	Lawrence Welk	KVII	25
2.	Gunsmoke (Sat. 9:00-9:30)	KFDA	41	2. Manhunt (Thurs. 9:30)	KGNC	Screen Gems	18	39	Two Faces West	KVII	15
3.	Wagon Train (Wed. 6:30-7:30)	KGNC	39	3. M Squad (Mon. 9:30)	KFDA	MCA	17	35	Peter Gunn	KVII	18
4.	Candid Camera (Sun. 9:00-9:30)	KFDA	38	4. Mr. Ed (Tues. 6:30)	KFDA	Filmways	17	31	Laramie	KGNC	24
5.	Have Gun, Will Travel (Sat. 8:30-9)	KFDA	37	5. San Francisco Beat (Sat. 10:30)	KFDA	CBS	15	52	Wrestling	KVII	19
6.	Red Skelton (Tues. 8:30-9:00)	KFDA	34	6. Two Faces West (Thurs. 9:30)	KVII	Screen Gems	15	33	Manhunt	KGNC	18
7.	Bonanza (Sat. 6:30-7:30)	KGNC	31	7. Blue Angels (Wed. 9:30)	KGNC	CNP	13	23	Naked City	KVII	22
8.	Jack Benny (Sun. 8:30-9:00)	KFDA	31	8. Dangerous Robin (Mon. 9:30)	KGNC	Ziv-UA	13	27	Steel Hr. Circle	KFDA	22
9.	Rawhide (Fri. 6:30-7:30)	KFDA	29	9. Death Valley Days (Mon. 10:30)	KFDA	U.S. Borax	13	57	Peter Gunn	KVII	18
10.	Route 66 (Fri. 7:30-8:30)	KFDA	28	10. Brothers Brannigan (Sun. 9:30)	KGNC	CBS	11	23	Jack Paar Alabama	KGNC	9
11.	Twilight Zone (Fri. 9:00-9:30)	KFDA	28	11. Sea Hunt (Fri. 10:00)	KVII	Ziv-UA	11	23	What's My Line	KFDA	25
12.	Hennessey (Mon. 9:00-9:30)	KFDA	28	12. State Trooper (Tues. 10:30)	KFDA	MCA	11	46	News, Sports, Weather	KGNC	14
									Jack Paar	KGNC	10

DULUTH-SUPERIOR

STATIONS: KDAL, WDSM. *SURVEY DATES: MAY 15 - JUNE 11, 1961

1. Hennessey (Mon. 9:00-9:30)	KDAL	49	1. Third Man Sat. 9:30	KDAL	NTA	31	60	Hong Kong; Flights	WDSM	21
2. Andy Griffith (Mon. 8:30-9:00)	KDAL	44	2. Miami Under (Thurs. 9:30)	WDSM	Ziv-UA	28	53	Real McCoys	KDAL	24
3. Candid Camera (Sun. 9:00-9:30)	KDAL	41	3. Grand Jury (Sat. 10:00)	KDAL	NTA	25	52	Alcoa; Fight; NWS	WDSM	23
4. Steel Hr.; Circle (Wed. 9:00-10:00)	KDAL	41	4. Meade (Sun. 10:15)	WDSM	CNP	25	58	News; Wea; Telenews	KDAL	18
5. Garry Moore (Tues. 9:00-10:00)	KDAL	40	5. Meet McGraw (Fri. 10:15)	KDAL	ABC	25	56	Jack Paar; Wea; Sports	WDSM	20
6. Michael Shayne (Fri. 9:00-10:00)	WDSM	40	6. Huckleberry Hound (Fri. 8:30)	KDAL	Screen Gems	24	62	Maverick	WDSM	15
7. Gunsmoke (Sat. 9:00-9:30)	KDAL	39	7. Sea Hunt (Sun. 9:30)	WDSM	Ziv-UA	24	41	What's My Line	KDAL	34
8. Checkmate (Sat. 7:30-8:30)	KDAL	37	8. Mr. D.A. (Wed. 10:15)	KDAL	Ziv-UA	23	55	Jack Paar; Wea; Sports	WDSM	18
9. Danny Thomas (Mon. 8:00-8:30)	KDAL	37	9. Coronado 9 (Thurs. 10:15)	KDAL	MCA	22	52	Jack Paar; Wea; Sports	WDSM	20
10. Have Gun, Will Travel (Sat. 8:30-9)	KDAL	36	10. Yogi Bear (Thurs. 8:30)	KDAL	Screen Gems	19	44	Outlaws	WDSM	23

JACKSON, MISS.

STATIONS: WLBT, WJTV. *SURVEY DATES: MAY 15 - JUNE 11, 1961

1. Andy Griffith (Mon. 8:30-9:00)	WJTV	47	1. Rescue 8; Safety (Thurs. 8:00)	WJTV	Screen Gems	25	52	Blue Angels	WLBT	23
2. Checkmate (Sat. 7:30-8:30)	WJTV	46	2. Sea Hunt (Wed. 9:00)	WLBT	Ziv-UA	24	47	Steel Hr.; Circle	WJTV	27
3. Gunsmoke (Sat. 9:00-9:30)	WJTV	45	3. Blue Angels (Thurs. 8:00)	WLBT	CNP	23	48	Rescue 8; Safety	WJTV	25
4. I've Got A Secret (Wed. 8:30-9:00)	WJTV	43	4. Manhunt (Sat. 9:30)	WJTV	Screen Gems	23	45	Lawrence Welk	WLBT	28
5. Have Gun, Will Travel (Sat. 8:30-9)	WJTV	41	5. Lock-Up (Tues. 9:30)	WLBT	Ziv-UA	22	45	Garry Moore	WJTV	28
6. Danny Thomas (Mon. 8:00-8:30)	WJTV	40	6. Brothers Brannigan (Tues. 8:30)	WLBT	CBS	21	37	Red Skelton	WJTV	36
7. Groucho Marx (Thurs. 9:00-9:30)	WLBT	40	7. Best of Post (Thurs. 7:00)	WLBT	ITC	19	61	Sports Spec	WJTV	12
8. Route 66 (Fri. 7:30-8:30)	WJTV	38	8. Dangerous Robin (Mon. 8:30)	WLBT	Ziv-UA	19	29	Andy Griffith	WJTV	47
9. Ernie Ford (Thurs. 8:30-9:00)	WLBT	37	9. Pony Express (Sun. 9:00)	WJTV	CNP	19	37	Loretta Young	WLBT	32
10. Jack Benny (Sun. 8:30-9:00)	WJTV	37	10. Gray Ghost (Thurs. 8:30)	WJTV	CBS	17	32	Ernie Ford	WLBT	37
11. Rawhide (Fri. 6:30-7:30)	WJTV	37								

LITTLE ROCK

STATIONS: KARK, KATV, KTHV. *SURVEY DATES: MAY 15 - JUNE 11, 1961

1. Andy Griffith (Mon. 8:30-9:00)	KTHV	43	1. Tombstone Territory (Sun. 9:30)	KTHV	Ziv-UA	24	46	Your Life	KARK	19
2. Gunsmoke (Sat. 9:00-9:30)	KTHV	35	2. Coronado 9 (Sat. 9:30)	KTHV	MCA	22	40	Lawrence Welk	KATV	21
3. Price Is Right (Wed. 7:30-8:00)	KARK	32	3. Sea Hunt; Godfrey (Fri. 8:30)	KTHV	Ziv-UA	21	36	77 Sunset Strip	KATV	29
4. Rawhide (Fri. 6:30-7:30)	KARK	32	4. Blue Angels (Thurs. 8:30)	KARK	CNP	20	48	Third Man	KATV	14
5. Garry Moore (Tues. 9:00-10:00)	KTHV	31	5. Third Man (Thurs. 9:30)	KATV	NTA	14	33	Blue Angels	KARK	20
6. Perry Mason (Sat. 6:30-7:30)	KTHV	31	6. Lock-Up (Wed. 7:30)	KTHV	Ziv-UA	12	20	Price Is Right	KARK	32
7. Wagon Train (Wed. 6:30-7:30)	KARK	31	7. This Man Dawson (Sun. 8:00)	KATV	Ziv-UA	11	20	Chevy Show	KARK	23
8. Danny Thomas (Mon. 8:00-8:30)	KTHV	30	8. Man Into Space (Thurs. 7:30)	KARK	Ziv-UA	9	18	Real McCoys; Political	KATV	25
9. Have Gun, Will Travel (Sat. 8:30-9)	KTHV	29	9. Bugs Bunny (Sat. 11:00)	KATV	UAA	8	33	Sky King	KTHV	11
10. My Three Sons (Thurs. 8:00-8:30)	KATV	29	10. Assignment Underwater; Valentino (Wed. 9:30)	KARK	NTA	7	13	Naked City	KATV	28

BOSTON

STATIONS: WBZ, WHDH, WNAC. *SURVEY DATES: MAY 15 - JUNE 11, 1961

1. Gunsmoke (Sat. 10:00-10:30)	WHDH	36	1. Mr. Ed (Sat. 7:00)	WBZ	Filmways	18	44	Terrific Undersea; Pulse	WHDH	17
2. Ed Sullivan (Sun. 8:00-9:00)	WHDH	33	2. Lock-Up; JFK (Sat. 10:30)	WHDH	Ziv-UA	18	35	Fight; Weather	WNAC	21
3. Checkmate (Sat. 8:30-9:30)	WHDH	32	3. Yogi Bear (Fri. 6:00)	WNAC	Screen Gems	17	40	News; Weather	WBZ	16
4. Flintstones (Fri. 8:30-9:00)	WNAC	32	4. Death Valley Days (Fri. 7:00)	WBZ	U.S. Borax	16	41	Huntley-Brinkley	WBZ	21
5. Naked City (Wed. 10:00-11:00)	WNAC	32	5. Whirlybirds (Fri. 7:00)	WNAC	CBS	16	41	Death Valley Days	WBZ	16
6. 77 Sunset Strip (Fri. 9:00-10:00)	WNAC	32	6. Blue Angels (Tues. 7:30)	WNAC	CNP	14	39	Laramie	WBZ	17
7. Untouchables (Thurs. 9:30-10:30)	WNAC	32	7. Mounted Police (Wed. 7:00)	WBZ	CNP	14	44	Honeymooners	WNAC	19
8. Thriller (Tues. 9:00-10:00)	WBZ	31	8. Quick Draw McGraw (Mon. 6:30)	WNAC	Screen Gems	13	32	News; Weather	WBZ	19
9. Wagon Train (Wed. 7:30-8:30)	WBZ	31	9. Shotgun Slade (Tues. 7:00)	WBZ	MCA	13	38	Rescue 8; J.K. Film	WNAC	17
10. Have Gun, Will Travel (Sat. 9:30-10)	WHDH	30	10. Sea Hunt (Tues. 7:00)	WHDH	Ziv-UA	13	28	Laramie	WBZ	17
11. Real McCoys (Thurs. 8:30-9:00)	WNAC	30	11. Huckleberry Hound (Thurs. 8:30)	WNAC	Screen Gems	13	35	News; Weather	WBZ	19
			12. State Trooper (Thurs. 7:00)	WNAC	MCA	13	43	Jim Backus	WBZ	19
			13. Miami Undercover; Pulse City (Sat. 7:00)	WHDH	Ziv-UA	13	32	Mr. Ed	WBZ	18

Drama by Daylight

Among the things people have stopped kidding during the past few seasons are Soviet science, Mickey Mantle's bubble-gum chewing and daytime dramas on television.

It's easy to see why.

Russian space-experts have been making Buck Rogers look about as modern as Buck Jones; Mr. Mantle has blossomed into one of baseball's greatest sluggers; and TV's best daytime serials have matured to a point where they do almost as much for drama as they do for soap.

By "best" we mean, of course, "From These Roots" and "Young Dr. Malone," the two, half-hour serials seen back to back on NBC from Monday through Friday. Any non-thinking, non-viewing critic who'd refer to either of these programs as s--p operas should have his mouth washed with you-know-what.

Together, the two shows represent five hours of well-crafted live drama per week. On every level—writing, acting, production—the standards are uncommonly high.

More than one dramatist will tell you that the daytime serial is one of the best media of all for talented writers, since it allows so much more time to explore a dramatic situation than

a single, full-hour offering.

One such booster is author Leonard Stadd, who's been writing "From These Roots" since last summer, and who thinks of a daytime series as "TV's novel," as contrasted with the "short story" of nighttime television.

"What's more," says Stadd, "you get a standard of acting that would be hard for nighttime TV to top, for here we have a kind of repertory company where there's simply no room for anything but the most professional of performers."

DESPITE THE DEMANDS a daytime series makes on an actor's resources, the turnover is small. On "From These Roots," for example, more than half a dozen cast-members (including star Ann Flood) have been with the series since its premiere three years ago.

Because our daytime dramas originate in New York, we're able to tap a plentiful supply of seasoned Broadway performers. Conversely, the TV actors get the chance to work in the theatre—be it Broadway, off-Broadway, or off-off Broadway (like suburban summer stock).

Last season Barbara Berjer—of "From These Roots"—appeared in Broadway's "The Best Man." Off-Broadway, Len Wayland worked in

"U.S.A." and Robert Mandan performed in both "Here Come the Clowns" and "The Death of Satan."

From the "Young Dr. Malone" company, Dr. Jerry Malone himself (actor William Prince) will be starring at Westport Country Playhouse next week in "Venus at Large," a new comedy by Henry Denker.

AT NBC we've long believed an actor should be well-rounded—even if he never intends to play Falstaff—but all the acting skill in the world wouldn't make our daytime serials as good as they are without the guidance of first-rate production personnel.

"Young Dr. Malone" is produced for us by Carol Irwin, whose substantial credits are too long to list here, but who's probably best known for her eight-year stint as producer and packager of the "I Remember Mama" series. Her director is the very able Jim Young, whose imposing track record includes contributions to that same "I Remember Mama."

"From These Roots" is master-minded by producer Eugene Burr, whose strong TV credits were preceded by theatrical posts with the Theatre Guild and Billy Rose (to give you an idea). His director, Paul Lammers, is a veteran of such worthy programs as the Kaiser Aluminum Hour, Philco Television Playhouse and Kraft Theatre.

With these and other capable pros working behind the scenes, both of the daytime serials have been able to treat mature, adult themes in depth without ever sliding over into sensationalism or over-sentimentality. It appears that many sensitive subjects—such as infidelity, alcoholism, or the problem of adopting an older child—can be developed much more

thoroughly in a dramatic series than in a one-shot drama or documentary.

The significance of this has never escaped the attention of astute sponsors, for whom viewer loyalty to NBC daytime drama has always reaped handsome dividends.

The nature of this viewer support was never better exemplified than in a letter sent us last summer by a Pennsylvania woman (initials: Virginia S. Hardy) who'd read a report somewhere that "From These Roots" was going to be dropped by her local station.

Mrs. Hardy was, in a word, livid. "I have tried in vain," she wrote, "to become absorbed in the eternal search for tomorrow, or in the brilliant glow given off by the guiding light—which will undoubtedly lead us to the brighter day. I have tried marrying Joan, loving that Bob, beating the clock and even leading three lives, but none can hold a candle to 'From These Roots'."

WITH THAT SORT OF ROOTER, our daytime dramas may well go on forever. And that's fine—even though a long run does place a heavy premium on ingenuity.

Illustration: The current "Young Dr. Malone," which bears the same title as the radio series that began with NBC 22 years ago, is based on all-new situations; and in this TV series, the original "Young Dr. Malone" (Jerry) has an adopted son, David, who's *also* a physician.

Because it would now be too confusing for the dialogue to call either one the young Dr. Malone, the prefixing adjective is never used at all. Our other daytime serial will never have any such problem. After all, whoever heard of a doctor—or even a dentist—named "From These Roots"?



VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's May-June 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

(Continued from page 31)

CINCINNATI

STATIONS: WLWT, WCOP, WKRC. *SURVEY DATES: MAY 15-JUNE 11, 1961

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS					TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	RTG.
1.	77 Sunset Strip (Fri. 9:00-10:00)	WKRC	38	1. Best of Post (Thurs. 10:30)	WLWT	ITC	18	46	Miami Undercover	WKRC	13
2.	Real McCoys (Thurs. 8:30-9:00)	WKRC	35	2. Miami Undercover (Thurs. 10:30)	WKRC	Ziv-UA	13	37	Best of Post	WLWT	16
2.	Wagon Train (Wed. 7:30-8:30)	WLWT	35	2. Third Man (Sat. 10:30)	WCPO	NTA	13	31	Roaring 20's	WKRC	22
3.	Price Is Right (Wed. 8:30-9:00)	WLWT	32	2. Yogi Bear (Mon. 8:30)		Screen Gems	13	43	News: Weather	WLWT	15
4.	Candid Camera (Sun. 10:00-10:30)	WCPO	31	3. Jeff's Collie (Mon. 7:00)	WKRC	ITC	11	39	Huntley-Brinkley	WLWT	15
4.	Flinstones (Fri. 8:30-9:00)	WKRC	31	4. Death Valley Days (Fri. 7:00)	WKRC	U.S. Borax	10	42	News-Dick Bay; Paula	WCPO	10
4.	Hawaiian Eye (Wed. 9:00-10:00)	WKRC	31	4. Huckleberry Hound (Thurs. 6:30)	WCPO	Screen Gems	10	43	Mounted Police	WLWT	7
4.	My Three Sons (Thurs. 9:00-9:30)	WKRC	31	5. Three Stooges (Mon.-Fri. 6:00)	WCPO	Screen Gems	9	42	News: Weather	WLWT	10
4.	Red Skelton (Tues. 9:30-10:00)	WCPO	31	5. Tightrope (Wed. 10:30)	WLWT	Screen Gems	9	49	Huntley-Brinkley	WLWT	13
5.	Bonanza (Sat. 7:30-8:30)	WLWT	30	5. Vikings (Wed. 6:30)	WCPO	Ziv-UA	9	17	Gold Cup Mat	WLWT	7
5.	Perry Como (Wed. 9:00-10:00)	WLWT	30	6. Jim Backus (Thurs. 7:00)	WLWT	CNP	8	39	Naked City	WKRC	28
				6. Midnight (Tues. 10:30)	WKRC	MCA	8	16	News: Weather	WLWT	11
				6. Quick Draw McGraw (Tues. 6:30)	WCPO	Screen Gems	8	33	Huntley-Brinkley	WLWT	13

CLEVELAND

STATIONS: KYW, WEWS, WJW. *SURVEY DATES: MAY 15-JUNE 11, 1961

1.	Untouchables (Thurs. 9:30-10:30)	WEWS	47	1. Man Without Gun (Thurs. 10:30)	WEWS	NTA	26	55	Mounted Police	KYW	13
2.	My Three Sons (Thurs. 9:00-9:30)	WEWS	43	2. Third Man; Mission (Fri. 10:30)	WEWS	NTA	21	36	Eyewitness	WJW	24
3.	Naked City (Wed. 10:00-11:00)	WEWS	40	3. Huckleberry Hound (Mon. 7:00)	KYW	Screen Gems	20	51	City Camera; Sports	WJW	14
4.	77 Sunset Strip (Fri. 9:00-10:00)	WEWS	39	3. Walter Winchell (Sat. 10:30)	WEWS	NTA	20	49	News-D. Edwards	WJW	15
5.	Flinstones (Fri. 8:30-9:00)	WEWS	38	4. Yogi Bear (Thurs. 7:00)	KYW	Screen Gems	17	43	City Camera; Sports	WJW	15
5.	Real McCoys (Thurs. 8:30-9:00)	WEWS	38	5. Divorce Court; MLBB (Thurs. 7:30)	WJW	KTTV TV	16	30	News-D. Edwards	WJW	18
6.	Hawaiian Eye (Wed. 9:00-10:00)	WEWS	34	6. Quick Draw McGraw (Fri. 7:00)	KYW	Screen Gems	15	43	Guestward Ho	WEWS	21
7.	Surfside 6 (Mon. 8:30-9:30)	WEWS	32	7. Death Valley Days (Wed. 7:00)	KYW	U.S. Borax	14	30	Donna Reed	WEWS	31
7.	Thriller (Tues. 9:00-10:00)	WYW	32	8. Mounted Police (Thurs. 10:30)	KYW	CNP	13	42	City Camera; Sports	WJW	13
8.	Candid Camera (Sun. 10:00-10:30)	WJW	31	8. League Boots; Hammer (Sun. 10:30)	WEWS	Screen Gems	13	28	News-D. Edwards	WJW	14
8.	Donna Reed (Thurs. 8:00-8:30)	WEWS	31					28	Man Without Gun	WEWS	26
								28	What's My Line	WJW	21

COLUMBUS

STATIONS: WLWC, WTVN, WBNS. *SURVEY DATES: MAY 15-JUNE 11, 1961

1.	My Three Sons (Thurs. 9:00-9:30)	WTVN	44	1. Third Man (Thurs. 10:30)	WTVN	NTA	24	59	Jim Backus	WLWC	10
2.	Have Gun, Will Travel (Sat. 9:30-10)	WBNS	43	2. Hammer; JFK (Sat. 10:30)	WBNS	MCA	22	46	Roaring 20's	WTVN	18
3.	Untouchables (Thurs. 9:30-10:30)	WTVN	42	3. Dangerous Robin (Fri. 10:30)	WTVN	Ziv-UA	19	37	Eyewitness	WBNS	20
4.	Real McCoys (Thurs. 8:30-9:00)	WTVN	41	3. Whirlybirds (Thurs. 7:00)	WTVN	CBS	19	49	News; News-D. Edwards	WBNS	14
5.	Andy Griffith (Mon. 9:30-10:00)	WBNS	36	4. Huckleberry Hound (Thurs. 6:30)	WTVN	Screen Gems	18	56	Home Edition	WLWC	9
5.	Gunsmoke (Sat. 10:00-10:30)	WBNS	36	5. M Squad (Thurs. 8:00)	WBNS	MCA	15	29	Donna Reed	WTVN	30
6.	77 Sunset Strip (Fri. 9:00-10:00)	WTVN	34	6. Quick Draw McGraw (Tues. 6:30)	WTVN	Screen Gems	14	47	Home Edition	WLWC	9
7.	Checkmate (Sat. 8:30-9:30)	WBNS	33	6. Rescue 8 (Tues. 7:00)	WTVN	Screen Gems	14	34	News; News-D. Edwards	WBNS	19
7.	Rawhide (Fri. 7:30-8:30)	WBNS	33	7. Death Valley Days (Sat. 7:00)	WBNS	U.S. Borax	13	42	Midwest Hayride	WLWC	15
8.	Flinstones (Fri. 8:30-9:00)	WTVN	32	7. Silent Service (Fri. 7:00)	WTVN	CNP	13	33	News; News-D. Edwards	WBNS	19
8.	Red Skelton (Tues. 9:30-10:00)	WBNS	32	7. Sea Hunt (Mon. 7:00)	WLWC	Ziv-UA	13	31	News; News-D. Edwards	WBNS	19

ATLANTA

STATIONS: WSB, WAGA, WLWA. *SURVEY DATES: MAY 15-JUNE 11, 1961

1.	Real McCoys (Thurs. 8:30-9:00)	WLWA	38	1. Mr. Ed (Tues. 7:00)	WSB	MCA	26	74	Expedition; JFK	WLWA	5
2.	Andy Griffith (Mon. 9:30-10:00)	WAGA	35	2. Whirlybirds (Wed. 7:00)	WSB	CBS	25	69	Malibu Run	WAGA	6
3.	Gunsmoke (Sat. 10:00-10:30)	WAGA	33	3. Death Valley Days (Mon. 7:00)	WSB	U.S. Borax	23	59	Vikings	WAGA	8
4.	Wagon Train (Wed. 7:30-8:30)	WSB	32	4. Brothers Brannigan (Thurs. 7:00)	WSB	CBS	21	62	Two Faces West	WLWA	8
5.	Have Gun, Will Travel (Sat. 9:30-10)	WAGA	31	5. Huckleberry Hound (Thurs. 6:00)	WSB	Screen Gems	20	69	Rescue 8	WLWA	7
5.	Perry Mason (Sat. 7:00-8:00)	WAGA	31	6. Yogi Bear (Mon. 8:00)	WSB	Screen Gems	19	61	Three Stooges	WLWA	5
5.	Thriller (Tues. 9:00-10:00)	WSB	31	7. Manhunt; JFK (Fri. 8:00)	WSB	Screen Gems	17	43	Panorama	WAGA	5
6.	Price Is Right (Wed. 8:30-9:00)	WSB	30	8. Quick Draw McGraw (Tues. 6:00)	WSB	Screen Gems	16	67	Harrigan & Son	WLWA	12
7.	Candid Camera (Sun. 10:00-10:30)	WAGA	27	8. Sea Hunt (Fri. 7:00)	WSB	Ziv-UA	16	40	Three Stooges	WLWA	5
7.	Hitchcock (Tues. 8:30-9:00)	WSB	27	9. U.S. Marshal; JFK (Thurs. 10:30)	WSB	NTA	15	56	Rawhide	WAGA	19
								56	Silents; Kovaks	WLWA	9

BALTIMORE

STATIONS: WMAR, WBAL, WJZ. *SURVEY DATES: MAY 15-JUNE 11, 1961

1.	Gunsmoke (Sat. 10:00-10:30)	WMAR	42	1. Sea Hunt (Thurs. 10:30)	WBAL	Ziv-UA	15	37	Harrigan & Son	WJZ	15
2.	Andy Griffith (Mon. 9:30-10:00)	WMAR	36	2. Mr. Ed (Thurs. 7:00)	WBAL	Filmways	13	35	Final; Weather	WMAR	16
2.	Candid Camera (Sun. 10:00-10:30)	WMAR	36	3. Best of Post (Sun. 10:30)	WBAL	ITC	10	20	News-D. Edwards	WMAR	16
2.	Checkmate (Sat. 8:30-9:30)	WMAR	36	3. Divorce Court (Sat. 6:00)	WMAR	KTTV TV	10	42	What's My Line	WMAR	28
3.	Perry Mason (Sat. 7:30-8:30)	WMAR	35	4. Amos & Andy (Sat. 5:30)	WMAR	CBS	9	45	Early Show	WJZ	6
3.	Untouchables (Thurs. 9:30-10:30)	WJZ	35	4. Navy Log (Fri. 6:30)	WMAR	CBS	9	42	Pinbusters	WBAL	6
4.	Ed Sullivan (Sun. 8:00-9:00)	WMAR	34	5. Shotgun Slade (Sat. 7:00)	WMAR	MCA	9	33	Wait Disney	WJZ	6
5.	Garry Moore (Tues. 10:00-11:00)	WMAR	31	5. Blue Angels (Tues.)	WBAL	CNP	8	35	Spec. Report; Sam	WBAL	7
5.	Have Gun, Will Travel (Sat. 9:30-10)	WMAR	31	5. Death Valley Days (Wed. 7:00)	WBAL	U.S. Borax	8	25	Huntley-Brinkley	WBAL	12
5.	My Three Sons (Thurs. 9:00-9:30)	WJZ	31					25	Pinbusters; Soldier	WBAL	10
								25	Final; Weather	WMAR	18
								25	News-D. Edwards	WMAR	19
								25	Final; Weather	WMAR	16
								25	News-D. Edwards	WMAR	18

On Sept. first,

WBRC-TV, the most popular station in Birmingham, will be the new home for all ABC-TV programs in this important two-station market.

To Birmingham viewers, this move is significant, for it means that they will now, from one central source, have access to such national trend-setting, top-rated* entertainment as *My Three Sons*, *The Flintstones*, *The Untouchables*, *77 Sunset Strip*, *The Real McCoys* . . . and outstanding ABC public affairs shows like *Close-Up!*, *Directions '61*, *Issues & Answers*.

And in Sports, ABC-TV, the unrivalled leader, will bring to Birmingham viewers: *Fight of the Week*, *NCAA & AFL Football*, *College Basketball*,

ABC's Wide World of Sports.

To Station WBRC-TV itself, this ABC-TV affiliation figures to increase its audience. That's what happened in Portland, Ore., Seattle-Tacoma, Salt Lake City, Boston and Milwaukee where, after switching to ABC-TV, station shares of evening audience increased as much as 52%.†

ABC Television

*Source: Nielsen National TV Index, Average Audience, October, 1960 through July, 1961.
†Source: American Research Bureau.

JIMMY DURANTE SHOW
With Bob Hope, Garry Moore, Janice Rule
Prod. Dir.: Norman Jewison
Writers: Goodman Ace, Selma Diamond, Jay Burton, Frank Peppit, John Aylesworth
Musical Director: Roy Barge
60 Mins., Wed. 9, 10 p.m.
U.S. BREWERS ASSN.
NBC-TV, from H'wood (color, tape)
I. Walter Thompson

This special for the brewers association shined up as a snappy head of froth on TV's summer sked. Perhaps the triple parlay of high-powered comics should have delivered a bigger payoff, but it was a sleek last-moving show with enough witty moments and flashy production ideas to be an unquestionable winner with viewers.

Themed to the role of the male in America's patriarchal society, the show was a frank rib of FCC chairman Newton Minow's call for a more thought-provoking brand of tv programming. It served as a good centralizing idea for a comedy layout in which Jimmy Durante, Bob Hope and Garry Moore played a trio of typical husbands struggling for freedom against their respective wives, all played by Janice Rule, who made a stand-out impression in her tv bow as a musical comedienne.

The laughs were mainly sparked by Durante's lecturing on the subject of the American husband with his particular species of fractured English and some of Hope's typical monotonicisms. Moore registered with a savvy performance in the various sketches and song-and-dance routines. A male ballet troupe also contributed one of the stanza's highlights with a clever production number in which supermarket carts were used as props.

While Hope upstaged everyone else in grabbing the laughs, frequently breaking up the other players, Durante was the key element in a flock of songs, including a takeoff on "Bill Bailey, Won't You Please Come Home" and his "Hot Potato" standard. He even managed to achieve some comedy impact in a straight rendition of "Try a Little Tenderness." Throughout, Miss Rule scored straight with her looks, bounce and versatility.

Plus for the brandless beer product were an excellent example of institutional salesmanship.
Herm.

THE SAVAGE, MY KINSMAN
With Betty Elliott, Frank Blair
Producer: Blair Chotznoff
30 Mins., Fri., 8:30 p.m.
NBC-TV, from N.Y.

This filmed documentary of the efforts of a group of American missionaries to even over a remote South American tribe was a lesson in dedication, heroism and the unity of mankind. The unusual film footage, taken in the Ecuadorian jungles, covered the story of the Auca Indians who killed five missionaries in 1956 and who were later successfully contacted by one of the missionaries' widows and her child.

It was a deeply moving stanza narrated by the widow, Betty Elliott, with the quiet conviction of her faith which led her to accept the murder of her husband and the others as a necessary prelude to the fulfillment of God's work. First half of the show dealt with the attempt of the five missionaries to establish friendly relations with the Auca tribes, a sequence which ended with shots of their bodies lying dead on a bank of a jungle river. The second half revolved around the patient efforts of Mrs. Elliott to complete her husband's job through the intercession of two Auca women who taught her the rudiments of the tribe's language. She was finally accepted by the tribe as teacher, nurse and friend and discovered that the Aucas killed the missionaries because of their fear of outsiders.

Details of tribal life were shown with an natural candor, unusual on tv for its honesty and lack of sentimentality. For youngsters who witnessed the show, it was a fascinating introduction to the field of anthropology.
Herm.

McKenny to Toledo
Keith T. McKenny, general sales manager for WJBK-TV, Detroit, has been named managing director of Store Broadcasting's WSPD TV, Toledo.
McKenny succeeds Joe Evans, who was recently named general manager of the new Store substation. Programs

JOINT APPEARANCE
With Walter Cronkite, Paul Niven, Roger Mudd, others
Producer: Warren Bush
Director: Michael Zeamar
60 Mins., Thurs. (10, 10 p.m.)
CBS-TV, from Washington

A built-in trap spoiled the first outing of "Joint Appearance," the new CBS-TV pubaffairs show which preemed Thursdays (10) night. The trap was in the selection of the protagonists John Bailey and Rep. William E. Miller of N. Y., chairman, respectively, of the Democratic and Republican National Committees.

Each tried hard to use the tv vehicle to promote the interests of their party rather than to shed new light on issues. Each was guilty, time and again, of bad manners, interrupting or pooh-poohing the opponent in the midst of his talking. More often than not the play was on upstaging and out-talking, thrusting and socking verbally without much consideration of clarifying issues.

National committeemen aren't known for avoiding partisan party cliches, or for thoughtful presentations of their party's stand on issues. Their character runs more closely to that of drumbeaters and, right or wrong, they beat their partisan drums.

Trying to pierce the boom-boom of the drums were a trio of CBS newsmen, Walter Cronkite, Paul Niven and Roger Mudd. Theirs was a valiant effort. Such quiet questions as what about civil rights, legislation, or observations such as the difference in the composition of the United Nations, were quiet flashes of light on the verbal proceedings. The format of the program, however, worked against them. For the telling quiet questions or observations often were followed by a long thunder of boom-boom.

The format had two men representing opposing views in a free wheeling conversation, without any formal ground rules. The correspondents were there apparently to ask some questions and to steer the course of the show. Cronkite, subbing for Charles Collingwood, was host. Shot atop the terrace of the Washington Hotel, there were guests in the background, the guests being politicians and their wives.
At the end, Cronkite, seemingly wistful turned around to the viewers and expressed the hope that the program shed some insight into the political parties and the thinking of the protagonists. It did, in the fashion of a drumbeating outing. "Joint Appearance" is marked in the web calendar as an occasional outing. Judgment should be suspended for a better selection of guests.
Horo.

CHALLENGE
(Robert Kennedy Interview)
With Attorney General Robert Kennedy, Ray Moore
Producer: Moore
30 mins., Monday 10:30 p.m.
WSB-TV, Atlanta (film)

WSB-TV is ranging far and wide in its search for a change of pace for its experimental "challenge" series in which it seeks to explore new avenues of interesting and provocative programming in the public interest.

Having skimmed the cream from the Atlanta scene, station sent its news director, Ray Moore, to Washington to beard U. S. Attorney General Robert Kennedy in his own hailiwick for an interview on things Southern, mainly about integration of schools in Atlanta, scheduled for early September, and what's that with the freedom riders and the Justice Department.

Moore asked the questions point blank in this interview and Kennedy fired the answers from the hip making for top drawer television, of which the station could well be proud. Program was filmed by an NBC camera crew in Washington, D. C., and the network's capital news bureau helped set up the session.

Kennedy made no apologies for sending two aides to Atlanta recently to discuss school desegregation with education officials. He defended Justice Department decisions and policies on racial matters, offering no excuses for sending Federal Marshals into Montgomery, Ala., in the wake of riots involving so-called "freedom riders."

He answered the charge of Georgia Attorney General Eugene Cook that the visit of Justice Department men to Atlanta presupposed a breakdown of law and order in Atlanta in September. Kennedy told Moore:

"I have great confidence in the law enforcement officials and the people of Georgia and Atlanta. But this is a very difficult situation. We'll have to recognize that. And if we try to act as if this potentially explosive situation doesn't exist, we're sticking our heads in the sand."

"I'd much rather have conversations at the present time to see if any help is needed from the Federal Government under very difficult circumstances—I'd rather have these conversations now than when it is too late."

"I believe the situation will be handled without any problems, because I think the authorities of Georgia, including the attorney general, have faced up to it."

"I don't anticipate any violence in Atlanta, but I think it wise to
(Continued on page 42)

Foreign TV Reviews

HEAD ON
With Henry Fairlie, Randolph Churchill
Producer: Milton Shulman
Director: Norman Dunkles
60 Mins., Wed., 9:35 p.m.
Granada TV, from Manchester

This new skein of personality profiles, a variation on the "This Is Your Life" gambit, pre-filmed candid comments on various aspects of the victim's life. These clips were then shown to the subject in a studio and he was then invited to disagree or elaborate on the verdicts given. For this first outing, Randolph Churchill, only son of Winston and noted for his verbal pugnacity, seemed a good choice. But it turned out somewhat less rewarding than expected, largely because the gimmick didn't permit any to-and-fro argument.

It was a mixture of the trivial and the pertinent. At school, it appeared, Churchill was no shining scholastic light, and his career as a politician hasn't been successful. When Nigel Nicolson, a rebellious Tory who lost the party ticket for opposing Suez, complained of Churchill's lack of political sense and his inability to get on with constituents, Churchill gruffly denied it. An old friend, Lord Birkenhead, claimed that he was a highly difficult comrade, who spent much of his time running up enormous telephone bills, Churchill riposted that living in the country, he had to keep in touch.

A tasteless interview with a local innkeeper, who claimed that Churchill's arrogance was overbearing, was an error in tact. But the facts of his rude impatience were amusingly brought up by a former journalist-collaborator, Alan Brien, whose contributions showed some attempt at character assessment. His Socialist opponent at a couple of elections, Michael Foot, quoted some examples of Churchill's wit. Such as telling a newspaper editor, who had complained of obscurity in one of his articles, that "to the obscure, all things are obscure."

But Churchill was only really ruffled when Lord Stanley indicated that he had suffered for being his father's son. Here he recalled the rich conversation he'd heard with Winston, Lloyd George, and Lord Beaverbrook, and paid a surprisingly affecting tribute to his father's influence.

The only time he did not have a convincing reply was when his present contributions to the Sunday sheet, News of the World, were brought up. As an old campaigner against the ways of the "yellow press," it seemed odd that he'd taken money from the hands he'd bitten. It still seemed odd after he'd tried to explain it away.

Certainly the hour covered a lot of ground. Wartime colleague Fitzroy McLean paid tribute to his buddies to dance the local routines with female Yugoslav partisans, whose girdles of grenades made terping hazardous and painful.

It was generally agreed that Churchill was a buccaneering type, valuable in his fearless assaults on foes, somewhat suspect in his attitude to inferiors. Emcee Henry Fairlie, who put the questions on film and to Churchill in the studio, pursued a circling and wary course, and might have been advised to link the scraps of anecdote and comment into a finished portrait. The hour was intriguing in doses, but lacked depth. Norman Dunkles directed Milton Shulman's production cautiously, seeming afraid to get too close lest Churchill should crack the camera.
Otta.

THE FOUR FRESHMEN
Producer: WRV
Director: Guenther Hassert
20 Mins., Sun., 9:45 p.m.
W-German TV, from Cologne (film)

Not many stateside name performers have appeared in German tele programs as yet. The Four Freshmen were given a show of their own and they were responsible for a delightful offering which only had one drawback: too short. Nevertheless, they proved that they're worth their money. The boys showed in this 20-minute show that they are not only good sinners but also capable instrumentalists. The little show was a

must for all those who have taken a fancy to American music. Moreover, the Four Freshmen is a vocal group that appeals to the most fastidious taste. Group came along with six songs teeing off with "No Tears," followed by such standards as "My Heart Stood Still," "Day By Day," "Love Is Just Around the Corner," "Should I Try" and "Love Can Be a Flame."

Program was also technically firstclass. The skillful use of several spotlights created fine lighting effects. Harry Burdich's camera work was excellent.
Hans.

A SMALL CRISIS
With Edward Jewesbury, Leslie Sands, Nicholas Selby, Maurice Hedley, Marion Mathie, Ann Patrick, Alex Farrell, Valerie Singleton
Writer: E. Y. Bannard
Producer: Morris Barry
55 Mins., Thurs., 8:20 p.m.
BBC-TV, from Manchester

BBC-TV's North Region held a playwrighting contest, and "A Small Crisis" was awarded first prize and this production, from a mailbag of 424 plays. It proceeded to justify the choice, being convincingly documented and skillfully developed.

Author E. Y. Bannard, himself in the higher echelons of the Civil Service wisely set his table in a milieu he knew at first hand. A Government department was threatened with a scandal, because it hadn't been sufficiently firm with a foreign outfit, that was evading public health regulations, and marketing poisoned food. Assistant Secretary Dexter (Edward Jewesbury) devised a plan to meet the situation by setting up a committee with Selby and this pleased his boss, Pendleton (Leslie Sands). Dexter had been passed over for promotion before, because he was autocratic and domineering and had been linked with the Fascists before the war.

He discovered that his assistant, Morris (Nicholas Selby), had discreetly hidden a report that would have brought action against the foreign firm in question—because a relation of Morris was involved. Dexter tricked a confession from him, and then promised to keep quiet about it—at the cost of never recommending Morris for promotion.

Pendleton decided to advance Dexter by making him chairman of the new committee. But his confidence was shattered by a couple of revelations. Morris accused Dexter of turning against him because he was a Jew. And Dexter's embittered wife told that he was linked with a neo-Nazi group in Britain. Bannard contrived a good ironical ending with Dexter celebrating his new job in a bar—with Pendleton watching and knowing that he could never give it to him.

It was thus a packed near-hour of drama, taut in its plotting and sturdy in atmosphere. Three first-rate performances, from Edward Jewesbury, Leslie Sands, Nicholas Selby, kept up the dramatic level, supported by a sharp cameo from Marion Mathie as the wife. Morris Barry's production was crisp and authentic.
Otta.

STORYBOARD
(The Gentleman from Paris)
With John Breslin, April Olrich, Charles Houston, Geoffrey Chater, Beatrice Kane, Chuck Julian, Robert Arden
Producer: James McTaggart
Writers: Troy Kennedy Martin, Michael Imison
30 Mins., Fri., 8:30 p.m.
BBC-TV, from London

This half-hour skein, skedded for six outings, is an attempt to dramatize short stories that lend themselves to visual terms. This initialer, "The Gentleman from Paris," was culled from John Dickson Carr, and tales by Raymond Chandler and Bernard Malamud are promised for future segments. Based on this one, stricter discipline in the choice of material won't come amiss, for atmosphere needs breathing-space to establish itself—and this story couldn't rise to the proper pitch of tension in the time allotted.

Set in New York in 1849, the plot concerned a dying old lady and her will. She was in the grip of her maid, Jezebel (April Olrich), who was determined to get her
(Continued on page 42)

Tele Follow-Up Comment

N. Y. Yankees

For an offhand, or non-dedicated viewer of baseball telecasts, the N. Y. Yankees games offer interesting and occasionally impressive or silly moments. For example, on the home games at the Stadium, N. Y., the preliminary interviews by Red Barber are standouts of intelligent planning and skillful execution, as are the same commentator's post-game confabs.

When Barber talks with someone articulate, like bullpen catcher Jim Hegan or former pitching star Allie Reynolds, baseball seems worthy of casual attention, and the complexities of the actual games have meaning. When he's stuck with a lunkhead muscleman, however, the great American sport has approximately the stature of pro rasslin'.

In the play-by-play accounts of Yankee home games, Barber's stints at the mike are gems of shrewd, disciplined and colorful reporting. His coverage precise, calm and uniquely idiomatic, replete with colorful expressions and yet devoid of the sort of irritating repetitions that mars the work of most sportscasters.

There are occasions, too, when Barber turns over the mike to Phil Rizzuto, for instance, when he sets up the latter with a highly provocative observation and question. At a game last week with the Minnesota Twins, for example, Barber brought on the former Yankee shortstop with a query about whether the game has a different aspect as seen from the television-radio booth rather than the playing field, and if Rizzuto would do

anything differently as a player as a result of what's he's seen as a sportscaster.

To this promising lead, the ex-player responded that he certainly would do things differently, as the game has a changed aspect from the viewpoint of upstairs instead of the field. And there he let the matter drop, without a single specific or apparently even a glimmer of what an opportunity he'd missed. But perhaps it wasn't an opportunity, except for someone alert and articulate enough to recognize and exploit it.

Although Rizzuto, unlike Barber and Mel Allen, can occasionally call on his actual big league playing experience to support or expand his play-by-play coverage, he seems snarled in an assortment of cliches such as "got good wood on the ball," "hit him on the fists," "screwie," "not too happy" about a player who's having what amounts to a temper tantrum over an adverse call or break) and the juvenile ejaculation, "Holy Cow!"

Most sportscasters broadside statistics at the tv or radio audience when every batter comes up. But although the crowd in the stands lets out an involuntary yell of apprehension whenever anyone hits a grounder at shortstop Tony Kubek or any kind of ball at Hector Lopez, it's apparently not cricket to give the respective fielding averages of the players.

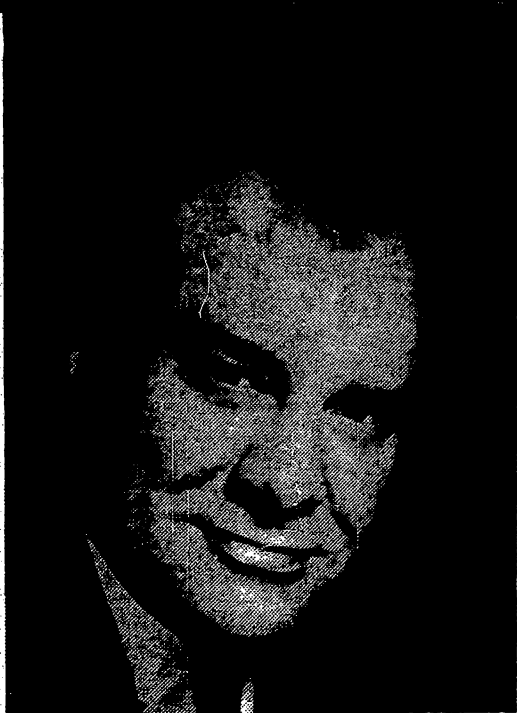
Just how many ground balls does Kubek boot or let go through his legs during a season? How many fly balls does Lopez miff? How
(Continued on page 42)

Why WTAE, Pittsburgh bought Seven Arts' Volumes I and II

Says Franklin C. Snyder:

"The decision to purchase the Seven Arts features—Volumes I & II—was reached **after thorough analysis of the various 'post-48' film packages** currently available.

"The Warner's 'Films of the 50's' add balance, freshness, quality and prestige to our film library. This new and exciting product will make it possible for WTAE to continue to program consistently high quality features and to maintain our position as Pittsburgh's dominant movie station."



FRANKLIN C. SNYDER
Vice President and General Manager
WTAE—Channel 4—Pittsburgh

Warner's Films of the 50's...
Money makers of the 60's



A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

Motion Pictures—"Gigot", starring Jackie Gleason, completed shooting in Paris... Gene Kelly directing...

Theatre—"Gone with the Wind" in preparation...

Television—Distribution of films for T.V., Warner's "Films of the 50's"...

Literary Properties—"Romancero" by Jacques Deval...

Real Estate—The Riviera of the Caribbean, Grand Bahama, in construction...

NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
BEVERLY HILLS: 232 So. Reeves Drive GRanite 6-1564

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

Freberg: 'Would You Want Your Sister to Marry Rosser Reeves?'

—On Other Madison Ave. Fronts

By BILL GREELY

Although he may by now feel as though he's battling an apparition Stan Freberg this month intensified his attack on Ted Bates board chairman Rosser Reeves.

Freberg, the head of his own blurb firm on the Coast, was in New York this spring to hustle business and pick up a few awards at the Commercial Film Festival and to launch a Kentucky Hills type feud with Reeves, inundated by his labeling the dean of the hardshell "Hercules Unchained," Madison Ave.'s own Albert Zugsmith and headmaster of the "gastro-intestinal school of advertising."

None of the epithets drew even peashooter fire from the bastions of 666 Fifth Ave., where Hercules apparently has been counting royalties from his bestselling hardshell tract, "Reality in Advertising," with one unchained hand, and totting billings from Mobile Oil with the other free mitt, which account came to the agency allegedly on the strength of the book's inspiration. The agency, incidentally, has received an okay on a heavy tv investment from the oil company—and hardshell is a certainty.

Anyhow, Freberg took the rostrum at the fourth annual seminar at Chicago, and in a talk titled, "Rosser Reeves: The Most Dangerous Words in Advertising," opened fire anew on his irascible foe. Title was based on Reeves' chapter heading in "Reality in Advertising." "Originality: The Most Dangerous Word in Advertising." He worked another title into the talk, one from Horizon magazine in a critical article on Reeves' book: "Would You Want Your Sister to Marry Rosser Reeves?"

Freberg said the major part of his talk was based on an article attacking "Reality in Advertising" that was written on request for E-quire magazine, but never published. It was to be an answer to an excerpt from "Reality" that appeared in Esquire before formal publication of the book.

"My rebuttal ran to some 6,000 words," said Freberg in Chicago. "It was never printed. The publisher was reluctant (see 'chicken' to run it, after witnessing its reading at a joint meeting of his advertising and legal departments, where, I understand, the blood drained from the faces of three salesmen and seven attorneys."

Freberg went on to accuse Reeves of not knowing how to combine entertainment and advertising successfully himself, therefore deprecating it to be unworkable for anyone.

"Of course, this is a free country, and if the practitioners of hardshell choose to denounce me, Bob & Ray, Ed & Graham, John Huxley, William Bernbach, Howard Gossage and all the other nonconformist creative people in the business who are guilty of trying to make advertising somehow bearable, that is their privilege," he declared.

Freberg illustrated his talk with a couple of Bates' hardshell blurbs, and a number of his own soft successes.

Bates Sells a Client

Brown & Williamson, via Ted Bates, will have the heaviest network tv commitment this fall in company history with money on the web line every night of the week, according to B&W ad veep John W. Burgard.

Burgard says video represents the largest proportion of expenditures in the overall ad budget, which for the '60-'61 season was estimated at \$30,000,000.

Shows in the big firm's lineup are "Surfside 6" and "Naked City" (fr. return), and five preemptions, including the Bob Cummings series "Bus Stop," "New Breed," "The Detectives," "The Defenders" and "Make That Spare."

Up and Down: Charles C. (Bud) Barry, who replaced Mort Werner as Young & Rubicam tv topper when Werner moved over to head up NBC's programming, has been named a senior vicepee.

Thomas C. Butcher, has been named a senior vicepee and coordinator on Colgate-Palmolive at Lenox & Newell.

Nov. Biz. Federal Mfg. & En-

gineering, broadcasting and photo equipment, to the Zaklin Co.

Chrysler Corp. to BBDO, Canada, for its Fargo trucks sold in that country.

London Agencies

London, Aug. 15.

Kenyon & Eckhardt Inc. of New York has formed a London agency to "give a highly creative service to their American clients and to American advertisers generally." New agency will be staffed with Yank and British personnel. London Press Exchange is making an investment in this venture which will draw, initially, on the specialist services of LPE's sister companies here. . . James A. Jobling & Co. to launch a test-marketing campaign in October for Pyrosil glass-ceramic cooking utensils made by Corning Glas Works of America. Campaign will be concentrated in the Southern area of U.K. which will see 60-second tv spots from Oct. 13 up until Christmas. According to Stuarts Advertising, which handles all Jobling products, results of the campaign will determine whether the company continues to import the product or whether it will be manufactured here. . . E. L. Mather, longtime chairman of Mather & Crowther, to retire at the end of the year. A \$450,000 campaign due this fall for Corsets "Silhouette" will mainly use minute tv commercial (on all stations from Sept. 15 to 29) and some press followups.

Zenith's 3-For-1 Split; 3 Months Net Up 34%

Zenith Radio Corp. last Friday (11) declared a dividend of 50¢ per share payable Sept. 29 to stockholders of record Sept. 8. Previous dividend, June 30 of this year, was 40¢ per share. Directors also voted, subject to stockholder approval, to increase the number of \$1 par common shares from 8,000,000 to 12,000,000 shares and to distribute two additional shares for each share held as Nov. 3, 1961. This amounts to a three-for-one stock split.

An earnings report for the second quarter and first half, issued the previous day (10), estimated net consolidated profits for the three months ended June 30 at \$1,947,214, representing a 34% increase over the same period last year. Net consolidated profits for the first six months of this year were estimated at \$3,393,244 or \$1.80 per share, a 1.6% increase over the like period a year ago. Consolidated sales for the six-month period were down 1.3% from 1960.

The company gave no figures on production, but said that factory shipments of Zenith television sets during the first six months of 1961 "established a new record for the period."

Zenith, among other things, is now readying for a test of its Phonevision home toll television system in association with RKO General in Hartford, Conn.

Mt. Kisco, N.Y.—Tom Paris, manager of WVIP, Mt. Kisco, has been named general manager of VIP Radio, Inc. (the parent company) to coordinate sales between the Northern Westchester radio station and its affiliate, WVOX, New Rochelle, in Southern Westchester. Both are affiliates of the Herald Tribune Radio Network. Spencer Denison succeeds Paris as station manager.

Inside Stuff—Radio-TV

Frank M. Folsom almost didn't come to his own surprise party because of the death of those two venerable cardinals in the Vatican, both old friends of the RCA executive who was in Rome on company business. He was scheduled to return for the monthly board meeting, in ample time also for a surprise party which RCA prez John L. Burns and Joe Martino (president of National Lead) co-hosted on Martino's yacht. It was a complete surprise and some 20 assorted tycoons, industrialists, captains of industry, merchants, bankers and insurance company proxies were there by special invitation "to a party for Frank Folsom for no good reason except that we thought it would be a good idea to have a party for Frank."

With the death of the two septuagenarian cardinals, long ailing, Folsom cabled David Sarnoff that, despite the importance of the RCA information he had been reviewing in Italy, he was flirting with the thought of staying on a few days. Unbeknownst to him, this would have been beyond the yachting party date. General Sarnoff had the secretary of the board (Folsom is chairman of the executive committee of the RCA board) cable a wooden "well, if you think so." This riled Folsom sufficiently to show the cable to Cardinal Spellman, who had flown to Rome for the services, and latter observed, "Well, it sounds like it must be very important and they want you back."

RCA prexy Burns meantime had made a dinner date at his Greenwich home with Folsom for the day of the party, but both got so occupied talking shop in the car that the latter didn't notice he was heading south until he got to the East 26th St. dock where he Martino yacht and the guests were moored and awaiting the g. of h.'s arrival. As Wall Streeter Arthur Wiesenberger observed, "What a payroll this group of tycoons represents!"

CBS Radio will receive crawl credit for producing a tv show. This is how it happened. Last week CBS Radio was set to tape a seminar at the Music Shed of Tanglewood's Berkshire Festival at Lenox, Mass. The seminar included Leonard Bernstein, Erich Leisendorff, Arthur Fiedler, Aaron Copland, Richard Burgin and pianist Gary Graffman. Sextet was there for a CBS Radio broadcast scheduled for Friday (18) under the title of "The Direction of Music in America."

National Educational Television and Radio Center, learning of the special AM airing, asked CBS Radio for permission to videotape the round-table talk. CBS Radio okayed the request for telecasting in the fall over tv stations. Since CBS Radio produced show, approved guests, and indicated general conversational areas, CBS Radio will receive crawl credit. Joel Heller, manager for radio of CBS News pubaffairs department, supervised the program.

Westinghouse Broadcasting prez Donald H. McGinnon has agreed to accept the chairmanship of a special National Assn. of Broadcasters committee to study the feasibility of establishing a NAB Research Centre at a leading university.

Gov. LeRoy Collins, NAB prexy, announcing the egghead proposal, commented that the research effort "is intended to comprehend all phases of the media of radio and tv." He stressed that it won't be a press agency maneuver or one seeking only the "self-serving purposes" of the industry.

"The fundamental underlying objective," said Collins, "is greater knowledgeability and, therefore, greater progress within the industry."

A 60-day extension of the Sept. 5 deadline for comments on the Federal Communications Commission's proposed revision of FM broadcast rules has been requested of FCC by a special National Assn. of Broadcasters FM allocations committee.

The committee said, after a daylong meeting here Friday (11) that FCC's 36-page notice is highly complex and carries many ramifications in allocations, station power and mileage separation.

Committee chairman Ben Strouse, WWDC, Washington, prexy, said the FCC proposal is "so very involved that the hammering out of our position on all of these things must await our next meeting and a report from the engineering consultants."

TV-Radio Production Centres

IN NEW YORK CITY . . .

Constance Moore, costarring with Robert Young in the new CBS-TV series "Window on Main Street" arrives in town Sunday (20) for a four-day visit. . . George M. Benson has been appointed consultant for financial and business affairs to Educational Television for the Metropolitan Area (ETMA) which has its buy of WNTA-TV, Newark-N. J., pending before the FCC. Benson was formerly v.p. and treasurer of Robert Sudek Associates. . . Director of WCBS-TV's three-part summer music series on "Camera Three" is Anthony Farrar. Show's regular director John Desmond, given credit in recent VARIETY review, is off the three-part musical series. . . Comedian Thelma Pellish signed for a featured role for a forthcoming Broadway musical, "Milk and Honey," slated to open at the Martin Beck Theatre this fall. . . A humorous non-fiction set, "My Escape from the CIA" by Hughes Rudd, writer for CBS Radio's "In Person," is slated for the October issue of Harper's. August issue of Esquire prints "Mavis on the Beach," a chapter from Rudd's forthcoming novel to be published by E. P. Dutton. . . Singing comedienne Honey Sanders to guest on CBS Radio "Bob Dixon Show" today (Wed.). . . Jane Finkerton of U.S. Radio mag and Grace Porterfield of Benton & Bowles will cochairman the hostesses committee for Radio & Television Executives Society Luncheon. . . Comedian Al Melvin (Phil Silvers' "Bilko" company) has a feature role in the new "Dick Van Dyke Show" seg slated for Nov. 28. . . Jack Lanning's exercise show switches from WNTA-TV to WOR-TV Sept. 18 with a Monday-Friday time slot of 9 to 9:30 a.m. . . Martin Gabel takes over WOR Radio's "Luncheon at Sardi's" this week from Bess Myerson, who has for two months been substitute hostess for Mrs. Gabel (Archie & Francis). . . Donald K. Epstein, formerly with General Artists Corp., has joined NBC's tv sales department as a senior writer. . . Patii Goldstein, NBC magazine editor, ankles to join the New York office of Show Business Illustrated. . . David Oppenheim has joined Irv Giffin's pubaffairs unit at NBC as assistant to Julian Chasman in production of a special on Ernest Hemingway. . . George Vicas, recently named to head up NBC News European office, leaves for his Paris headquarters Aug. 26. . . Frank McGee back at NBC News after an Oklahoma vacation, prepping material for his new series, "Frank McGee's Here and Now." . . NBC producer Art Baron's book, "Where Shall We Take the Kids," guide for New York parents, comes off the Doubleday presses Sept. 8. . . NBC sales veep Max E. Buck, on off the Doubleday sales tour, has a private audience with Pope John slated this week in Rome. . . Lincoln Harner, former new director of WHAM, Rochester, has joined WNEW's news department as a writer-reporter. . . Russell Heard, headquartered in Munich, Germany, has been named chief European correspondent for the Gotham indie. . . Dierland trumpeter Al Hirt signed by NBC to costar with Patrice Munster in the Thanksgiving special, "Home for the Holidays," and also five Ed Sullivan shows during the coming season. . . Original director of NBC-TV's daystrip and nighttime quiz, "Concentration," Vaa Fox returns to fill her vacationing director Ted Nathanson's shoes. . . Official Films proxy Seymour Keef and his sales staff have deferred summer vacations to peddle the off-web properties (including "Peter Gunn"), recently acquired by the syndication firm, during the hot sales months. . . Arthur Godfrey now in Wm. Morris stable.

Joe Chaseman is stepping to the newly created post of general manager for Westinghouse's "PM East" and "PM West" shows. Alan Neuman has joined Arnold Michaelis Productions as producer-director of "Adlai Stevenson Reports," public affairs series which kicks off on ABC-TV Oct. 1. ABC Radio's "Flat" segment is stepping into the sports picture on a regular basis, covering news angles in baseball, football and bowling with various commentators. Also joining the show's talent roster is comedian Roger Price. . . Johnny Gilbert, announcer on "Camouflage" ABC-TV daytime, is breaking in a new nitery act at the Hotel Dennis in Atlantic City next weekend.

IN HOLLYWOOD . . .

Andrew McLaglen, who directed the first foot of "Have Gun, Will Travel," with Dick Boone, called the shots on the hundredth seg this week. . . Gimp leg and all, "Gunsmoke's" Chester, for residual purposes, Dennis Weaver, will also direct two of the hour versions of the top-rated western. . . CBS-TV moved Bruce Lansbury into night time as general program exec and gave his daytime job of program director to Herbert Solow, late of NBC's Cal. National and previously with William Morris. . . Eddie Dukoff, in from Hawaii, certain that he'll get going within a year on pay-tv for the island of Oahu (Honolulu), as a starter. All that's holding it up is a table of rates from Public Utilities Commission. He'll go the cable route with three transmitting channels (two English and one Japanese). . . Joe Bizelow, ex-VARIETY turned tv packager, now in permanent residence here. . . Judy Canova turned down the London lead in "Unsinkable Molly Brown" to stake her future in coast tv. . . Earl Collins, who sold 25 million \$'s worth of old Republic pictures to tv, forming his own company to handle a select group of old pix and network-retired tv series. . . NBC's John West again heads up the annual testimonial dinner of Los Angeles friends of National Jewish Hospital in Denver. . . Casey Shawhan moved his NBC publicity staffers from Hollywood to Burbank, the vacated space to be utilized by Tom McCray's KRCA forces. . . "Tweet" Hogan picked Coby Ruskin to direct the Bob Newhart show.

IN LONDON . . .

Queen's traditional Christmas message now skedded for BBC sound at 9:30 a.m., Dec. 25, and for BBC and commercial tv webs at 3 p.m. As usual, transmissions will receive world-wide distribution. Sir Thomas Williamson, general secretary of the General and Municipal Workers union, joints Independent Television Authority in succession to W. D. Beard who is retiring. . . As U.K. prepares to enter the European Common Market, ATV will screen six programs (from Aug. 21) compiled by reporters on the effect of ECM on current member-countries. . . Ex-ABC-TV exec Kenneth Killip moves to Channel-TV as general manager. . . BBC-TV slotted best-of-the-rest of Montreaux/TV Fest programs, initialing with West German-TV, Cologne's "Strictly For Laughter," produced by Alexandre Arnz, tomorrow (Thurs.). . . Anglia-TV appointed two deputy-program controllers, Peter Holmans and Arthur Clifford. Holmans is elevated from assistant program controller; Clifford joints from Independent Television News. . . "Trad Fad," BBC-TV's hot jazz stanza, was extended from seven to 13 shows. . . Bing Crosby surprised everybody and guessed for Rosemary Clooney in an ATV spectacular. As with his Peggy Lee guest spot (for ABC-TV), he took no fee. . . Southern-TV plans a revival of its local talent show "Home Grown." So far this show has auditioned more than 12,000 amateur and semi-pro performers. . . and ABC-TV is to bring back "Thank Your Lucky Stars" in which pop singers introduce their "discoveries."

IN BOSTON . . .

Chuck Connors in for three-way press confab at WNAC-TV Wednesday (9) with tv, film and sports writers on deck, and Phyl Doherty, station pubad chieftain, hosting. Connors did a six day p. a. at Pleasure Island, the \$4,000,000 theme park in Wakefield. . . Louis P. Barkus, WBZ-TV crew chief, appointed technical supervisor replacing Charles Vassall who died last month. . . WBZ radio newsmen Mort Dean figured in capture and arrest of a murder suspect in downtown Hub hotel and was featured on WBZ-TV news reporting eyewitness

(Continued on page 40)

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From The Production Centres

Continued from page 38

account . . . Milt Gunn, TV Guide, judging beauty contest in Hartford . . . Joe Ryan, WEZ-TV press chief, back from vacash . . . WNAC-TV's Dave Rodman who did a part in "The Rifleman" series, had a reunion with Chuck Connors in Hub and both guested on Gus Saunders show, snubbing for Louise Morgan, on vacash . . . WNAC-TV presenting chamber of commerce show, "Active Citizenship," annual report on film . . . Fred Cusick, WEEL news dir., nabbed certificate of commendation for First United Fund health and fitness fair held in Hub signed by "Ted" Kennedy, brother of the President.

IN CHICAGO . . .

WLS program director Sam Holman leaves to take over the same spot at WABC, N.Y., Aug. 25 . . . Jim Stevenson upped to account exec. at WBBM-TV. He was formerly national sales rep . . . Victor Williams named director of sales and marketing of WIL Radio, the Balaban Station in St. Louis. He had been in charge of the station's merchandising department since 1959 . . . WYBC, the Yale Univ. radio station, has topped the Intercollegiate Broadcasting System program contest award for its "A Christmas Carol, Circa 1984" . . . WBBM-TV won three medals from the American Heart Assn. for its "Four Seasons", which looked into the problem of heart ailments.

IN SAN FRANCISCO . . .

KGO-TV signed Joseph Cotten to be "host" for a new late-evening series of films. Format for "Joseph Cotten Theatre" (the series' title) calls for actor to comment during intermissions on the films, performances and performers and on production techniques . . . Lawyers for Ken Fuller's Radio Broadcasters' Service filed motions to dismiss Federal case against Fuller for violation of FCC law. Federal Judge Oliver Carter took motions under advisement—because of constitutionality angles, case may set precedents . . . KKIS, Pittsburg, signed on Lloyd Downton as a deejay . . . KRON's "Mayor Art" Finley back from a New Jersey vacation . . . Blue Cross signed KRON's Art Brown to do commercials for the station's syndicated "Medicine 1961" series—for the Southern California area, where Blue Cross has bought the series. Up north Blue Cross has bought only a small chunk of series.

IN CINCINNATI . . .

WKRC-TV executive changes have Len Goorian, who headed a variety show and handled exploitation, as merchandising-advertising manager, and Peggy Rogers upped from promotion to publicity director . . . News directors of five Crosley tv stations, Richard Fischer, John Bent, Tom Atkins, Hugh DeMoss and Ed Hamlyn, to Foreign Policy Briefing Conference in Washington, D. C., with Thomas A. Bland, veep and general program chief, and Lee Hornback, director of special broadcast services . . . Ten stars of new CBS-TV shows were closeted over weekend at an airport hotel, with Cincy and area newspaper editors and photographers as guests of the network and WCPO-TV. Visitors were E. G. Marshall, James Philbrook, Rose Marie, Richard Jaeckel, Roberta Shore, Ruth Warrick, Bob Sterling, Larry Keating, Mary Wickes and Constance Moore . . . Dick Pike exited from WJW-TV, Cleveland, to rejoin WNOP as general manager and will brighten the daytime station's music pattern pronto.

IN PITTSBURGH . . .

Hal Scott will do the play-by-play this year for the Pitt games in a radio network headed by WWSW. He is a brother of Ray Scott, now the voice of the Minnesota Twins and former announcer here . . . "Luncheon at the One's" returned to WJIC on Mondays (14) with By Williams, Alice Weston and Mario and his Merry-makers as steady personnel . . . Singer Tim Kirby will be on three times a week, Buzz Aston and Bill Hinds once a week and drama critics guested on Tuesdays and Fridays. Show is live daily at 1 o'clock and uses visiting celebrities as guests . . . William C. Dempsey, g.m. of educational station, WQED, has resigned to head a radio and tv setup in Grand Rapids. Tom Peiry, program manager, is now interim head of the station . . . Les Rawlins, g.m. of KDKA, has announced the awarding of agricultural scholarships to three students in the Tri-State area . . . WWSW FM, oldest FM station in the country, celebrates its 20th birthday on Aug. 28 . . .

IN MINNEAPOLIS . . .

Sportscaster Bill Daley and Bob Junkert added to WCCO Radio staff to work with Dick Enroth on coverage of Minnesota Vikings pro football games. Junkert, sports director of WDSM, Duluth, since 1955, will share play-by-play announcing chores with Enroth. Daley, a former All-American gridder at Michigan, will handle background reports . . . Jack Huston and Jan Werner co-hosting WTCA's new three-hour a.m. show, "Morning Metropolitan" . . . Tedesco, Inc., St. Paul firm which has interests in 12 radio stations and is seeking to buy St. Paul station WMIN from William F. Johns Jr. & Associates, fighting FCC hearing on question of trafficking in radio licenses. FCC ordered hearing on grounds that both Tedesco and Johns have acquired and disposed of numerous stations in the past . . . KTCA-TV, Twin Cities educational tv station, airing two special videotaped programs featuring folksinger Gene Blustein, a weekly performer on the station two

years ago . . . KMGH-TV announcer Jere Smith will be guest emcee on Dick Clark's "American Bandstand" show Aug. 31.

IN MILWAUKEE . . .

Milwaukee Journal station, WTMJ-FM, starts broadcasting stereophonic music this November. George Comte, V.P. of Journal Co. and general manager of radio and television said. Currently, WTMJ-FM broadcasts "Stereo Hour," at 10:30 p.m. on WTMJ and WTMJ-FM on Sundays. Under multiplexing, the new system, the broadcasts will be receivable on WTMJ-FM alone . . . World's tallest self-supporting tower is under construction by WITI-TV, according to George B. Storer Jr., prexy of Storer Broadcasting Co. At a board meeting here Thurs. (10) Storer said the tower will be 1,077 feet high and rest on a triangular base. In design, it will resemble the Eiffel Tower in Paris. No guy-wires or struts will be used to brace the antenna. Storer described the tower as the "initial step in a continuing expansion which Storer plans for its Milwaukee operation."

IN DETROIT . . .

Lawrence M. Carino, former general manager of WWL-TV, New Orleans, is the new managing director of WJBK-TV, Storer Station, succeeding Bill Michaels who will devote his full time as Storer's regional veep for tv . . . WWJ will broadcast three Detroit Lions pre-season football games with Van Patrick and Bob Reynolds at the mike . . . WXYZ-TV is teaming with the U.S. Marine Corps Reserve in promoting the corps' annual "Toys for Tots" campaign. Station will sponsor a jamboree at a local amusement park with a new toy being the price of admission . . . Roblee B. Martin, prexy of Dundee Cement Co. and chairman of the Michigan Industrial Ambassadors' executive committee, will be interviewed by WWJ-TV newsmen Britton Temby on station's "Profile" series.

KFWB

Continued from page 27

July 9) to the Crowell-Collier Broadcasting Co. stated in regard to programs alleged to be "vulgar, suggestive or in bad taste" that it would supply the company with tapes and written complaint upon request.

Commenting on the petition, Jim Simons, KFWB manager, said, "AFTRA continues every dismal method it can find to evade the heart of the issue, which is fair bargaining under the law. He charged the union with making a hollow mockery of both decency and law."

In another development late last week, McCue indicated the possibility of AFTRA strike spreading to eight other stations. He charged that negotiations with the eight indies were being stymied by KFWB's insistence that it be allowed to participate in group meetings. Group has backed KFWB's stand.

In weekend moves, union found two more members guilty of "strike-breaking," levelling fines on William Angel and B. Mitchell Reed of \$5,000 each, also demanded station pay nearly \$13,000 for allegedly using recorded voices of AFTRANS since strike began. Union board also ordered fined pair be expelled if they don't cease to perform on air.

WINS

Continued from page 27

spread that Steele says is "definitely balanced," and milkman Jack Lazare on the lobster shift, featuring a great deal of the better pop stuff.

Another WNEW ex, Jim Gordon, is head of WINS news department, which is due for expansion by two more news writers. Department now has six newsmen with portable equipment, two mobile news units and four writers. When rounded out, staff will be 13 or 14 and will

include establishment of a Washington bureau.

Beginning Aug. 28, WINS will be taking Mutual news feeds every hour on the half hour from 9:30 a.m. until 3:30 p.m., with a local news show on the hour throughout. At night, WINS will pick up NBS newscasts hourly on the half hour from 6:30 to 11:30 p.m., with local inserts again on the hour. Station also will carry several MBS news features, including "Reporters Roundup," "What's the Issue?" "Labor News Conference," "Capital Assignment."

WOR has been carrying Mutual's nighttime newscasts, commentators and features and the hour soaper, "My True Story." "Story" stays on WOR via separate contract with the show's producer.

CBS-TV Studios

Continued from page 26

skyscraper. CBS has acquired all the property for the skyscraper home, located between 52nd and 53rd Streets on the Avenue of Americas.

Feeling of many CBS execs is that the bottom in "live" studio production in the East is being reached and that the curve in future years should be on an incline. Despite the shift to the Coast of the web's quiz-game shows, the web's studio production activity still favors N.Y. Web report shows that 75% of the web's studio productions—which includes remotes for puffbluffs, etc., is credited to N.Y.

In toto, both Coasts now employ 1,497 below-the-line people, with 1,179 stationed in N.Y. Next season's "live" roster in the east includes the afternoon soapers, which make up a significant quantity of "live" studio originations, "Garry Moore," "I've Got A Secret," "What's My Line," "Ed Sullivan," "College Bowl," "Ted Mack," "To Tell the Truth," "Captain Kangaroo," "U.S. Steel," and "Armstrong Circle Theatre."

Radio Review

SPECIAL REPORT ON JUVENILE DELINQUENCY

Producer: Roger Turner
Director-Writer: Martin Plissner
30 Mins., Fri., Aug. 11, 10:30 p.m.
WMCA, New York (tape)

Juvenile delinquency has had enough radio-TV treatments lately to become one of the clichés of pubescence programming, but New York indie WMCA got a news peg into its "Special Report on Juvenile Delinquency" by hanging it on a recent investigation of New York slums by members of the special House of Representatives subcommittee on the problem.

WMCA toured the Williamsburgh and Bedford-Stuyvesant slums of Brooklyn with Congresswoman Edith Green (Ore.), committee chairman, taping interviews with gang leaders, parents, youth workers and policemen on the scene. Station also got a statement from Mayor Robert Wagner, which seemed especially ripe with pollicking doubletalk after chilling interviews with hoodlums discussing teen killings, and a wind statement from Rep. Green, discussing provisions of House Bill 8028 aimed at curbing juve delinquency nationally.

WMCA reporters were able to give the show extra impact by describing the shocked reaction of the Congressional crew during their inspection rounds.

Show wound with station urging listeners to write Congressmen in support of the JD bill. Bill.

CBS Radio's 'Star's The Thing' Formula Gets a Hefty Sponsor Assist

CBS Radio is bullish on prospects of SRO for "Arthur Godfrey Time" in the fall. Web also reports solid indications of an 80% sellout for Art Linkletter's "House Party" and the Crosby-Clooney show.

Additionally web reports that the fourth quarter will show a half-dozen other full sponsorship sellouts, to wit: Garry Moore for Cream of Wheat and Nestle's Decaf; Robert Trout's and Allan Jackson's 12 newscasts per weekend for Chevrolet; Lowell Thomas in his eighth year under the General Motors banner for Oldsmobile; Phil Rizzuto's sports reporting for Reynolds and Mennen; ex-Yankee Jerry Coleman doing 10 sports broadcasts per weekend for L&M and Mennen; plus Charles Collingwood's "Sidelights" for Kent Cigarettes and Midas Mufflers.

Accent on name talent at CBS Radio, in the opinion of web brass, finds vindication in the lineup of biz. Since the late 50's when option time in network radio began to shrink without a pattern, CBS Radio prexy Arthur Hill Hayes has insisted on the inviolability of a morning lineup of major star values in which Godfrey, Linkletter, Garry Moore, Crosby and Clooney have been mainstays.

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Gronkite

Continued from page 25

the products establishing the link with American Cyanamid.

"We'd rather have all of it (the show) General McAuliffe stated, but "It's a question of dough." He explained that the tv plunge was made after advertising allocations had been made to other media. And the 26-week half-ownership ride on "Eyewitnesses" was an unplanned move readily okayed by management.

In the future, monies allocated to tv would come out of other media. American Cyanamid is a heavy spender in mags, both trade and consumer.

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BUFFALO 55%
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(Aud. Share)

Source: ARB, June, 1961.

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WFAA	Dallas-Ft. Worth	KRNB	Norfolk-Hampton News	KMA	Shenandoah
KRAB	Duluth-Superior	KFAB	Omaha	KREB	Spokane
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		WVAR	Providence		

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CBS Radio O&O's 7 Documentaries

Seven 50-minute documentary broadcasts dealing with major economic issues of national scope will be presented during the weeks beginning Sept. 4 on all of the seven CBS o&o radio stations.

Series, under the general title of "How Serious the Challenge?" is the result of a collaborative project in which each station has made use of its own news, public-affairs and technical facilities. Planning and research for the series was begun last spring.

Allan Jackson, CBS News correspondent, will be the narrator. Coordinating producer at CBS Radio in N. Y. is Len Schlosser. Shows slated are "Credit Buying: How Much Are We In Hock?" produced, WCBS, N. Y.; "Employment: West," KCBS, San Francisco "Old Age: Care for Senior Citizens," KNX, Los Angeles; "Urban Development and the Housing Problem," KMOX, St. Louis; "National Defense," WEEI, Boston; "Wages and Prices," WBBM, Chicago; "Employment East," KCAU, Philadelphia.

Shari Lewis

Continued from page 26
she's done 276 live blurbs, all tied in with program continuity.

Agency relations, she says, have been just fine, and that's not bad when dealing with Kenyon & Eckhardt, Leo Burnett, J. Nelson Pre-witt (Rochester) and Webb Assoc.'s all at once. Agency supplies selling points; Miss Lewis and writers dream up a tie-in commercial; agency okay's—all in a week's time ordinarily.

Additional tv chores this season for Miss Lewis will be hostess of a Sunday syndicated feature film spread of three (29 markets) for Remco, and a guest shot she's particularly proud of (she's done close to 50 since '57) with Jack Benny,

in which she duets on violin with the maestro.

With summer reruns now on the Saturday show, Miss Lewis has more time for record sessions, books in the works (and contracted) and is currently on a three-week tour of the Orient with husband Jeremy Tarcher (publishing biz), mainly to round up oriental puppet talent for an hour special now in negotiation.

In Tokyo, she's slated for a guest appearance on the Japanese version of "I've Got a Secret." Her Secret: "I've got a Lamb Chop under the table."

Hope Springs Internal

Continued from page 27
commercial for causes such as the Red Cross, but the "Hope" special represents the first time for a full half-hour.

The film, dealing with the work of the hospital ship to further understanding, medical knowledge and health in Southeast Asia, was filmed in Indonesia. It was prepared by MacManus, John & Adams for the Ex-Cell-o Corp., a company that makes milk containers. It was produced and directed by Frank Bibas.

According to someone who has seen the film, there's a fund-raising plea to further the work of U.S. Hope. Some scenes were said to focus on the use of milk containers, although no direct plug for Ex-Cell-o was reported. The web did not pay for the film. The film, which will be unsponsored on CBS-TV, will be telecast Sept. 20 at 8:30 p.m.

NBC-TV's hour show exploring the work of Hope will be telecast Nov. 28 at 7:30 p.m. Ralph Bellamy will be the commentator. NBC's producer will be Chet Hagan, with Fred Rheinlein as director.

Houston—Ben Kaplan, veteran of the radio and newspaper fields here and currently owner of an advertising agency, has been named news director of KTRH, according to Bill Bryan, manager.

Kaplan has been working with the KTRH news staff the past several months.

CBS-TV Minutes

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bought by Chesebrough and Soncoy.

Thursday's night's "Frontier Circus," which had a slow sales start, now is sold out until Nov. 2. The coin on that MCA-TV hour series is understood to be the 13-week-with-option variety, a longer term than written by a few of the new, last minute clients filling the remaining holes on the fall schedule.

Joining "Circus" are Best Foods, Norwich Pharmacal, Procter & Gamble, Vick Chemical, DuPont and American Motors. Polaroid, in addition to buying minutes in "CBS Reports," also bought minutes in Thursday nights "Investigators." Both are short-termers. Pharmaceutical house of Smith, Kline & French bought minutes in "Eye-witness to History," "CBS Reports," "I've Got A Secret," and "Pete and Gladys."

BBC-TV Drama Dept. To Get a Major Overhaul

London, Aug. 15.
A major revamp of BBC-TV's drama department administration is imminent. New plan is to split the web's drama output into categories (probably: new works, classics, documentaries, serials and series) with an exec producer topping each category. Appointments are currently being worked out by Michael Barry, BBC-TV's head of drama.

Hitherto all exec producing of drama has fallen to Barry who has been increasingly tied down with the logistics of his department. With the increase of the web's drama output, Barry maintains he's become too distant from production. He says: "Idea now is for each exec producer to be in on the plays he's responsible for from the script form to transmission. And this sort of producer-writer partnership can only be obtained if the field they are concerned with is a confined one."

According to Barry, BBC-TV's script department is also to undergo a shakeup.

ABC Int'l Gets Financial Stake In Nippon TV; Scores U.S.-Japan 'First'

Travelers May Lose V To the ETV Outfit It Helped Get Started

Hartford, Aug. 15.
Travelers Broadcasting Service Corp. operators of WTIC-AM-FM-TV, may be in the spot of having helped finance the organization that may take away its V channel. Two weeks ago TBS, a corporate arm of Travelers Insurance Co., gave \$30,000 to the Connecticut Education Television Corp. for the furtherance of educational tv in this state. In addition, TBS offered the use of its transmission facilities (subject to FCC approval) to help get ETV started in this state.

Under a deintermixture proposal of the FCC, WTIC stands to lose its valuable V. Public hearing on proposal will be held Oct. 3. Four alternative FCC uses for the V are: 1) Reserving it for educational use here; 2) Reassigning it to Providence, R.I.; 3) Reserving it for educational use in Providence, R.I.; and 4) No definite assignment of the channel.

WTIC-TV, which last year became an affiliate of CBS, is planning an all-out fight to retain the channel. Station execs say they are going to bring their "case to the people." Means that station is going to use every propaganda weapon to sell its viewpoint, in addition to planned legal action.

Atlanta—Alan Smith, formerly of KVTY, Sioux City, and its sister radio station in South Dakota, WNAX, has joined WAGA-TV news staff. Smith formerly was with Grant Advertising Agency in New York. He appeared in the motion pictures "The McConnell Story" with Alan Ladd and "Fox Fire," with the late Jeff Chandler.

ABC International Television has become the first U. S. company to move into the important Japanese market via a deal with Nippon Educational Television Co. of Japan and Mainichi Broadcasting Co. under which ABC has purchased a minority stock interest in the Japanese companies. Agreement was wrapped up by ABC International proxy Donald W. Coyle and Hiroshi Okawa president of NET, and Shinzo Takahashi, Mainichi's prez. Japan, with 9,000,000 tv homes, is the world's third largest tv market, trailing the U. S. and England.

In the U. S., ABC International will act as programming purchasing agent for the Japanese stations as well as sales rep. It will also supply technical and production information along with network administration procedures. Deal also provides for reciprocal use of facilities for production of shows.

(NBC has a deal with Fuji TV in Japan, but this, the network says, is restricted to supplying programs without a financial stake in the operation.)

The NET station in Tokyo and the Mainichi station in Osaka are the keystones of one of the four commercial tv networks in Japan. Network operation in Japan differs considerably from the U. S. with no option time agreements and key stations assembling makeshift chains on the basis of each sale. Nippon broadcasting execs are studying U. S. procedures with an eye towards setting up genuine networks in which the affils share some of the programming risks.

NET is closely affiliated with Toei Motion Picture Co., Japan's largest film production, distribution and theatre-owning operation. It has exclusive rights to Toei's tv film productions throughout Japan. Mainichi is a subsid of the Mainichi newspaper chain in Japan.

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Television Reviews

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make sure we all understand what the situation is and insure that we've met our responsibilities. And I'm sure you must recognize that."

Moore and the attorney general got along well during the interview. The Atlanta would contribute a short statement and read from news stories about racial disorders and violence and problems. This would usually trigger a lengthy reply from Kennedy.

He was forceful when making a point and at one time he became quite voluble. This came when Moore asked him to clarify charges from various Alabama officials that he and the Justice Department "were behind all these riders coming into Alabama." Kennedy replied with vigor:

"This is completely untrue. The riders were down there. We were trying to move them out. We had made arrangements so that they would get protection and then they ultimately all get in their bus and the bus driver won't drive them. Obviously I was concerned and wanted to get a bus driver who would drive them from Birmingham to Montgomery."

Kennedy never downgraded the Southland in his conversation. He made a plea for law enforcement officers to do their duty during racial troubles in these words:

"I don't think there is any area of the United States that is more law abiding or believes more in the law when than the people of the South and the leadership of the South. Some of the greatest legislators and judges come from the South."

It was on this happy note that the interview ended and WSB-TV had a documentary that was a worthy addition to its "Challenge" series, which is winning many friends.

Lucc.

NICKNAMES OF FAME

With Dofie Skalth, Brigadier Claude Dewhurst, Leslie Dale-Harris, Bill Brady; moderator, Rick Hart

Producer: Lorne Freed
Writer: Len McColl, Raymond de Boer

30 Mins., Wed., 10:30 p.m.

CFTO-TV, Toronto (tape)
"Nicknames of Fame" is a summer replacement quiz show to run 13 weeks over CFTO-TV, Toronto, but will go for 39 weeks in the fall 'sponsored' to the at-present loose group of the Independent

Television Organization, second tv network setup in rivalry to CBC. So far, the ITO web includes CFTO-TV, Toronto; CFCE-TV, Montreal; CJOH-TV, Ottawa; CJCH-TV, Halifax; CJAY-TV, Winnipeg; CFEN-TV, Calgary; CFRN-TV, Edmonton; CHAN-TV, Vancouver. Meanwhile, CFTO-TV, Toronto, is solving in carrying the show—which originates from here.

Permanent panel consists of Mrs. Dofie Skalth, Brigadier Claude Dewhurst, Bill Brady, and Leslie Dale-Harris, daughter of the late Leslie Howard. Moderator is Rick Hart. Kickoff of "Nicknames of Fame" is an informative and amusing quiz which dealt with famous people, places or times, with the panelists to guess the correct answer within four minutes.

Guests included those connected in some way with those whose identity is being sought, including Ted Reeve, sports columnist of the Toronto Telegram; and Bob Underwood, manager of Phil Ford and Mimi Hines. Stills and newsreels were interspersed in the later summing-ups, these dealing with Ben Hogan, Enrico Caruso and the legend of The Abominable Showman. Teoeff was pleasant, backed by the intelligence of the panelists and those interviewed. Plus sponsors, "Nicknames of Fame" should prove an important format when carried into the fall on the "second" trans-Canada tv network.

McStay.

TV Followup

Continued from page 36

many throwing errors do the various players make? Maybe there are no statistics on bonehead plays and errors of omission but why the secrecy as to the precise, carefully tabulated fielding averages?

In delivering the commercials, of course, all these well paid sportscasters have to earn their money by mangling the language good like an advertising man should, to describe a beer as "brisk" and a cigaret as both "rich" and "mild." But even in the non-blurb palaver, and when they're not working under excitement, it's disconcerting to hear them lapse into the dense and dose vocabulary of illiterate pro athletes.

For example, the unctuous Allen, who presumably once knew better, uses the word "quick" to indicate that a pitcher or runner is fast. And of the three Yankee commentators, only Barber seems able to remember that "good" is not an adverb. The curious vocabulary of the diamond primitives must be contagious.

Hobe.

U. S. Steel Hour

Vet comic Henny Youngman turned dramatic in this effusion of a skidding comedian. While vehicle sufficed as a suitable showcase for his change of mediums piece itself suffered from pedestrian writing. One-hour show was minus highlights and lack of a dramatic cli-

max was a nasty letdown for set-siders.

The Larry Cohen teleplay was premised on the old saw that a fading comic will go to any lengths to save his sagging career. Current version had Youngman, about to get his two-week notice at a summer hotel, where he'd been hired as emcee, stealing material from an aspiring young comedy writer. He did this glibly and unscrupulously, snatching the routine from the writer who himself was about to showcase it for an agent, then telling the astounded would-be that it now belonged to him (Henny) and owner could sue.

Youngman, an old hand at any type of trouping, projected a persuasive performance, and got top support right down the line. Keir-Dullea was excellent as the disillusioned writer who had befriended the old comedian, and Nancy Kovack made the most of her role as a singer who continually warned writer to beware of the comic's intentions. Bibi Osterwald as the hotel proprietor and Don de Leo as the comic's agent handled themselves well, and Joseph Bova was in as a thirderate comedian.

George Kondolf produced for Theatre Guild, Tom Donovan directed and Ed Mitchell did a good job at set design.

Whit.

Holder New Prexy Of Ga. B'casters

St. Simons Is., Ga., Aug. 15.

Georgia Association of Broadcasters and Georgia Associated Press Broadcasters Assn., meeting here simultaneously, elected new slates of officers as highlights of their annual conventions.

GAB named H. Randolph Holder, WGAU, Athens, home of the University of Georgia, to presidency, succeeding George Patton, WBML, Macon.

Other officers included Hugh Tollison, WGIG, Brunswick, v.p. for radio; Marcus Bartlett, WSB-TV, v.p. for television; Charles Smith, WDRB, treasurer; Jack Williams, teacher of journalism at Georgia State College, Atlanta, executive secretary; Williams, from Arlington Heights, Ill., is a former radio-tv newsman and public relations director.

Following were elected members of Board: Frank Ragsdale, WTVM, Columbus; Esther Pruitt, WTOG, Savannah; Charles Doss, WROM, Rome; Roscoe Ledford, WVOF, Vidalia; Grady Cooper, WJCC, Commerce; John Foster, WCON, Cornelia; Bill Hulle, WSFT, Thomaston; Roy Carew, WALB-TV, Albany.

Association in a resolution adopted at close of three-day meeting Tuesday (8) called on National Association of Broadcasters to report adequately the work of the American broadcasting industry. Resolution noted that broadcasters have been attacked from several sources, including Federal Communications Commission, in recent years.

Earlier Georgia's junior senator, Herman Talmadge, in a telephone address from Washington, lauded broadcasters on their public service in the past.

Pragnell's New ITA Post

London, Aug. 15.

A. W. Pragnell, secretary to Independent Television Authority, has been elevated to the post of a second deputy director-general, a post created because of increasing duties. Pragnell will look after added administration responsibilities. Bertram Sendall, deputy director-general since ITA's inception, will continue to handle advertising and program policy.

E. A. Wedell, deputy secretary, takes over from Pragnell as secretary.

Foreign TV Reviews

Continued from page 36

money, but a dashing young Frenchman (John Breslin) was equally determined that she shouldn't get her way and that the old lady's daughter in Paris shouldn't be cheated out of her inheritance.

This situation took quite a while to establish, and it was never clear why Jezebel had attained her influence. The plot took fire when the old dame, paralysed, tried to hint to well-wishers where she had hidden the will, leaving all to her daughter. No one could interpret her glances before she died, but a brandy-sodden fellow stumbled on the hiding-place in the nick of time, just as Jezebel was about to burn the will and take possession. And the drunk, for no good reason but a final twist which turned out to be an anti-climax, was identified as Edgar Allan Poe.

It all seemed pretty mechanical, and the adaptation of Troy Kennedy, Martin and Michael Imison was faithful rather than imaginative. James McTaggart's production indicated the period well, but loitered in the early stages. April Olrich scored as the evil, but unmotivated, Jezebel, looking admirably witch-like, and John Breslin was sound as the hero, who, for some disconnected reason, was supposed to be a relation of Lafayette. In fact, this opener was too diffuse to pack a full wallop, and merely went to prove that the drama of a printed page cannot invariably be translated directly into a camera.

Otta.

WEGE DES ZUFALLS

(Ways By Accident)

With Karin Jacobsen, Gundel Thormann, Hannelore Schuettler, Detlev Krueger, Stanislaw Ledinek, Peter Passetti, Hans Schlosse, Werner Fuetterer, Ulrich Belger.

Producer: NRV (Hamburg)

Director: Carl-Heinz Schroth

Writer: Karin Jacobsen

90 Mins.; Sun., 8:50 p.m.

W-German TV, from Hamburg (film)

It parts slightly confusing and far-fetched but intelligently written and acted, this one rates as good entertainment. A special gimmick about this comedy is that authoress Karin Jacobsen, who's also an actress, portrays the female lead in it. Her actor-hubby Carl-Heinz Schroth directed it. Comedy, incidentally, has already many successful domestic stage presentations to its credit. Its theatrical preem dates back to 1953. On the Berlin stage, Miss Jacobsen and Schroth enacted the principal players, with Schroth also staging it. On tv now, Peter Passetti took over Schroth's role. Best about Karin Jacobsen's opus are the dialogues which have often a sophisticated touch. Also it contains a number of amusing situations. Negatively, there are perhaps too many "ways by accident" in the story.

Plot centers on a married couple. He's a famous symphony conductor and she a famous pianist. Having had just too many troubles because of this and that, mostly trifles, they plan to get a divorce. They talk about their past and remember the many "ways by accident" they faced and while going through their memories, they suddenly realize they are meant for each other and forget about the divorce.

Karin Jacobsen, who has played the role countless times on the stage, plays the woman with, quite understood, much routine. But she's an intelligent thesp and knows how to come off best. Peter Passetti, her husband in this, reveals enough acting competence to make his role click. There are

several very good supporters in this, including Werner Fuetterer as a snobbish writer, Stanislaw Ledinek as a blackmarketeer of the postwar ear, Detlev Krueger as a music professor, to name a few. Harald Boehmet took care of the good score, while technical credits are adequate.

Hans.

Foreign TV Followup

Armchair Theatre

For this "Armchair Theatre" hour from ABC-TV, Canadian, Mordecai Richler, adapted an incident from his novel, "The Apprenticeship of Duddy Kravitz." The book, which had a sprightly Jewish tang and a cunning blend of pathos and comment, lost much in this dramatization, largely because the unfamiliar locale, a "strictly kosher" summer hotel in Canada, wasn't too credible and the plot didn't screw itself up to anything tangible until after the halfway mark.

Duddy (Hugh Fatcher) was a get-rich-quick Jewish lad who wanted to make the fastest buck possible by working as a waiter in the hotel. His fellow workers were college boys doing vacation jobs, and one of them, Irwin (Brian Murray), took an instant dislike to the eager, busy, and showy-dressing Duddy—because, he said once, he was one of the reasons for anti-Semitism. After riding him incessantly and daubing ketchup on his pillow, Irwin planned to take him down a peg. He and his girlfriend Linda (Pat Clavin) schemed to make Duddy run a roulette game for the guests, with himself as banker. He couldn't lose, the girl said. At first, he was on a winning vein, but then Irwin joined the game and cleaned Duddy out of his hard-earned savings. The wheel wasn't crooked, but it tended to favor certain numbers and Irwin knew all about it.

Duddy went off distraught, and was feared drowned, but he turned up again, the guests had put their hands in their pockets to make up the money, and Irwin also returned his winnings. The piece closed with Duddy screaming that he was going to be top dog one day—and just watch it.

Richler's dialog was sharper than his plotting, and the character of Duddy Kravitz was the strength of the play.

William Kotcheff's direction was rather too exuberant in setting the scene, but had several memorable moments.

Otta.



Mgt. William Morris Agency

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FM THROWS BLOCK AT ROCK

U.S. Song Sharks Sighted in U.K.

London, Aug. 15.

A warning has been issued by Songwriters Guild of Great Britain about U.S. song sharks. Says SWG: "From time to time Britain is flooded with a stream of glamorous literature from the sharks in the U.S. . . . we have seen instances of unknown British writers paying over sums of anything up to \$300 for the privilege of hearing their song on a disk or seeing their name-in print. "If a songwriter signs anything with one of these American 'publishers' he is in danger of losing track of his copyright, for they don't copyright the printed work. Thus, dozens of copies may be bandied about and, suddenly, the songwriter may find his song—plus or minus a few notes—on the Hit Parade but he will have no redress whatsoever." Victor Knight, general secretary of SWG, states that through cooperation with the British press, song sharks in the U.K. have been virtually stamped out. Any press ads which are slightly suspect are checked by SWG which now boasts: "No shark can consistently advertise in this country."

Victor's B'way Kick Cues Team Setup For Original Cast Album Productions

With three original Broadway cast sets coming up within a six-week period this fall, RCA Victor is setting up separate production teams to handle the musical packages. There will be different units assigned to handle the recording sessions, the advertising and promotion angles.

The diskery will kick off its original cast album spree in October with Frank Loesser's "How To Succeed in Business Without Really Trying" and will follow with the Livingston-Evans' "Let It Ride" and Jerry Herman's "Milk and Honey." George Avakian and Joe Linhart have already been assigned to handle the recording session of the Loesser tuner. Other Victor artists & repertoire staffers will shortly be designated to the other two shows.

Meantime, Linhart, who handles the acquisition of Broadway and film soundtrack properties for the company, is continuing to scout for more Broadway legituners to round out the season. Since the company will have its trio of tuners on the road by the end of November, Linhart feels that Victor has the time and facilities to run with other cast sets in the winter and spring of the coming year.

He's continually reading scripts and auditioning scores for musicals that are being planned for Broadway production. In screening the material, Linhart occasionally recommends an investment in the production by Victor.

Dave Guard Leaves The Kingston Trio; John Stuart Of 'Cumberland 3' Steps In

Dave Guard, one of the key protagonists in the Kingston Trio internal squabble, yesterday (Tues.) signed the necessary papers to dissolve his association with the group. Guard is reportedly forming his own combo and will be actively seeking bookings around the first of the year.

Replacing Guard in the Kingston Trio is John Stuart who is breaking up his own group, "The Cumberland Three" to make the switch. An interesting legal point in the musical chairs within the groups is that the original members of the Kingston Trio are signed individually and collectively to Capitol records while the new member, Stuart, is signed to Roulette. Frank Werber, manager of the Kingston group, reportedly has obtained clearance from Roulette for Stuart to join the trio and thus come under the Capitol aegis. Kingston Trio and Stuart's former group, are both signed with International Talent Associates for personal appearances and television. Kingston Trio is presently fulfilling all non-cancelable dates and will naturally be looking for new ones under the new arrangement. Guard's schism is final unless certain provisions of the agreement are not completed, highly unlikely, in which case he might be available to return to the Kingston Trio at some future date.

Bill Grauer Goes Pop

Bill Grauer Production, producers of the Riverside, Jazzland and Wonderland labels, is moving into the pop singles field with a new label. It'll be called Pop-Side Records.

The new label bows this week with two releases. The platters are Hedy, Freddie & Mee-Too's "Playing Hard To Get" and "Spin-around" and Sammy Duckitt's "Blue Heartaches" and "No Not Once."

Rock 'n' Roll Tie With Payola Cues Radio Scuttle

Philadelphia, Aug. 15.

Another Philadelphia station scuttled rock 'n' roll over the weekend when the municipally owned WCAM, Camden, N.J., axed one of the area's top disk jockeys, Hy Lit. A week ago WIP, local Metromedia outlet, switched from "Top 100" fare in favor of general programming, although the move involved no staff changes.

Lit's dismissal along with another spinner Jerry Blavit was accompanied by a statement from WCAM station manager Douglas Hibbs, who said: "Rock 'n' Roll days are numbered. It's not good for youth."

Another reason for the decision, Hibbs said, was that the music has been too closely associated with payola and he did not want to run the risk of losing the license for the city station.

Hibbs attributed the popularity of rock to its soaring ratings, but questioned the validity of the surveys. "The ratings continued to soar," he admitted, "But these phone surveys are made in the afternoon when parents don't answer the phone and the kids state their preferences."

Lit and Blavit have been running their shows as freelancers. They finish Sept. 8.

BOBBY WEISS LINES UP WB O'SEAS DISK DEALS

Paris, Aug. 15.

Robert B. Weiss, international director of Warner Bros. Records, took off from his headquarters here last week following an eight-week junket through the Far East, South East, South West Asia, Israel and Greece. His tour took him to 10 cities where he contracted licensees to represent the diskery either by local manufacture or import.

In addition to arranging for closer co-ordination with licensees, he set immediate representation agreements with companies in Aden, Thailand, Israel, Greece, Singapore, the Federation of Malaya and others. Weiss is currently on a six-week trip through Europe to visit WB licensees on plans for the fall sales season.

ADULT MARKET FOR GOOD MUSIC

By MIKE GROSS

FM is the "rebel medium" which could knock rock 'n' roll out of the musical box. That's the optimistic view held by Roger Coleman, director of FM for WABC, N.Y., key of the American Broadcasting Co. ABC, incidentally, is the only network in N.Y. to broadcast FM-only separately.

There are now 159 FM stations in the country and although it's still a far cry from the 1,091 AM stations registered as of March, 1961, Coleman figures that FM is just beginning to grow and so is its audience. He points out that in N.Y. alone there are now approximately 2,850,000 FM radios in the homes and the listener swing is away from "Top 40" programming.

"FM," says Coleman, "has become antidote to rock 'n' roll with its programming features of good pops, show scores and longhair music." Surveys have shown that the average FM listener earns about \$9,000 a year and this is beginning to attract ad agency interest. Many sponsors have begun wondering about the impact of their push on AM's "Top 40" shows whose listeners are made up mostly of teenagers. The agencies and the sponsors are now beginning to think in terms of reaching a listener (and potential consumer) who earns \$9,000 a year than a teenager on an allowance who may or may not influence the purchaser who earns \$9,000 a year.

And where the advertiser goes, so goes broadcasting programming.

Another boost for FM came in April of this year when the Federal Communications Commission gave its okay to a specific system of FM stereo broadcasting. (FM-stereo, or multiplex, means transmitting more than one use of a single transmitting system. In the field of radio, it means that several program signals can be sent simultaneously for one single radio transmitter on one frequency band.) In civilian terms, it means that stereophonic radio broadcasting and reception is now a practical reality.

At the N.Y. High Fidelity Music Show, Sept. 13-17, at the Trade Show Building, manufacturers of (Continued on page 47)

Capitol Gross Climbs To \$48-Mil

Capitol Records racked up a \$2,000,000 sales increase in the past year. Despite a general slump in business conditions at mid-year, diskery's sales for the fiscal year ended June 30 increased to \$48,384,719 from \$46,388,098 in the preceding year.

The sales were second highest in the company's history, exceeded only by \$49,266,860 registered for the fiscal year ended June 30, 1959. In a letter to Cap shareholders, diskery prez Glen E. Wallichs revealed that the \$2,000,000 increase enabled the company to show a slight increase in profits, despite a highly competitive industry situation. The net income was \$1,815,523 equivalent to \$3.93 per share on the 461,409 shares outstanding at the end of the year. This figure compared with a net of \$1,798,233 (\$3.77 a share) in the fiscal year ended June 30, 1960.

CHAVEZ TO BATON IN N.O.

New Orleans, Aug. 15.

Carlos Chavez, Mexican born conductor-composer, has been signed as guest conductor of the New Orleans Symphony Orchestra Nov. 7.

Joan Sutherland, Australian-born soprano originally skedaddled to appear as guest soloist on that date, has canceled her appearance because of an inability to get a release from the Metropolitan Opera.

Army-Air Force PXs Spend Over \$15,000,000 For Disks; Top Customer

By EDDIE KALISH

An anticipated \$8,000,000 \$10,000,000 will be spent this year by the Army and Air Force Exchange Service in the purchase of records for sale in overseas post exchanges. Another \$5,000,000-\$6,000,000 will probably be spent by domestic PXs on disks.

The Exchange Service does all the buying for all the PXs located outside the continental U.S. from its office in New York. Buying for the domestic stores is done separately by the individual PXs. Not only are records carried by the stores but also equipment such as record players, tape recorders and accessories, all purchased through the same channels.

A completely self-operative branch of the Army, the Exchange Service is a non-profit venture in that its profits go to the Joint Welfare Board for Special Services. It buys all types of records from about every record company. Purchases are made directly from the manufacturer.

In that it is probably the largest single record customer in the U.S., and considering the fact that almost every record purchased is sold, the Exchange Service is able to get many "attractive deals" from the diskeries. The companies, in turn, are able to unload items like overpressings and close-outs on the Exchange because its buying habits are not entirely chart-oriented. In all, about 5,000,000 disks will be purchased by the Exchange this year, representing a tremendous market for the industry.

Because of its carefully controlled buying practices, the Exchange (Continued on page 44)

Negro Bassist Charges Dayton Agency, Hotel Kayoed His Band Date

Dayton, O., Aug. 15.

First public hearing in the two-year-period since enactment of the Ohio Fair Employment Practices Law will have the Van Cleve Hotel and the Karl Taylor Orchestra & Entertainment Agency, both of Dayton, as defendants, charged with employment discrimination. The Ohio Civil Rights Commission has set the hearing in Dayton on Sept. 6.

"Case grew out of a complaint by Lester Bass, a Negro, that he was dropped from a local band known as The Lamplighters at the hotel's request when it was engaged to play there. The Taylor agency was charged with complying with the alleged request in booking the band. According to the Civil Rights Commission, the public hearing was scheduled only after "an exhaustion of commission efforts at conciliation."

In the two years that the law has been in effect, some 650 complaints have been adjusted by conciliation, without resorting to public hearings. The complainant, listed as a bass viol player, stated that he lost \$180 in salary by not playing at the Van Cleve when the band was booked there March 13 through March 26, 1961, inclusive. In addition, he said he lost a larger amount by his absence from the hotel when the band was scouted, then employed by the Galaxy Restaurant. The engagement at the Galaxy reportedly lasted about 10 weeks. He said that his total loss from the alleged discriminatory action of the hotel is about \$900.

Karl Taylor, head of the entertainment agency, denied charges of discrimination, saying, "I am a booker, and have nothing to do with the personnel I deal directly with the leader of each band and all I know is the number of men, the price, and the term of employment." Spokesman for the hotel could not be reached immediately for comment. The Civil Rights Commission has given the Galaxy club formal clearance of any wrongdoing, said William Hobbs, general manager of that spot.

Capitol Buying Stock Interest In Japanese Diskery

Capitol Records is spreading out on the global front. The diskery is buying a substantial interest in Toshiba Musical Industries (TMI) of Tokyo with 10% of TMI's outstanding shares already purchased. Cap now has an option to increase its holdings up to a total of 49% of the stock. Tokyo Shibaura Electric Co. (Toshiba) owns the remaining shares. Capitol itself is owned by EMI (Electric & Musical Industries), a British firm.

The agreement between Capitol and Toshiba calls for the diskery to provide TMI with advice and counsel regarding the record business and to contribute to the management of the Japanese firm. Towards this end, Cap has designated Warren Burkenhold, Tokyo, and G. N. Bridge, England, to fill two vacancies on the TMI board of directors.

Among specific business operations under immediate consideration by Capitol and TMI, are improvement of record manufacturing and expanding sales and merchandising activities. The agreement between the two firms calls for Cap to provide TMI with advice in these and other areas of the recording business. It also provides for EMI personnel to visit Cap's plants, studios and offices in the U.S.

The agreement between the two firms was made between Glenn E. Wallichs, Cap prez, and Motoji Kuno, senior managing director of Toshiba. At a general meeting in Tokyo July 28, Toshiba shareholders approved the agreement.

Since shortly after its formation in October, 1960, EMI has manufactured and distributed Capitol Records in Japan, pressing them from masters provided by the American company. Prior to that, Japanese distribution and pressing of Capitol disks was handled by TMI's parent company, Toshiba. Under terms of the new agreement, Capitol will continue to provide TMI with its catalog of recordings.

BRITISH PYE BOWING JAZZ PLATTER SERIES

London, Aug. 15.

Pye Records has decided to launch an all-jazz label in September. Called Pye-Jazz, the label will bow with nine albums an EP and a single and will release in Britain jazz from the U.S. labels Chess, Checker and Argo.

Move is consistent with ever-growing demand for jazz in the U.K. and will give a new outlet to such jazzmen as Muddy Waters, Bo Diddley, Al Grey, Loretta Alexander and Ahmad Jamal from the U.S. U.K. tooters signed include Kenny Ball Jazzmen, Bob Wallis Jazzmen, Mirkey Ashman, Tony Coe and Ian Menzies.

Album Reviews

Jackie Gleason: "Lover's Portfolio" (Capitol). This is a lavish packaging job (two LPs attractively boxed with a booklet on the art of romance that includes some wild specifications for martini mixing) that should build as a strong gift item. In the grooves are Jackie Gleason's musical tastes that include a cocktail piano side, a swinging dixieland beat, a society bounce and a lush romantic mood. There are no tauter credits but the orch conducting is attributed to Gleason and he does a creditable job. The repertoire is standard and standout.

Johnny Mathis: "Portrait of Johnny" (Columbia). The slick packaging put into this new Johnny Mathis LP will be the key to its certain sales takeoff. Included with the regular LP and jacket is a gold frame portrait of the singer that makes other plumps of males, anyway, seem shabby in comparison. The singing department is well taken care of, too. He reprises some of his single disk releases like "How To Handle A Woman," "Starbright" and "Oh That Feeling." There are also some effectively warm renditions of "Jenny," "The Story of Our Love" and "Cherie."

Selma Diamond: "Selma Diamond Talks . . . and talks . . . and talks" (Carlton). Jack Paar pulled Selma Diamond away from her typewriter, where she's been writing comedy material for years and years for some guests on his latehour NBC-TV'er. She was a comedy natural on the Paar exposure and into the groove has gone some of the best of her talks about being an unmarried woman in a wedded world, show biz reminiscences, dating and other palter assortments that are quite funny.

Dick Schory's Orch: "Stereo Action Goes Broadway" (RCA Victor). A percussion and brass ensemble supply the audio kicks here. The showtunes are souped up for stereo sensations that may not sit well with the Broadway buffs but for those who want "the sound your eyes can follow," the package offers some recording fun. "Hernando's Hideaway" is a good example of the lengths they've gone to in the sound gimmicky groove.

Burl Ives: "The Best of Burl Ives" (Decca). Disk company diggers have made the morose very much alive today. Although Burl Ives is long gone from the Decca fold, the company still has some of the folk singer's top recorded work. Most of it is included in this double-LP package (24 songs, in fact) and it adds up to a definitive representation.

The Clancy Bros. & Tommy Makem: (Columbia). There's a treat in store for folkies here. Although the group is just beginning to get around with bookings at N.Y.'s Blue Angel and the like, the group is built along solid prolines. The Clancys (Pat, Tom and Liam) and Tommy Makem have a fine style and a repertoire that's continually exciting because it isn't yet overdone. The lively instrumental and vocal assists come from Pete Seeger's banjo, Bruce LaVern's guitar and a singing audience that was gathered together for the recording session. For those who tuned in late, the boys are Irish.

Buddy Greco: "I Like It Swing- ing" (Epic). The swinging mood that Buddy Greco's building for himself with his Epic LPs is in full steam here. Working with arrangements and an orch conducted by Al Cohn, a lively and imaginative musician, Greco stirs up an infectious vocal sound that has plenty of playing appeal. "Around The World," "I Love Being Here With You," "Too Darn Hot" and "Hey, There" are samples of his spinning naturals.

Phyllis Diller: "Phyllis Diller Laughs" (Verve). The distaffers are moving into the comedy-on-disk scene in force and Phyllis Diller states her position with a laugh. Even though the laugh is her own, and it's probably one of the wildest recorded, it does have value in that it punches up her observations on how to be beautiful, how to drive, how to get rid of garbage, how to eat in a Japanese restaurant, etc. The set is a primer on how to be

funny and the audience at the Bon Soir in N.Y.'s Greenwich Village, where the session was cut, got the message.

Fabian: "Rockin' Hot" (Chancellor). According to the production notes for this package, Fabian rocks up the "old" and the "new." The "old" for this 18-year old singer is "Hey Little Girl" and the "new" is "Little Meanie Jeanie." He probably knows what he's doing, for his fans, anyway.

"Flappers, Speakeasies and Bath- tub Gin" (Warner Bros.) Dorothy Provine, Eddie C. Condon, Joe (Fingers) Carr, Matty Matlock are some of the artists who've been put together in one disk to present Warner Bros. musical version of the 1920s. The package is culled from previous WB releases and it seems like a promotion piece for the label but it's a roundup that roars up happy musical memories.

"Rocco and His Brothers" (RCA Victor International). Taken from the sound track of the latest cliche Italian pic import, this set should register with similar b.o. impact. Nino Rota, who wrote the "La Dolce Vita" music, has come up with a highly listenable variety of themes, ranging from the strictly atmospheric to the jazzy; divided into 11 separate bands.

Father Joseph Dustin: "Songs Father Taught Me" (Riverside). This is a swinging banjo display by a Catholic priest, Father Joseph Dustin, who has played with various jazz combos in New Orleans and Detroit. Aside from the curiosity angles, Father Dustin is a pro on his instrument and dishes up a straight repertory of standards, including "Lover," "I Love Paris," "The Glow Worm," "Bye Bye Blackbird" and others. *Gros.*

SPANISH SONG FEST AWARD TO 'ENAMORADA'

Madrid, Aug. 15. "Enamorada" (In Love) walked off with top honors at the Third Spanish Song Festival held annually at the Alicante Coast resort town of Benidorm. Written by popular songsmith Augusto Alguero, with lyrics by Rafael de Leon, the fest winner was presented to light audiences by Josephine Baker's protegee, Jose Francis.

Trailing the 100,000 peseta prize-winner "Enamorada" were "Quisiera ser" (How I Love To Be), "Preguntun" (The Big Question), "Nimbia" (Mist) and "Quince Primavera" (15 Springs).

Fest performance prize of 50,000 pesetas went to Ana Maria Parra with the Duo Dinamico as runner-up song stylist.

RCA Espanola, in a move that took the disk trade by surprise, had all of the songs in contest and performing artists on wax before the festival terminated last Tuesday (July 25).



LAWRENCE WELK

Proudly Presents His Fourth-in-a-Row Dot Hit Record "YELLOW BIRD" B/W "Cruising Down The River."

Combo Review

AL GREY-BILLY MITCHELL SEXTET

Pep's, Philadelphia
Two former Count Basie sidemen have taken an old ingredient of jazz to produce a combo with a most refreshing sound. That ingredient is swing and the Al Grey-Billy Mitchell Sextet has it in abundance.

Where many modern groups get so wound up in form that they lose the basic element of jazz, trombonist Grey his saxophone-playing co-leader have a unit which keeps moving all the time.

Together for several months after quitting Basie, Grey and Mitchell got impressive notices at Newport and they look like a good bet for the jazzroom-concert-festival circuit.

Grey, the "last of the big blunders" (he uses an ordinary bathroom device as a mute), is an exciting trombonist who plays the horn as it should be played—strongly and with much feeling. He has astonishing technique and knows his way around the difficult instrument. Mitchell is a facile soloist on both the tenor and alto sax who gets a modern sound without playing too many meaningless notes.

In pianist Gene Kee, the group has a man who writes interesting arrangements and adds another horn with his E-flat or "peckhorn." Trumpeter Henry Boozer, bassist Wilbur Ware and drummer Jual Curtis round out the group.

The band somehow catches some of the free-and-easy flavor of rhythm and blues but escapes the lapses into taste which mark that style. The combo plays happy music with a good beat and could appeal to the younger set ready to graduate to something more musical than rock 'n' roll.

With a hit record (they have a possibility in "Rompin'" on the Argo label), the Al Grey-Billy Mitchell group could go a long way. The group has the talent and the enthusiasm to stay around for years. *Bit.*

Longplay Shorts

Philips has just released its first Shakespeare Recording Society set, "Othello," starring Frank Silvera, Cyril Cusack, Celia Johnson and Anna Massey, in all European markets. The Continental firm will release all the complete plays on disk produced by the Society as they become available. . . . A newly discovered recording of the late pianist Dinu Lipatti's last concert with orchestra will be released by Angel this week. The performance was held at the Lucerne Festival in August, 1950, with Herbert von Karajan conducting. . . . Argo Records will soon release the album recorded by the Al Grey-Billy Mitchell Sextette recorded at N.Y.'s Museum of Modern Art garden bash.

Ivan Mogull has purchased the foreign rights to "Mansion on the Hilltop," "If We Never Meet Again," "I'll Walk Dem Golden Stairs" and "He Knows Just What I Need" from SESAC which published them in the U. S. The tunes have been recorded by Elvis Presley on the Victor album, "His Hand In Mine" . . . Maestro Paul Taubman has recorded "Marching Along With Paul Taubman and His Big Brass Band" for Columbia. . . . Roulette has released 10 new LPs for fall and is offering sales program which includes a straight 15% discount. . . . Benno Moiseiwitsch, Russo-British pianist, has made his first U. S. recordings for release this winter under a new contract with Decca. He has previously recorded exclusively for British HMV. . . . Warner Bros. is preparing a seven inch, 33 sampler containing excerpts from 10 of the songs in a new album by the Everly Bros, which has been designed for retailer distribution either gratis or at a minimal charge to the consumer. If the customer is interested in buying the full disk, he can return the sleeve of the sampler for a full refund on his purchase of the album itself. . . . Roulette is planning to cut out its classical line due to poor showing by that department.

Sam Cooke hit N. Y. last week to cut a new album for RCA Victor . . . Bill Dana cutting "Jose Jimenez In Orbit" for October release by Kapp.

Best Bets

By MIKE GROSS

ELVIS PRESLEY LITTLE SISTER (RCA Victor) His Latest Flame

Elvis Presley's "Little Sister" (Elvis Presley Music) will continue the singer's winning streak and the funky beat will bring still more fans into the fold. "His Latest Flame" (Elvis Presley Music) burns with a folk flair that will hit the pop spinners with lotsa impact.

BROOK BENTON, . . . IT'S JUST A HOUSE WITHOUT YOU (Mercury) Frankie & Johnny

Brook Benton's "It's Just A House Without You" (Play) is built on firm musical grounds with a cliche vocal approach to assure it a big spinning takeover. "Frankie & Johnny (Ben-Day)" is pepped up with a vocal excitement that should bring this perennial into pop contention.

BOBBY DARIN SORROW TOMORROW (Ato) You Must Have Been A Beautiful Baby

Bobby Darin's "Sorrow Tomorrow" (Rumbalero!) is built along strong blues lines and it's given a vocal kick that makes it a pop runaway. "You Must Have Been A Beautiful Baby" (Remick*) is given a low-down shouting style that'll keep the juke alive.

EDDIE BO DINKY DOO (Capitol) Everybody, Everything Needs Love

Eddie Bo's "Dinky Doo" (Ront) is an authentic rhythm & blues piece with an uptempo drive that can't help but win over the spinning circuit and roll to the top. "Everybody, Everything Needs Love" (Ront) is a country blues offering that will go over in some parts of the country.

LARRY COLLINS ONE STEP DOWN (Columbia) There Stands The One

Larry Collins' "One Step Down" (Sea-Lark*) steps out with a hot rocking beat that looks like a surefire winner for today's spinning market. "There Stands The One" (Camarillo!) is an overly dramatized ballad that will probably move some kids.

TONY WILLIAMS SLEEPLESS NIGHTS (Reprise) Movin' In

Tony Williams' "Sleepless Nights" (Glean*) is a socko ballad delivered with a vocal punch that will carry it to a spinning payoff on all levels. "Movin' In" (Argot) moves in with a slick rhythmic sound that will help it move out in juke circles.

TOMMY EDWARDS . . . I'M SO LONESOME I COULD CRY (MGM) My Heart Would Know

Tommy Edwards' "I'm So Lonesome I Could Cry" (Acuff-Rose!) rolls with an easy beat and a vocal touch that will spin up into the payoff bracket. "My Heart Would Know" (Acuff-Rose!) is a Hank Williams tune given an effective ballad styling.

THE ALLAN LOGAN COMBO . . . LOVE IS LIKE A VIOLIN (Coral) Pretty Girls

The Allan Logan Combo's "Love Is Like A Violin" (Chappell*) is an enchanting melodic piece that's sure to lead the instrumental parade in all spinning areas. "Pretty Girls" (Champion*) has a pleasing instrumental lilt that could get it some programming time.

PAUL EVANS SISAL TWINE (Carlton) Over The Mountain, Across The Sea

Paul Evans' "Sisal Twine" (Pambill-Lyle*) has the bright calypso quality that can be turned into a hot pop property. "Over The Mountain, Across The Sea" (Aref) is a moody ballad with rocking touches that get nowhere.

Army-Air Force PXs

Continued from page 43

change needs no return privilege. It acts as its own distrib and has its own warehouses. As far as the actual selling in the PXs is concerned, the operation is like any other store setup. Company displays are used and merchandising is handled with deals, album-of-the-month specials and other typical retailer gimmicks. Both albums and singles are sold about 85% of the business in albums. All types of disks are handled, from pop to classical, in both monaural and stereo. Latter is a popular item because all the record players and equipment sold in the PXs is stereo. There are over 1,000

PXs overseas, one in every Army and Air Force post. The average LP sells for \$2.35 at the PX and the single goes for 50c. The specials and other deals sometimes bring the price to \$1.10-\$1.50 for an album. High volume and excellent deals from the manufacturers make these prices possible. Record sales been going up at the PXs over the past few years from \$3,000,000 five years ago to the expected \$10,000,000 this year. Disks are among the top-selling items in the stores.

Records are considered by the military to be one of the more important items stocked in the PXs for their value as morale and entertainment factors, especially in the out-of-the-way installations. In some of these areas the demand is greater than the supply. The men are a captive market in the more isolated spots and rely heavily on disks for diversion.

An influence on the record buying tastes of the soldiers is the Armed Forces Network, in much the same way as a local station effects record sales in domestic shops. The station has its own selection system, however, and does not program as disk jockeys here do with regard to diskery promotion et al.

The overseas PX operation used to be handled by individual licensees, but in now run completely through the Exchange, General Laux, Chief of Army and Air Force Exchange Service is in charge. Martin L. Roemer handles the purchasing of all records, record equipment and components.

British Disk Best Sellers

- London, Aug. 15.
- You Don's Know Shapiro (Columbia)
 - Well I Ask You Kane (Decca)
 - Temptation Everly Bros. (Warner)
 - Johnny Remem. Me. Leyton (Top Rank)
 - Halfway To Paradise Fury (Decca)
 - Romeo Clark (Pye)
 - Runaway Shannon (London)
 - You Always Hurt The One You Love Henry (Pye)
 - Hello, Mary Lou Nelson (London)
 - Fasadena Temperance Sévan (Parlophone)

Inside Stuff—Music

Jule Styne and his son, Stanley, have collaborated on a song, "The Magic Age Is Seventeen," which will be used as a promotion piece for Seventeen mag's 17th birthday. The tune was recorded by Johnny Restivo for 20th Fox Records. The new song will be introduced to the mag's readers via a special feature in the September birthday issue. The article, which includes the words and music to the song, a picture of Restivo, and background info on Styne, will also have a special coupon offer of the recording at 50% off. The song is being published by Chappell.

The Lynn Farnol Group now has available a complete set of program notes on all the plays in the Rodgers & Hammerstein repertory. The program notes are done in the same manner as the notes used by major symphonies and opera companies. Each account is a complete history of that particular play. The list includes works such as "Show Boat" from the Hammerstein catalog and "Pal Joey" and "Babes In Arms" from the Rodgers & Hart catalog.

Capitol Records has tied in with Schieffelin & Co. for a promotion on Jackie Gleason's "Lover's Portfolio" package. The Schieffelin beverage labels, which includes Plymouth Gin, Moet & Chandon Champagne and Teacher's Highland Cream Scotch, are featured in the brochure which comes with the two-record deluxe boxed set. Cap v.p. Alan Livingston will be used as the model in ad spreads for the Gleason package.

Harold Orlob, composer of "I Wonder Who's Kissing Her Now," will be honored at a musical testimonial at Salt Lake City's Assembly Hall Sept. 26. The event will be similar to a testimonial two years ago for Otto Harbach, another native Utahn. Orlob's latest work "Recreation," a suite for symphony orch and chorus, will be performed for the first time during the all-Orlob program. Orlob is 75 years old.

The recently formed International Record Mens Club will hold its first luncheon meeting Sept. 21. The meet will be chaired by Gene Moretti, of MGM Records, and will feature as its guest speaker Leonard G. Wood, of EMI. The group was formed to allow music execs who are interested in the foreign area of the industry to get together on an informal basis.

PRS '60 Income Hits \$9,226,000; Seek Hiked Fees

London, Aug. 15. Performing Rights Society collected \$9,226,000 in 1960, representing a 300% rise on pre-War II income. Next move on the agenda, says PRS general manager Harold Walter, is to get the Performing Right Tribunal to ok further tariff increases to hike the "reward" for musical works. Walter deems this no easy task as the tribunal won't throw in "increases around lightly, especially when 100% hikes are sought as is the case with certain tariffs. Even with the all-powerful tribunal's blessing dickers with the 200-odd associations who use music would take some years.

Currently, PRS is huddled with commercial tv webs and is trying to up their annual yield of \$1,019,200. "Arguments people always seem to put up," says Walter, "is that because we now take three times as much as we did 20 years ago, we shouldn't keep seeking increases. But music is being used far, far more today than 20 years ago. Our total annual income bears no relation to the basic residuals the authors and composers get. This is what PRS is trying to raise.

According to Walter, the reason U.K. trails the rest of Europe's performing right fees is because PRS here doesn't have powerful enough government backing. He points, for instance, to Italy where cops will close an eatery or cafe which uses music but doesn't shell out 4% of the profits to the local collecting org. With similar cooperation from Parliament, he asserts, many of his current collecting problems would be over.

Lou Simon to Head Sales For Philips Label In U.S.

Chicago, Aug. 15. Lou Simon is taking over as sales director for the Philips label in the U.S. which will be distributed by Mercury Records. Simon has been prexy of Supreme Distributing Co., Merc distributor for the areas around Cincinnati for the past 15 years.

The local and area distribs for the Philips line will be selected within the next few months. In the meantime, the Barclay Record Co. of France has "agreed to the termination" of a 12-year old contract for the distribution of Mercury disks in France. Merc also had the distribution rights for the Barclay disks in the U.S. Societe Photographique Philips of France will now handle the Merc distribution in that country.

Brit. Cleffer Earnings In Slow, But Steady Rise

London, Aug. 15. U.K. songwriters are earning more today than they were two years ago, according to figures published in Guild News, official organ of the Songwriters' Guild of Great Britain. Publication, which circulates to SWG members only, states: "Since 1958-59 our 2% share of writers yearly earnings, up to a maximum of \$56) has risen from \$4,712 to \$5,398, an increase of \$686.

"Modest figures, these, but they show that our (500) full members are now earning, in performing fees alone, at least \$34,306 more than they were in 1958-59 when our campaign began."

CADENCE ENDS DROUGHT WITH 6-ALBUM FLOOD

Cadence Records, which hasn't released a new album for the past seven months, is currently planning six new platters. Each of the releases will be pegged to an artist with a recent chart climbing disk.

Under the direction of Archie Bleyer, Cadence prexy, album by the Chordettes, Johnny Tillotson, Andy Williams and Don Shirley are in the works. The Chordettes platter will be pegged on their current "Never on Sunday" disk. Tillotson's album will be a collection of his previous hits and a new side. The Williams disk will feature his "Billbaa" click and Shirley will wax three new albums. He is currently on the charts with "Water Boy."

The Cadence plan for album releases is based on the idea of not cutting a new album without a "gimmick." Instead of putting out a large catalog, the outfit prefers to release a small amount and work on their sales in depth.

Cap's Fall Deal

Capitol Records is launching a two-pronged campaign aimed at moving records into and out of retail stores as quickly as possible.

Under the terms of its fall program, the diskery is offering dealers a 12% special discount in lieu of the normal 2% cash discount on all purchases made during the program period. On top of this, those dealers will receive a special cooperative advertising allowance equal to 3% of their program purchases. The advertising privileges earned within the framework of the program must be undertaken and completed between Sept. 1 and Dec. 25.

Cap's program for the Angel label offers dealers discounts of up to 20% on catalog and new album releases. In addition to the discount, the Angel program also provides for deferred shipping.

MGM's Maxin To London For EMI, Pic Rep Talks

Arnold Maxin, MGM Verve prez, is on a two-weeker in London for meetings with EMI (Electric & Musical Industries) execs, Metro film representatives and artist pactee Vera Lynn.

Maxin's huddles with the EMI crowd and the pic people will focus on the new Metro film tunes to be released on MGM Records such as "The Honeymoon Machine," "Ada" and "King of Kings" album sets.

Riffraff Rioting, A la Newport, Kills British Jazz Fete

London, Aug. 15. Over the July 29-30 weekend, rowdy juves killed one of the institutions of British jazz—the annual Beaulieu Jazz Festival. For now Lord Montagu of Beaulieu, who first promoted the fest six years ago with the idea of making it a "Glyndebourne of jazz," has decided to nix it. Reason, he says, is because of the extensive damage caused to his, and the locals', property by drunks and young hoodlums.

Sadly, he said: "It is becoming increasingly apparent that there is a large crowd of irresponsible people, almost as many as the genuine audience, who come to Beaulieu just to cause trouble. I can't run the risk of further damage to my property nor allow the residents of Beaulieu to suffer the 'undesirable' the fest attracts to the neighborhood."

He went on: "My family has been responsible for the welfare of the villagers for 400 years and we have a duty to them. What I saw in the streets this weekend sickened me." This year, cider-drinking rowdies smashed cottage windows, wrecked gardens, figured in bloody bottlefights (which ran up a total of more than 100 casualties) and gave local cops, reinforced with "specials" and dogs, their busiest night of the year. Last year, similar delinquency prevailed and was climaxed by the wrecking of a BBC-TV O.B. camera unit which was toppled from its scaffold.

Lord Montagu's decision was a bitter one, he said, for "jazzwise" the fests were successes. This year, for instance, singer Anita O'Day who flew in from the U.S. specially for the occasion, was a wow and fans listened to her in silence. The 15 jazz bands swung for 16 solid hours and, according to Johnny Dankworth who headed the modern jazz section, they thoroughly enjoyed the jam and would be prepared to revisit the fest next year—if there was one. The promoter parted with close on \$17,000 to stage this year's two-day sesh and reckoned he'd break even from the 8,000 tickets sold.

Candid Pitching Jazz To O'seas Distributors

Candid Records, the jazz wing of Cadence, is currently setting up its overseas distribution operation. Bob Altschuler, the label's general manager, is directing the program. Already set are Blue Bell in Italy, Mikulski Schallplatten-Dienst in Germany and Debut in Denmark. The entire program is expected to be completed within the next few weeks.

Altschuler feels that the market for American jazz overseas is rapidly growing. Candid has recently released five new disks for fall selling.

On the Upbeat

New York

Herman Finkelstein, ASCAP general attorney, has been elected to the board of directors of Scribes, an organization of writers on legal subjects. He was also elected a member of the Council on Patents, Trademarks & Copyright of the American Bar Assn. Buddy Morrow Orch playing the city's park circuit this week. Chicago clarinetist Jack Mahau is the new leader of the Dixieland combo, the Salt City Six. Olatunji plays at the Berkshire Music Barn tonight (Wed.). The Llimelliters are set there for a Saturday matinee (11).

Music publisher Ivan Mogull left for Europe last week to visit affiliates, diskeries and artists. Carl Dobbin joined Dick Gersh's public relations firm. Joe Jones, currently out on Roulette with "The Big Mule," will be packaged with Maxine Brown, Mary Wells and Bo Diddley for a tour of the south beginning Sept. 1. Johnnie Taylor, formerly with the Soul Stirrers, is one of the new artists on SAR Records, label launched by singer Sam Cooke. Johnny Cash, Columbia diskery, will be guest emcee on ABC-TV's "Five Star Jubilee," which originates in Springfield, Mo, Sept. 2. Tennessee Ernie Ford plays the State Fair, Syracuse, N.Y., Sept. 5-8.

Izzy Grove is promotional director for Glad-Hamp Records, Lionel Hampton's diskery. Decca recorder Earl Grant has been signed for a featured role in 20th-Fox film, "Tender Is the Night." August lineup for the Jazz in a Garden series at the Museum of Modern Art includes the Buck Clayton All-Stars, the Ray Elbridge-Coleman Hawkins Quintet and the Bud Freeman All-Stars.

Hollywood

Steve Allen has inked Les Brown as his musical director for fall ABC-TV series. Dean Martin will do an all-Italian song album for Capitol as his next. Jimmy McHugh has completed his song tribute to Jacqueline Kennedy. "The First Lady Waltz." Helen O'Connell will chirp with Burbank Symph Aug. 19. Ric Marlow has finished cutting "Taste of Honey" and will include it in upcoming lp. Sylte Sisters will do a world tour under State Dept auspices. Ray Anthony's new Capitol release, "Moliendo Cafe," comes from his recent Argentine tour. Gilbert Roland has etched his original manuscript of wax, "Manolete," for LP Records, and recorded it in both Spanish and English. Roberta Linn set for four weeks at San Diego's Gaslight Club. John Smith, "Laramie" tv lead, will sing in upcoming sesh. He was once a Mitchell Boys Choir member.

Philadelphia

Bob Marcucci, president of Chancellor Records, seriously ill with a virus infection, in Einstein Medical Center. Fabian has never made a pro appearance in Philly, but his booking by the Horst Scholarship Fund, finds the vocalist making his local debut four blocks from his home. Kay Little, former hipster with name bands, coming out of retirement, brought back for a second stand at Drexelbrook Country Club. Pianist Kenny Kyle, one of the Two Kens at the Capri, to have a reunion with his brother Billy Kyle, when Louis Armstrong comes to Drexelbrook, this month. Pianist Byron Janis is the Lambertville Music Fair's first venture with a longhair artist. St. John Terrell, who launched the music tents was also the first to try jazz

attractions under canvas. Roy Straigs, cleffer for Danny & the Juniors and other rock 'n' rollers, has come up with a new sager, Neal Williams, former 88er for Gospel groups.

London

Eden Kane and Karl Denver, who both figure in U.K.'s Top 20 charts, have been signed for a touring package show by Larry Forster. Frances Faye, who won rave notices for her cabaret at the Talk of the Town mteris, is thinking of staying another month in these parts. C. C. W. Havell joined the Performing Right Tribunal. Lantana bagged George Chakiris for an album. Anita O'Day, I.S. jazz singer, who tapes one for BBC-TV along with Diana Dors and Malcolm Mitchell. TV conductor and songwriter Cyril Ornadel who batons the Palladium p. orch, got engaged to Shoshana Shaphra, an Israeli teacher.

Chicago

Hal Munro orch set for the Terry (Ill.) Fall Festival, Sept. 9. Jack Teagarden plays the Palace Gardens, Flint, Mich., Sept. 7-16. Gary Marquis orch booked for an indefinite stay at the Brown Suburban Hotel, Louisville, Oct. 30. Louis Klaman Quartet down for six weeks at the Columbia Club, Indianapolis, starting Oct. 9 followed by Larry Ward orch for six. Earl Wrightson set for the Rattison Hotel, Minneapolis, Aug. 24 for nine days. Stan Kenton orch plays Basin St. East, N.Y., Sept. 14-30. Jackie Cain & Roy Kral currently filline in at Ahmad Jamal's Alhambra, Chi., until Aug. 20 while he is on an eastern tour.

Dallas

Ernie Johnson orch replacing Joe Reichman who bows out of the Hotel Adolphus Century room around Sept. 1. Rozina Fads joined Don Nerley Trio as vocalist at the King's Club. Comic Grady Wilson doubling as emcee at the Colony Club replacing the vacationing Wally Weston. Ink Spools close a week stand Thurs. (10) at the Copacabana Houston. Bobby Sherman follows Bill & Deedy into Sam Ventura's new Village Club Sept. 5. Red Skelton headlining a revue booked by J. David Nichols into the Music Hall, Houston, Aug. 17.

San Francisco

An era ended—and another began—at the Fairmont Hotel last weekend. The Cirque Room, where bands had held forth since 1934, closed, and the first public room of the Fairmont's massive new addition opened. New room is called the Pavilion Room and, of course, has a view, plus Al Trobbs's five-man orch. What's left of Cirque Room has become another hotel bar, with Don Regan at piano. Judy Garland booked for a single concert at 8,000-seat Civic Auditorium Sept. 13 with a sellout looming. Seale runs from \$3 to top of \$7.75 and a sellout could gross \$40,000-plus. Gene McDaniels opened at new Park. DJI Courtney's orch took over bandstand at Fairmont's Venetian Room for three weeks allowing Ernie Heckscher crew to get a vacation. Jazz Workshop. Cannonball Adderley Quintet booked, into J. J. Workshop Oct. 10 in three weeks, following Dizzy Gillespie. Pony Fontexler has hooked on as a regular with Lambert-Hendricks-Ross Trio.

American Music Fete Grosses 61G In Detroit

Detroit, Aug. 15. American Music Festival recorded \$61,000 last week at the Convention Arena in Cobo Hall here. Bash producer Ed Sawyer said gross was registered on an attendance of 24,000, at a \$6 net.

Appearing on the program were Julie London, Bobb' Traup Quartet, Pete Fountain Quartet, Count Basie orch, Jonah Jones Quartet, Cannonball Adderley Quintet, Duke Brubaker Quartet, Four Freshmen, Nina Simone Trio, Lambert-Hendricks-Ross, Montgomery & Bus Quartet, Brokenha Quartet, Father Dustin Sextet and Ike & Tina Quartet.

Automation Comes to LP Sales

Cleveland, Aug. 15. A system to sell more LP records has been developed here by WERE Radio, the Hibbe Co. local dept. store) and the Ohio Bell Telephone Co. It consists of five electronic secretaries stationed in the store window, a special telephone hookup in effect 24 hours a day and record playing equipment.

The prospective customer calls a special number, asks to hear the album of the day. A selection is played automatically, at which the customer can either order the record or hang up.

The store reported 510 phone calls the first day the service was operating. It is hyped by integrated radio spots with the phone number and album title, plus selections from the music being featured.

It is believed the first day and night automated album selling service in the country.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL	This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL	This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	3	10	TOSSING AND TURNING Bobby Lewis	Belitone	34	32	7	MISSING YOU Ray Peterson	Dunes	67	—	1	MY TRUE STORY Jive Five	Belitone
2	1	6	MICHAEL Highway 77	UA	35	46	6	WATER BOY Don Shirley Trio	Cadence	68	47	5	A TEAR Gene McDaniels	Liberty
3	9	9	LAST NIGHT Markeys	Satellite	36	40	4	MOUNTAINS HIGH Dick & Dale	Lama	69	97	14	RIGHT OR WRONG Wanda Jackson	Capitol
4	7	12	I LIKE IT LIKE THAT Chris Kenner	Instant	37	26	13	BOLL WEEVIL SONG Brook Benton	Mercury	70	67	6	THAT'S WHAT GIRLS ARE FOR Spinners	Triff
5	12	7	WOODEN HEART Joe Dowell	Smash	38	52	5	A THING OF THE PAST Shirelles	Sceptor	71	57	11	DANCE ON LITTLE GIRL Paul Anka	ABC Par
6	6	4	SCHOOL'S OUT U. S. Bonds	Legrande	39	54	2	YOU'RE THE REASON Bobby Edwards	Crest	72	—	1	CRYING Ray Orbison	Monument
7	10	8	TOGETHER Connie Francis	MGM	40	48	2	AMOR Ben E. King	Atco	73	80	17	HELLO MARY LOU Rickie Nelson	Imperial
8	13	5	HURT Timi Yuro	Liberty	41	77	2	CANDY MAN Ray Orbison	Monument	74	45	3	TRANSISTOR SISTER Freddie Cannon	Swan
9	8	10	LET'S TWIST AGAIN Chubby Checker	Parkway	42	69	3	AS IF I DIDN'T KNOW Adam Wade	Coed	75	36	17	TRAVELIN' MAN Rickie Nelson	Imperial
10	11	20	I FALL TO PIECES Patsy Cline	Decca	43	—	1	IT'S GONNA WORK OUT FINE Ike & Tina Turner	Sue	76	83	2	WITHOUT YOU Johnny Tillotson	Cadence
11	4	13	QUARTER TO THREE U.S. Bonds	Legrande	44	42	3	A LITTLE BIT OF SOAP Jarmels	Laurie	77	61	4	RUNAROUND Regents	Gee
12	2	9	DUM DUM Brenda Lee	Decca	45	51	3	BLACKLAND FARMER Wink Martindale	Dot	78	—	1	BLESS YOU Tony Orlando	Epis
13	25	4	HILLBILLY HEAVEN Tex Ritter	Capitol	46	60	6	ASTRONAUT Jose Jimenez	Kapp	79	85	10	CUPID Sam Cooke	Victor
14	5	9	HATS OFF TO LARRY Del Shannon	Big Top	47	—	1	THAT'S MY DESIRE Pat Boone	Dot	80	—	1	DEDICATED TO THE SONGS I LOVE Three Friends	Imperial
15	35	4	DON'T KNOW WHAT YOU'VE GOT Ral Donner	Gone	48	34	10	YELLOW BIRD Lawrence Welk	Dot	81	78	5	I STAND BY YOUR WINDOW Jim Reeves	Victor
16	19	4	LET FOUR WINDS BLOW Fats Domino	Imperial	49	—	1	I'LL NEVER SMILE AGAIN Platters	Mercury	82	—	1	THE WAY YOU LOOK TONIGHT Littermen	Capitol
17	15	13	KNOCK ON YOUR DOOR Eddie Hodges	Cadence	50	37	3	MY CLAIRE DE LUNE Steve Lawrence	UA	83	59	3	STRANGE DESIRE Jack Scott	Capitol
18	14	7	NEVER ON SUNDAY Chordettes	Cadence	51	—	1	EVERY BREATH I TAKE Gene Pitney	Musicor	84	90	2	HAWAIIAN LOVE TIME Annette	Vista
19	29	9	SEA OF HEARTBREAK Don Gibson	Victor	52	23	15	MOODY RIVER Pat Boone	Dot	85	84	8	DAYDREAMS Johnny Crawford	Del-Fi
20	17	6	PRETTY LITTLE ANGEL EYES Curt Lee	Dunes	53	33	3	WHO PUT THE BOMP Barry Mann	ABC-Par	86	—	1	NEAR YOU B. Bumble	Rendezvous
21	18	12	YELLOW BIRD Arthur Lyman	Hi Fi	54	30	6	STARLIGHT STARBRIGHT Linda Scott	C-A	87	82	4	ANSWER TO ME Patti Paige	Mercury
22	16	6	THE FISH Bobby Rydell	Cameo	55	—	3	IT'LL BE EASY Sultans	Dalton	88	62	5	WHAT A SWEET THING Shirelles	Sceptor
23	21	5	DON'T BET MONEY Linda Scott	C-A	56	64	2	MEXICO Bob Morrow	Monument	89	89	3	WHAT WOULD YOU DO Jim Reeves	Victor
24	76	2	TAKE GOOD CARE OF HER Bobby Vee	Liberty	57	50	3	FOOT STOMPING Flares	Felsted	90	—	1	LITTLE SISTER Elvis Presley	Victor
25	39	9	YOU CAN'T SIT DOWN Phil Upchurch Combo	Boyd	58	—	1	NAG Halos	7 Arts	91	49	7	HAVE A DRINK ON ME Buddy Thomas	Todd
26	28	14	RAINING IN MY HEART Slim Harpo	Excello	59	—	1	BIG COLD WIND Pat Boone	Dot	92	55	6	JIMMY LOVE Cathy Carroll	Triodex
27	24	10	SAN ANTONIO ROSE Floyd Cramer	Victor	60	—	1	LONELY STREET Clarence Henry	Argo	93	95	2	BOBBY Neil Scott	Portrait
28	27	14	RAINDROPS Dee Clark	Vee Jay	61	41	5	LOVER'S ISLAND Blue Jays	Milestone	94	71	3	THREE HEARTS IN A TANGLE Roy Drusky	Decca
29	20	9	HEART AND SOUL Jan & Dean	Challenge	62	—	1	SO CLOSE TO HEAVEN Ral Donner	Gone	95	91	2	WHAT YOU GONNA DO Debra Lewis	Valiant
30	31	7	I JUST DON'T UNDERSTAND Ann Margaret	Victor	63	94	9	EVENTUALLY Brenda Lee	Decca	96	87	2	READY FOR YOUR LOVE Shep & Limelites	Hull
31	22	5	TEARS ON MY PILLOW McGuire Sisters	Coral	64	—	1	CINDERELLA Paul Anka	ABC-Par	97	38	5	DRIVING HOME Duane Eddy	Jamie
32	44	5	PEANUTS Rick & Kings	Smash	65	53	12	TONIGHT Velvets	Monument	98	81	2	ROLL OVER BEETHOVEN Flairs	Palms
33	63	2	DOES THE GUM LOSE ITS FLAVOR Lonnie Donegan	Dot	66	66	4	BIG BOSS MAN Jimmy Reed	Vee Jay	99	86	12	TEMPTATION Everly Bros.	WB
										100	43	7	WOODEN HEART Gus Backus	Fono Graf

FM vs. Rock

Continued from page 43

high fidelity components will, for the first time since the government decision, be exhibiting the new equipment designed by them, to enable listeners to pick up stereo broadcasts.

The buildup of FM-stereo, says Coleman and a number of major recording execs and the Record Industry Assn. of America, will be a boon to lovers of "good music" which runs the gamut from Dave Brubeck to Bach and virtually eliminates Bonds (a rock 'n' roller who goes by the name of U. S. Bonds).

Coleman, who runs the FM outlet for WABC alone (he reports to Harold Neal Jr., veepee in charge of local radio for ABC), uses the record companies' subscription service to get his disk material. It comes to about \$1 an LP and it avoids payola accusations. Coleman says that the record companies have promotion men who contact him as well as other FM'ers but it's all in the realm of informing the programmer of what particular package the company is pushing that particular time.

The record companies, too, are aware of the FM impact on album sales. Coleman has a show on his programming schedule called "Meet The Artist." The diskeries that have come in to back it so far are RCA Victor, Capitol and Angel.

Coleman, who was a pop diskier for Decca and 20th-Fox Records until he decided to go into FM programming, considers FM as an integral part of this country's "cultural explosion" and a media which will be instrumental in changing the current concept of the music business.

RIAA Adds 4 Labels

The Record Industry Assn. of America has added four new members to its roster. They are Carlton Records, MP-TV Services, St and Co., and Synthetic Plastic. This brings the RIAA roster to 56 companies, accounting for close to 85% of industry production sales.

NEWEST HITS!

- **THE BILBAO SONG**
PERCY FAITH.....COLUMBIA 4-41978
 - LEROY HOLMES.....M.G.M. 12992
 - ANDY WILLIAMS.....CADENCE 1398
 - TIL: DIETERLE.....UNITED ARTISTS
- From the Warner/B.G.S. Pictures "PARRISH"
- **LUCY'S THEME**
CLEBANOFF STRINGS.....MERCURY 71815
 - GEORGE GREELY.....WARNER BROS. 5218
 - THE HOLLYRIDGE STRINGS.....CAPITOL 4557
 - LEROY HOLMES.....M.G.M.
 - FREDDY MARTIN.....KAPP K-391X
- **ALLISON'S THEME**
PETE FOUNTAIN.....CORAL 62266
 - GEORGE GREELY.....WARNER BROS. 5218
 - RUTH WELCOME.....CAPITOL 4562
- **PAIGE'S THEME**
FREDDY MARTIN.....KAPP K-391X
- **MAKE BELIEVE LOVER**
● CONNIE STEVENS.....WARNER BROS. 5217

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THAT'S MY DESIRE

Pat Boone—DOT

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FAMOUS MUSIC CORPORATION

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Last No. wk. wk. on chart

1	2	32	CAMELOT (Columbia) Original Cast (KOL 5620)
2	5	51	NEVER ON SUNDAY (UA) Soundtrack (UAL 4070)
3	3	7	LAWRENCE WELK (Dot) Yellow Bird (DLP 3389)
4	1	14	CARNIVAL (MGM) Original Cast (E 3946)
5	8	15	MITCH MILLER (Columbia) TV Sing Along (CL 1628)
6	4	36	EXODUS (Victor) Soundtrack (LOC 1058)
7	7	67	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
8	10	30	GREAT MOTION PICTURE THEMES (UA) Various Artists (UAL 3122)
9	6	10	KINGSTON TRIO (Capitol) Going Places (T 1564)
10	15	4	JUDY GARLAND (Capitol) Judy Garland at Carnegie Hall (WBO 1569)
11	12	8	ELVIS PRESLEY (Victor) Something for Everyone (LPM 2370)
12	14	22	FRANK SINATRA (Capitol) All the Way (W 1538)
13	17	4	ARTHUR LYMAN (Hi Fi) Yellow Bird (LP 1004)
14	11	3	FRANK SINATRA (Capitol) Come Swing With Me (W 1594)
15	4	14	EDDIE HARRIS (Vee Jay) Exodus to Jazz (3016)
16	18	18	FRANK SINATRA (Reprise) Ringading Ding (R 1001)
17	31	2	U. S. BONDS (Legrande) Dance Till Quarter to Three (LLP 3001)
18	—	1	JOHNNY MATHIS (Columbia) Portrait of Johnny (CL 1644)
19	13	10	RICKEY NELSON (Imperial) Rick is 21 (LP 9152)
20	21	34	MANTOVANI (London) Music from Exodus (LL 3231)
21	20	31	LAWRENCE WELK (Dot) Calcutta (DLP 2539)
22	23	31	RUSTY WARREN (Jubilee) Knockers Up (JLP 2029)
23	40	17	AL HIRT (Victor) Greatest Horn in the World (LPM 2366)
24	26	9	STARS FOR A SUMMER NIGHT (Columbia) Various Artists (PM 1)
25	28	29	LIMELITERS (Victor) Tonight In Person (LPM 2272)
26	16	13	MANTOVANI (London) Italia Mia (LL 3239)
27	30	3	FRANK SINATRA (Reprise) Sinatra Livings (R 1002)
28	34	20	PAUL ANKA (ABC-Par) Sings His Big 15 (ABC 323)
20	—	20	JOHNNY MATHIS (Columbia) I'll Buy You a Star (CL 1623)
30	25	17	BILLY VAUGHN (Dot) Orange Blossom Special (DLP 3368)
31	27	15	BOBBY DARIN (Atco) Bobby Darin Story (LP 33130)
32	22	8	PAT BOONE (Dot) Moody River (DLP 3384)
33	35	9	JONATHAN WINTERS (Verve) Here's Jonathan Winters (V 10525)
34	—	1	DAVE BRUBECK (Columbia) Time Out (CL 1397)
35	29	10	STAN FREEBERG (Capitol) Presents the USA (W 1573)
36	33	43	ELVIS PRESLEY (Victor) G. I. Blues (LPM 2256)
27	19	22	RAY CHARLES (Impulse) Genius Plus Soul Equals Jazz (A-2)
38	38	3	CONNIE FRANCIS (MGM) More Greatest Hits (E 3942)
39	32	18	BRENDA LEE (Decca) Emotions (DL 4104)
40	36	3	DUANE EDDY (Jamie) Girls, Girls, Girls (3019)

Andy Miele Reshuffles

MGM-Verve Sales Staff

Andy Miele, newly appointed director of marketing for MGM-Verve, has realigned his sales operation, shifting staffers into new posts.

Sam Levy, who had been sales representative till now, assumes the title of eastern regional sales manager with headquarters at the N.Y. homeoffice. Allan Wolk, who has been handling sales and promotion in the south, has been named southern regional sales manager based in Miami. Irv Oberman, who was handling promotion for the MGM label only, will now become midwest regional sales manager

for MGM, Verve and Cub. and will hq in Cleveland. Bernie Silverman will continue as Coast sales manager.

Under the new sales setup all regional sales managers will be responsible to the domestic sales manager. Sol Greenberg for all MGM and Cub sales and to Harry Hostler for all Verve sales. All sales managers, however, as well as Julie Rifkind, national disk jockey promotion manager, will report directly to Miele.

Miele also has extended the MGM album program "Operation Space Command," and the Verve program "Operation Early Bird," through Aug. 31. The program contains dealer and distributor benefits such as bonus albums and dating privileges.

RCA's Red Seal Gets Erick Friedman; Capitol Tags Al Dexter; Other Deals

Opera Singer Happy Over U.S. Tax Refund

Vienna, Aug. 8. "It's wonderful to pay taxes in America" commented state opera singer Karl Doench when receiving the final accounting for his appearances for the New York Met.

Reason for such an usual statement was that Doench discovered that the U.S. income tax office had credited him with interest on certain advance tax overpayments. He also stated that in Austria refunds are made after two years at best, and then without interest.

American Bar Assn. Patent Section Urges Legislation Aimed at Disk Pirates

The disk industry's battle against counterfeiting received another boost last week when the Patent, Trademark & Copyright Section of the American Bar Assn., at a meeting in St. Louis, adopted a resolution backing the fight against piracy and the enactment of legislation at the state and federal level. The resolution was sponsored by Sigmund Steinberg, attorney for the Assn. of Record Manufacturers and Distributors of America.

Art Talmadge, ARMADA prez, said, "This is a significant step forward in the continuing program to eliminate this cancer from our industry and we welcome the action taken by this body of attorneys."

During the discussion on the resolution, Steinberg reviewed ARMADA's activities during the past year on the counterfeiting front. The ABA also held a special symposium on recommended revisions of the U.S. copyright laws. It was decided to give further consideration to these changes at additional meetings to be held in N.Y. and L.A. later this year.

Cadence In Wide Revamp Of O'Seas Distrib Setup

In a move to strengthen its overseas distribution setup, Cadence Records is revamping its present program by contracting several more affiliates for more localized and concentrated impact.

Whereas Deutsche Grammophon is presently responsible for all of Europe, the new arrangement would limit the outfit to Germany, Austria and Switzerland. The new DGG contract has not as yet been firm. Already set, however, are Metronome for Scandinavia; Artone for Holland; Decca-London for the British Commonwealth (except Canada), Ireland and Africa; Blue Bell for Italy; Peak for New Zealand and Bernardo Herger for Puerto Rico.

Cadence is currently looking for outfits to handle France, Japan and Greece. On the domestic scene, the diskery is also planning a distrib re-evaluation. One change already slated is the handling of Hawaii which has been done by Melody Sales in San Francisco. As of Sept. 5, Melody will continue with its California activities but Microphone Music in Hawaii will service the 50th state.

RCA Victor: Erick Friedman
Erick Friedman, American violinist, has been signed to RCA Victor's Red Seal label. He'll debut with a recording of Bach's "Double Violin Concerto" in collaboration with Jascha Heifetz. The recording was made in London with an orch directed by Sir Malcolm Sargeant.

Capitol: Al Dexter
Country & western singer Al Dexter is returning to the disk field via Capitol Records. Dexter, who's been in semi-retirement for the past 10 years, has been operating a motel and managing other business interests in Dallas. He dislicked initially in 1943 with "Pistol Packin' Mama" which he also wrote. Exec artists & repertoire producer Ken Nelson and a&r producer Paul Wyatt will handle Dexter's recording sessions.

Reprise: Tony Williams
Tony Williams, who was with the Platters, is debuting as a single on the Reprise label. His first disk, produced by Buck Ram who produced most of the Platters' disks for Mercury, was released last week. The label is also planning an LP for the singer which will probably feature some of the Platters' biggest hits in French, Spanish, German, Italian and English.

Elektra: Judy Collins
Folksinger Judy Collins has been tagged to the Elektra label. Jac Holzman, diskery's prez, will record Miss Collins this month for an early October release.

Hirt O'Seas in '62
Al Hirt and his Discland group have been set to make a four week European TV and concert tour shortly after the first of next year. He has bookings in England, France, Germany, Belgium and Italy. Among the cities the group will hit are Rome, Paris, Frankfurt, Berlin and Brussels. Hirt records for RCA Victor.

The **HIT!** OF THE WEEK

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Shipstads, Johnson Considering Sale Of 'Ice Follies' to Kayser-Roth Co.

The oldest name in the iceshow orbit may go into a change of ownership. "Ice Follies," the first of the major shows in the frappe field, is reportedly to be sold to the Kayser-Roth Co. which manufactures various lines of women's wear and lingerie. It is understood that the three owners, Roy & Eddie Shipstad and Oscar Johnson, wish to retire and get out with a capital gains deal.

No purchase price has been disclosed, but inasmuch as "Ice Fol-

lies" is probably the most profitable operation in the blades sector.

The Kayser-Roth bid is being made not only for investment purposes, but also for accrued publicity dividends. Should deal be consummated, it's likely that fem-ale accessory credits, gloves, hosiery, underwear, etc., will be that of parent company.

The negotiations also point up the fact that industrial firms are going in for show biz investments

increasingly. General Tire Co. owns the Mutual Broadcasting Co. and had the RKO Studios; Glen Alden Coal Co. bought RKO Theatres; Baldwin-Montrose Chemical Co. owns General Artist Corp. and the Stanley Warner Theatres own International Latex.

Aside from "Ice Follies," other major icers are "Ice Capades" produced by John Harris, and "Holiday on Ice" operated by Morris Chalfen. Of the three, "Follies" reportedly has the lowest overhead and the profit split at the end of the year is sizeable. It's also a fact that competition among these shows is reduced considerably by booking agreements in which the shows are spaced so that they do not conflict in any given area.

Seven Tab Revues In Chicago Speeding AGVA-Equity Jurisdiction Showdown

Chicago, Aug. 15.

Genevieve and Milt Shaw From St. Regis To Waldorf

Genevieve and Milt Shaw orchestra's reopening of the Waldorf-Astoria's Empire Room on Sept. 20 is a two-ply shift from the St. Regis where Shaw, particularly, was long the dansapation fixture, until the new Cesar Balsa operations management went in for "economy." This is a first, too, for Genevieve, who made her U. S. debut at the St. Regis' Maisonette. Emery Deustch will be the alternate orchestra.

Lisa Kirk, long a fixture at the Waldorf's companion Hotel Plaza (Persian Room) in New York, also will mark her Empire Room bow, following Genevieve on Oct. 19. Sophie Tucker follows there Nov. 16.

Miss Kirk will have a new act staged by Tony Charmoli, written by Robert Wells (her husband), with original music by David Saxon. Don Pipkin is her special conductor and she will have Jim Brooks, Jimmy Harris, Jerry Rush and Scoter Teague in support.

The sputtering jurisdictional dispute between the American Guild of Variety Artists and Equity over artists in the new wave of tab revues in cafe theatres has erupted anew in two midwest situations. In both of these cases—the Knife & Fork, Detroit, and the Playbill, Dallas (supervised out of the Midwest office of both unions)—AGVA has prevailed. Each of these victories or defeats takes on added significance in view of the fact that when the strawhat season ends in Chi in September there will be more Equity members working in cabaret theatres than there will be in legit situations.

Latest incident in the hassle was the cancellation of the opening of a Chi revue, "Tongue in Chic," scheduled for the Knife & Fork Aug. 7 because the Chi cast, already Equity members, refused to join AGVA. Producers of the show are putting together a Detroit cast of AGVA members, and the revue will open Aug. 23. Earlier, a revue that had been under the Equity banner at the Playbill and had hitated for several weeks was told that its cast must join AGVA when it reopened. They did, and the show has since closed after a short run.

Inasmuch as the jurisdictional jousting here is generally considered to be a curtain raiser for an all-out assault on the condensed Broadway musicals playing in Las Vegas, local Equity members are growing increasingly incensed at being used as pawns in the broader dispute. Midwest reps of both unions (Marge Dare of Equity and Ernie Fast of AGVA) are on record as tiring of the sniping and desiring to get down down to some kind of resolution. However, it's likely that AGVA, with the two recent scalps under its belt, will wait for Equity to force the issue. It's known that Mrs. Dare has appealed to Equity executive secretary Angus Duncan for help on (Continued on page 50)

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SPRING ROCK COUNTRY CLUB
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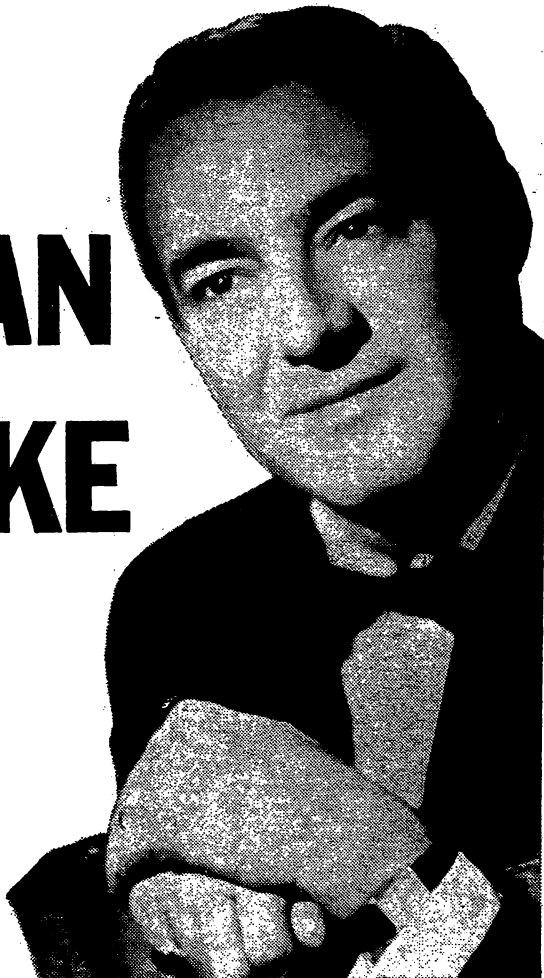
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3 A.C. Clubs Hit on Booze, Morals Charges

Atlantic City, Aug. 15.

Three night clubs here which have had trouble with either the state department of Alcoholic Beverage Control or city authorities have entered admissions of guilt, with their cases now being considered with regard to punishment to be levied. In all instances it appears they will escape without having to shutter for a period in the summer months, when their business is best.

Operators of the Black Orchid Lounge, where Sarah Vaughan was the attraction the past week, made a plea of non vult to charges of making false statements in an application for a license transfer. As a result of disciplinary hearing scheduled by the ABC in Newark Aug. 15 was cancelled, with William Howe Davis, ABC state director, to announce a decision later this month. Beef & Bird Inc. is the corporation owning the club license.

A plea of non vult to charges of permitting a lewd performance by a female entertainer was entered by the operators of LeBistro, and in this case a hearing scheduled by the state ABC for later in the month was cancelled with Davis to announce his penalty against Jeanne's Enterprises Inc., which holds the club's license, later. Here Belle Barth has been in all season until Lenny Bruce and Buddy Greco replaced her Saturday (12).

Louise Mack, operator of the Entertainers' Club, who had been nabbed by local police to face a charge of permitting undesirable on the premises, also entered a non vult plea and a decision in her case will be announced by City Commissioners on Aug. 24. Police said they found the place frequented by men impersonating women, with only one woman there, the proprietor. Spot was shuttered last year for 10 days on similar charge.

BEACHCOMBER, DENNY IN 2-YEAR, 250G DEAL

Honolulu, Aug. 15.

Martin Denny combo has pacted to a two-year contract on a three-months-on, three-months-off basis at the new Duke Kahanamoku operation that's taking over Don the Beachcomber's at rear of the International Market Place. Nitery says the contract involves about \$250,000.

The deal gives Denny the opportunity to make a three month U.S. swing every half year, maintaining Honolulu as his home base. Chick Floyd has been appointed entertainment director for the nitery.

Treiffesen Rejoins Gale At Circle Artists

Lawrence Treiffesen has moved from Mercury Artists to the Circle Artists where he will work with Tim Gale who recently resigned Treiffesen's sphere will be video packaging and sales.

Treiffesen for a brief time was personal manager for Betty Hutton. He's also an alumnus of GAC.

NEB. AUD'S \$5. MIL. TAKE

Lincoln, Neb., Aug. 15.

Pershing Municipal Auditorium will have grossed about \$4-5,000,000 and played host to an estimated 1,650,000 persons by its fifth anniversary date next March 9, reports departing manager Dick Wagner.

Annual loss this year may be down to \$4,000, against \$22,969 last year; \$26,969 in 1959 and \$19,901 in 1958.

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L. to R. Art K. Moss, William Zeckendorf, Sr., William Zeckendorf Jr., Paul Anka and Irvin Feld backstage at Freedomland.

FREEDOMLAND

2800 BAYCHESTER AVENUE BRONX 69, NEW YORK TULIP 1-0600

August 14, 1961

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Dear Paul:

Freedomland thanks you!

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Everyone who came to Freedomland was thrilled by your wonderful performance and everyone associated with Freedomland thanks you for the warm and wonderful spirit of cooperation which made every moment you were at Freedomland exciting and memorable.

You helped us prove that the Freedomland one price policy of making the talents of great artists and great name bands available to everyone at modest cost is a success.

Yours with warm regard,
FREEDOMLAND, INC.

William Zeckendorf, Jr.
William Zeckendorf, Jr.
President

Cafe Owners Organize Nat'l Trade Assn. To Upgrade Public Image

Denver, Aug. 15. The first steps in the formation of a national club owners association were taken Tuesday (2) with the election of officers and appointment of a convention committee for the Associated Clubs of America, the tentative designation of the new group.

The three-day meet, a behind-the-scenes highlight of the Third Annual Colorado Folk Festival in the Mile High City, saw H. J. Neustaedter of Denver's Exodus Club, elected president, Bill Newkirk, Tidelands Club, Houston, Tex., vice president, Doug Weston, Troubador Cafe Theatre, Los Angeles, secretary, Tzvi H. Wachtel, Cafe Galerie, Detroit, treasurer, and Martin Coher, Los Angeles, general counsel.

"Broadly, we are dedicated to upgrading our public image and standing in the national community," said Hal Neustaedter. "We have formed committees to study and report on our problems facing us all and we plan to review all means to raise our standards and gain the recognition the fine clubs of this country merit."

Included in the roster of founding members of ACA are: Oscar Marienthal, Chicago; Paul Fink, Minneapolis; Carl Bowers, Boston; Manny Rubin, Philadelphia; Jay Landesman, St. Louis; Seymour Weiss, New Orleans.

Being considered as convention sites for the national meet scheduled for January, 1962, are Houston, Hot Springs, Ark., Chicago and Miami. Newkirk and Bowers head the convention committee.

BLUNCK, GROVES GET HILTON V.P. STRIPES

Two new vice-presidents have been added to the Hilton Hotel Organization by its board of directors. Herbert C. Blunck, general manager of the Statler Hilton Hotel, Washington, and Robert A. Groves, general manager of the Beverly Hilton are the new officers.

Groves has been with the Hilton chain since 1942 when the organization purchased the Town House, Los Angeles, where he was general manager. He left the Hiltons to become general manager of the Sherry Netherland, N. Y., but rejoined the chain in 1953. Blunck has been managing the Washington inn since 1944.

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Circle 4-8431

77-Year-Old W. German Circus in Tent Finale

Frankfurt, Aug. 15. In the land where the circus people are aping the Arabs — folding their tents and silently stealing away — another long-time big top has just folded. The 77-year-old Paula Busch Circus went broke to the tune of nearly \$20,000. The entire show came under the auctioneer's hammer at the town of Lauterbach, near here. But sale of all of the equipment raised only about \$3,000.

The animals are being scattered at zoos throughout the country. Final blow to the dwindling circus trade was the highly-touted West German tour of the Russian circus, Mrs. Paula Busch claimed. The smaller German circuses were unable to compete with the Russian group.

N.Y. LIVING ROOM OWNER BUYS CHI'S TRADE WINDS

Chicago, Aug. 15. Danny Segal, owner of the Living Room in New York, has purchased the Trade Winds here at a price estimated to be over \$65,000. Segal takes over operation of the niterly tonight (15) following the closing of the current bill, Rowan & Martin and Don Cherry.

Segal says that he intends to renovate the club completely at a cost he estimates at \$40,000, including replacing the current standard tables with couches and cocktail tables per his Gotham spot. He'll also move the bar to the short end of the room and encase it with a glass wall to keep out bar noises from the main room, and will re-carpet and redecorate the entire club. Other plans include a complete breakfast menu starting from 1 a.m. on. (The showfolk and late-nighters now usually meet for their wee houring at the Singapore down the street.) Cover charge will remain at \$2.50 in the main room.

Mattre Arturo will remain, and Segal will divide his time between Chi and New York. The club will be dark for three weeks after the current show for the renovation and will open Sept. 6 with Roberta Sherwood.

Cincy Booker Packages Tours For Reds' Rooters

Cincinnati, Aug. 15. Barney Rapp, maestro and entertainment booker, offers a novel fun package for rooters of the Cincy Reds who he has been excursions to National League towns for several seasons.

His latest bit includes home games Sept. 8, 9 and 10 at Crosley Field, plus transportation from the Sheraton-Gibson where the group lodges two nights and has four meals and a dance party, with a topping off supper and mingling with members of the Red club in left field after the Sunday game.

Tariff is \$27.50 a copy. No saving stamps. Setup is sponsored by Burger beer, tagger of airings of Reds' games for 20 years by Walte-Hoyt on a four-state network.

Hattie Althoff on Own

Hattie Althoff, vet agent for many years with the Consolidated Artists Bureau, N. Y., has opened her own office under the label of Continental Concerts.

Miss Althoff will continue to work with Charles Greene, CBS proxy, and will continue to use the same suite of offices.

Stanley Melba Rides With Original Revues At Pierre In Fall; Back To Batoning

The Hotel Pierre's entertainment director, Stanley Melba, marks two firsts when that New York hostelry's Cotillion Room reopens for the season Sept. 12. New entertainment policy, following two years of tabloid muscledomedies and operettas, will be original revues, the first one, "Steppin In Society," written by Gig Henry, staged by Dolores Pallet and produced by Melba. Latter also marks his return to active batoneering.

Originally an orchestra leader at the posh Pierre he gave up active conducting, but has consistently done a society and club date band booking business. With CBS and ABC radio networks putting in a direct pickup wire to the Pierre, Melba decided to also conduct for the show and the dansapton.

Revuette will comprise Patricia Bright, Patricia Moran, Jack Haskell and Bill & Mitch Haggert. Original revues, in the Julius Monk (Upstairs at the Downstairs) tradition, may be changed every four weeks.

Gogi returns also as host at the Cotillion Room and Pasquall, maitre d'hôtel, marks his 20th anni there with the 1961-62 season.

New Law Sets Commish To Run Ohio State Fairs

Columbus, O., Aug. 15. The 1961 Ohio State Fair will be the last such event to be conducted by the Ohio Dept. of Agriculture as a result of legislation just signed by Gov. Michael V. DiSalle. He long has made no secret of his dislike of the "un-written law"—that the state isn't supposed to make any money on the State Fair.

Meanwhile, the Agriculture Dept. has awarded a contract to Ward Beam & Associates, Goshen, N.Y., for a three-day grandstand performance, including Huckleberry Hound and Yogi Bear. The firm will get \$10,000, plus 60% of the remaining gross receipts. Another contract was signed with Jack Kochman Heldrivers, for two days, for 50% of the gross.

The new legislation will establish a 16-member Ohio expositions commission to conduct state fairs and manage and maintain the large State Fairgrounds in Columbus. Fifteen members of the commission will be appointees of the governor; while the state director of agriculture will serve as the 16th member in an ex officio capacity.

Miss. Show Boat to Lure 'Em at Twain Birthplace

New Orleans, Aug. 15. The bankrupt sternwheel Mississippi show boat River Queen was sold at public auction last week to Arthur L. Krato, a Hannibal, Mo., businessman for \$49,100. He said he intends having the boat towed to Hannibal where he will operate it as a museum, eatery and cocktail lounge.

Krato said he and an associate will form a corporation to operate the boat at Hannibal Park, where the birthplace of Mark Twain has been restored. Some 250,000 tourists visit the park annually, he added, and expressed confidence that the boat can be operated successfully.

The former river boat was purchased a year ago by a group of New Orleansians who ran it as a theatre, cocktail lounge and river museum until they filed a bankruptcy petition some weeks ago. Papers listed assets of \$222,610 and liabilities of \$249,313. The boat was valued at \$191,000.

Chi Cops Don Disguises To Trap Cafes Selling Drinks To Under 21 Girls

Chicago, Aug. 15. Here are some of the immediate results of the new Illinois law raising the age at which women can buy liquor from 18 to 21:

(1) Detectives in the Youth Bureau of the Chicago Police Department are making forays into saloons wearing Bermuda shorts to see if they are challenged or can spot any underage drinkers;

(2) The Playboy Club has retired 14 of its 80 "bunny" waitresses from the serving of liquor and put them in other jobs;

(3) A local commercial fingerprinting company has offered to produce a "non-alterable" identification card for those over 21, at a nominal fee, of course.

Except for a few cases, the detectives have drawn a blank so far. Of 200 young looking drinkers questioned, only seven have proved under age. Other disguises used by the detectives include sports clothes described as "flashy" by the police department and crew cuts for the saloon raiders.

The Playboy Club, like several other key clubs that use girls in brief costumes as servers, at first doubted that the new law applied to waitresses. But the Illinois Liquor Commission said that the bill specifically refers to anyone who "delivers" a drink.

The fingerprinter has offered a card, encased in plastic, with a photograph of the girl, prints of her right thumb and left index finger and other pertinent data. There is already a law on the Illinois Statute books that provides that any person "not prohibited by age" may obtain from the county clerk an alcoholic liquor purchase identification card for a \$2 fee. However, Edward J. Barrett, the Cook County Clerk says that the law has been on the books since 1955 and nothing has been done about it. "Why should a would-be purchaser of liquor pay \$2 for such a card," Barrett said, "when he or she can get a voter registration card for nothing?"

AGVA-Equity Row

Continued from page 48

the basis that more than a local issue is at stake.

However important the broader aspects of the jurisdictional dispute may be, the immediate situation in Chi is potentially explosive. There are seven of the tab revues going here currently, and another half-dozen trying out in lofts and auditoriums with the eventual hope of going into a cabaret. AGVA has already declared that it wants "The Fantasticks" (now at the Conrad Hilton) and the Happy Medium in its fold. However, "Fantasticks" is closing in two weeks and AGVA has put no specific pressure on the Happy Medium.

Fast's thesis is that artists who appear anywhere where drinks are served must join AGVA. Mrs. Dare maintains that it's the type of show that determines which union the cast belongs to. In the case of the Knife & Fork and the Playbill, Fast no doubt had his way because both of these clubs depend upon AGVA talent for the rest of the year. It's probable that the Happy Medium, which has a New York-produced revue all year, is not susceptible to this kind of pressure.

Miller's Ringling Slot

Sarasota, Aug. 15. Mel Miller Jr., a former circus clown, has been named curator of the Ringling Museum of the Circus. He had served on a volunteer basis as consultant to the venture.

Prior to his appointment, Miller, who first came to Sarasota in 1945, was an account exec for the the Robins Advertising Agency.

BILL MILLER BRINGING MINSKY SHOW TO RENO

Reno, Aug. 15. After the initial spurge in nude shows in Reno which indicated acceptability to the locals as well as tourists, Reno is finally bringing in the Minsky label. Bill Miller's Riverside Hotel has booked a new Harold Minsky show to start Aug. 24, with Mme. Kamerova doing the choreography. It's an eight week and options deal.

Minsky shows are generally credited with giving the Dunes Hotel, Las Vegas, its upbeat business. Miller, who formerly produced in Las Vegas before buying into the Riverside Hotel with actor Donald O'Connor, was the first Vegasite to buy Minsky, having done that when in charge of entertainment at the Dunes. He collected commissions on the Minsky deal even after he moved away from that inn to produce at the New Frontier there.

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LIMELITERS' TEXAS BOW


Dallas, Aug. 15. The Limelinters, folksinging trio, are dated for an appearance here on Nov. 24 when they tour this fall. It will be their first visit to Texas.

The trio will appear here at the theatre of the Dallas Memorial Auditorium.

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Copacabana, N.Y.

Dick Haymes & Fran Jeffries, Jackie Kahane, Bill Kennedy, Barbara Dodd, Paul Shelley & Frank Marti Orchs; \$5.50, \$6.50 minimums.

Summer is time for experimentation at the Copacabana. At the time when there is a normal recession at the boxoffice, operator Jules Podell lends a more attentive ear to agents. This time, Podell has come up with a big one in the persons of Dick Haymes & Fran Jeffries. This duo, have been around, even in important spots as the Empire Room of the Waldorf Astoria.

However, there is a vital difference in this spotlighting. Both Haymes and his attractive partner, Miss Jeffries (Mrs. Haymes) have decided to come back into this world. They have apparently recognized that the plight of the musical astronauts is hard and thankless. The cafes with the seasoned spenders need the seasoned songs. Their current crop of numbers have remained in favor for many years. They not only have an attentive audience here, but it even reaches levels of enthusiasm. They'll probably be back during season at the Copa.

Haymes and Miss Jeffries work separately and in tandem. In common with other husband-and-wife teams, they create a degree of warmth by giving the impression of being smoochy. With Miss Jeffries' looks, it isn't really acting. She reaches a peak in her solo efforts with "Coax Me." Haymes reaches his top in a medley of tunes with which he's been associated. Apex is "Might as Well, Be Spring."

Comedy this session is by Jackie Kahane, a newcomer in this town, but who has been on the circuits. Kahane is a likeable chap who has been maturing in the provinces, but on opening night didn't hit a peak, although all the elements seemed to be in readiness. Kahane underplays his gab. He's quiet, his lines are tasteful and many have the impression of being new and zany. Kahane at this show probably needed to get loose from the strangeness of his surroundings. He was liked by the crowd, but he seems capable of articulating more than he did.

Paul Shelley, per usual backs excellently, with Frank Marti on relief, while production singing to the Doug Coudy routines. As by Bill Kennedy and terps are by Barbara Dodd. Jose.

Cocoanut Grove, L. A.

Los Angeles, Aug. 9. Pearl Bailey, Louis Bellson, Dick Stable Orch (13); \$2.50 cover.

Pearl Bailey was booked in on five days' notice, to sub the Kingston Trio, which cancelled due to the dispute still raging over exit from combo of Dave Guard. This gal has an ever-ready act and can travel over wide repertoire before any type audience. That she proved (if need be) at this point in her career) opening night (8) at the Grove and drew 80% capacity first show in the cavernous niter.

The old pro from Pottsville exhibits vocal phrasing as relaxed and subtle as ever, and her song-selling is as disarming. In brief, she had 'em in her hip pocket within first five minutes of her 60-min. go and kept 'em there.

Her oldies such as "Row, Row, Row," "Old Gray Bonnet," "Bill Bailey," "Legalize My Name" and "Tootsie, Goodbye," given the special Bailey burmish were high-points, but perhaps her most effective number was "Glad There Is You." Her rendition showcased how poignantly she can deliver a sentimental ballad and suggested she should have at least one more in her act—which could be tightened by excising some of that "New Shoes" bit.

In all, proving she is one of the most redoubtable one-woman niter bills extant. Miss Bailey's change-up pitches are deftly delivered and the homespun humorous asides score with the ease with which she tosses 'em.

Her husband, Louis Bellson, precedes with an unrelated five-minute session on drums, a bravura bit of virtuosity on as awesome an array of tubs as any skinner ever assembled. Gets quite a hand, almost as thumping as the routine.

Dick Stable house orch of 13 (swelled by two for topliner's turn) keeps dancefloor thronged before the show and, for an overture, does a zingy "Holiday For Strings" made rather unusual in that only one string, a bass, is

used. The reeds do the pacing of the inventive arrangement.

After this 13-day bill Grove closes for annual spruce-up, reopening Sept. 1 with Vivienne della Chiesa and Myron Cohen. Was.

Desert Inn, Las Vegas

Las Vegas, Aug. 8. Louis Prima & Keely Smith, Sam Butera & the Witnesses (7), Tommy Roberts Evelyn Freeman Singers (9), Dick Humphreys, Dancers (15), Carlton Hayes Orch (20); \$4 minimum.

The Louis Prima-Keely Smith cutlers will find everything they have been waiting for and more in the popular team's new bash entitled "Return of the Wildcat." The stylized vocals of Miss Smith and Prima are heard generously in duet and solo. Aably abetted by Sam Butera and the Witnesses (7), plus the sock sound of the Tommy Roberts Evelyn Freeman Singers (9), the stars zoomed their show on opening night, and with the expected tightening, they will fly.

Witnesses Butera on sax, Lou Sino, on trombone; Bobby Morris drums; and Morgan Thomas trumpet, are individually spotlighted for solid effect, and boss man Rolly Dee does a very funny bit as the show opener with Chinese double-talk.

Choreographer Dick Humphreys, who also clicks as a performer, has concocted with Prima a new dance called "Grasshopper," a catchy step which is the nucleus of the finale and a good gimmick for audience participation.

The 13-girl and two-boy dancers add an extra lift to the romp, backed by the Carlton Hayes orch. Special credit goes to the excellent lighting by Gordon Hayes. Show is in for eight weeks. Duke.

Edgewater Beach, Chi.

Chicago, Aug. 10. Kim Sisters (3), Don Davis Orch; \$3 cover weekends, \$2.50 weeknights.

The Polynesian Room, which frequently has a problem in finding acts that project strongly enough to fill its big stage and room, has found, in the Kim Sisters, a show that more than fills the bill. The sprightly and fresh-looking Korean trio are perfect for the South Seas setting, and their fast-paced 50-minute show is proving one of the hottest lures in many months for the room.

What's impressive about the act, in addition to the girls' own considerable talents, is the superb staging and pacing. With all of their frenetic activity, there's not a waste movement or superfluous bit of business in their entire turn. Their vocalizing ranges from pop tunes to Dixieland and standards, and they play a total of 18 different instruments proficiently.

Not missed in this show is the usual featured act that generally accompanies the headliner. The girls put on such a show of verve, vivacity and sheer energy that a supporting turn is unnecessary. Don Davis' orch backs the act expertly and provides neat dancapation shows. Bill is in till Sept. 19. Mor.

Eddys', K. C.

Kansas City, Aug. 11. Dick Curtis, Jayne Evers, Billy Williams Orch (16); \$1.50-\$2 cover.

The Eddy Bros. have a neatly-paced 50-minute package of entertainment for the current fortnight in their deluxe restaurant, with comic Dick Curtis and songstress Jayne Evers both in first appearance here. The song-comedy combo plays nicely. As usual, Billy Williams does his polished bit in the slot and in leading his crew in backing the two tunes.

Jayne Evers has sung widely through the south and midwest on radio and TV, in hotels and clubs, and shows here a fine list of tunes in her 20-plus minutes leaving off. Humor level stands high throughout Dick Curtis' 35 minutes as he incites laughs in his series of character takeoffs. His Oklahoma disk jockey obliging a request for a French song, "C'est Magnifique," is an outstandingly funny bit, while his "Just Because We're Kids" is filled with both humor and nostalgia. He's likewise very funny with his "Stop Smoking," helps and his vignette of the reformed drunk, drawing much deserved kudos at his bowoff.

Show holds through Aug. 17. Quinn.



VAUGHN MONROE

RIVERSIDE HOTEL, Reno, Nev. "Always offers a fine show. Can come back to the Riverside anytime." Bill Miller. Mgt.: IRV SIDERS 320 E. 54th Street, New York

Showplace, N. Y.

Jim Paul Eiler presentation of "The Prickly Pair," with R. G. Brown, Marian Mercer, Baldwin Bergersen; sketches by Brown; music by Bergersen; production designed by Robert Maitland & Charles E. Hoefler; \$1.50 beverage minimum.

The day of the writer seems to be at hand in many cafes. As top performers, with specialties are becoming harder to come by, cooperative efforts seem to be more in order. It seems that in the case of Jim Paul Eiler's Showplace in Greenwich Village, a producer starts with the writer and works his way down. In the case of "The Prickly Pair," Eiler didn't have far to go. R. G. Brown, one of the principal performers, is the writer as well. His collaborator on music is at the piano, Baldwin Bergersen, and the duo joined by Marian Mercer contribute a spicy and sassy show that has the elements of satire and other qualities that make up a good revue.

Both performers, Miss Mercer and Brown, are extremely capable in this type of revue. They seemingly are schooled in legit, but know when to get away from strictly stagey devices to provide the punch that sets up the Villagers for excellent returns.

Much of the material is clever and both know where all the laughs are. They're opener is a satire on advertising, and filter down through lampoons on the beat movement, the Southampton precincts and other aspects of contemporary civilization. In many instances, Miss Mercer provides a change of pace with the Bergersen songs, which permits the audience to get a respite. Both deliver songs well.

There are moments when the proceedings become much too special for consumption outside the now established intellectual ghettos like the Village. Some of this material needs the Village type of audience. Yet, a previous show, "Stewed Prunes" is a hit in Chicago.

"The Prickly Pair," like many of its safe revue contemporaries, is exploring new frontiers of niter entertainment. It's attempting a wide audience geared high IQ and low price (\$1.50 beverage minimum) and this layout seems to have staying power. Jose.

Sahara, Las Vegas

Las Vegas, Aug. 8. Betty Hutton, Pete Candolf Jazz Group (9), Davis & Howe, Herb Lurie, Frank Howeran, Mord Laskis, Dancers (16), Louis Basil Orch (12); \$4 minimum.

Betty Hutton starts off her new act here by kidding herself unmercifully, and until she does a special comedy sketch at the end of the turn, she plays Betty Hutton to the hilt. She doesn't try to get out of character while singing with the backing of her husband Pete Candolf's very hip jazz group, which adds up to an honest and interesting session of vocalizing. The comedy sketch, in which she's aided by Herb Lurie and Frank Howeran, is a satire on a Tennessee Williams play which is both funny and bawdy. Special material was written by Jack Brooks, and the choreo is by Jack Bunch.

Pepper Davis & Tony Reese have honed their comedy caper to a

new sharpness which is highly effective. They have a generous amount of new material on this trip, smoothly applying it with some gags and gimmicks which have made them longtime Vegas faves. The hilariously outrageous delivery of dialog and physical humor by Davis, together with the songs and straightman role of Reese, equal a strongly appealing bit of mayhem.

Curtain raiser is a holdover Moro-Lanis' production number featuring the Johnny Wood Trio, Felipe Haze, and the 16 "Most American Girls In The World." The Stan Irwin production, backed with finesse by the Louis Basil orch (12), is in for four frames. Duke.

Mister Kelly's, Chi

Chicago, Aug. 8. Julie London, Bobby Troup, Marc-Frigo Trio; \$2.50 cover.

Julie London's husky voice brings a room-hushing sense of intimacy to Mister Kelly's, and "Everything Happens To Me," one of her numbers, could be the theme for her catalog of tunes of over-and-unrequited love. She's an attractive femme with a distinctive style and a sure ability to sell a song.

She's at her best in the sad songs which comprise the greater part of her songalog. Her intine delivery of "Don't Smoke In Bed," "Let There Be Love," and "Easy Street" score as a personal and private messages between singer and auditors. In an otherwise solid turn, Miss London falters on "Take Back Your Mink," a number that just doesn't adapt to the torch tempo. In both words and music it's a satire, and a straight delivery is at best awkward.

Bonifaces Oscar and George Marienthal have a substantial record of booking solid featured acts to balance out their headliners. Their booking of Miss London's spouse, Bobby Troup, as the other half of this bill is one of their few false steps in this direction. Tunesmith-keyboarder Troup's chanting of college prom chestnuts is not in keeping with the chic atmosphere of the club and is just too much song for one session.

Marc-Frigo Trio plays with cool urgency between shows, and the group is augmented with a trumpeter and guitarist for back-up acts. Bill is in till Aug. 23. Mor.

Crescendo, L.A.

Los Angeles, Aug. 15. Don Rickles, Patti Moore & Ben Lessy, Ink Spots; \$2.50 cover plus two-drink minimum.

Old and new comedy styles complement each other in current bill, with insult King Don Rickles ripping fast-paced, stangup veno popular today, while Patti Moore & Ben Lessy maintain slightly updated vaude-burlesque style that has kept them a standard act through the two-day, tv and clubs for years. Both are adeptly designed acts, with emphasis placed on ppo delivery rather than material.

Rickles sticks to the same patter that put him at the top, though his Jewish-Irish kidding, while funny because of his quick, infectious punch, is the same stuff he's always used. Comic is best when flipping a constant stream of wisecracks at ring-siders but loses some impact spending too much time in an apparently honest but far too maudlin section of analogies for the jokes patrons have come to hear. Probably one of the best rapid-fire performers on the floor today, he fares less well with the partially-planned Indian skit using members of the audience which also has figured prominently in comic's other stints here.

Lessy and Moore use plenty of their old standards, as well, though a bright takeoff on "Mr. Clean" is new. Act mixes comedy with music in a bouncy pace. Miss Moore handling most of the vocals while Lessy goes through adeptly-timed vaude bits, including popcorn slight of hand, piano-clowning (featuring his famed nose playing) and visual reactions pattered through the years. Many jokes are old and pleasantness of the act is slightly marred by using the "Take My Love and Shove It Up Your Heart" gag too much. "Jones Boy" remains a favorite along with standard "Sun Shines Nellie" and the Oriental takeoff.

Holdover Ink Spots continue their familiar styles. Key Howard & his Boys back show, in through Aug. 20. Dale.

Harrah's, Lake Tahoe

Lake Tahoe, Aug. 6. Harry Belafonte, George Kirby, Miriam Makeba, Vocal V, Dorben Singers & Dancers (14), Leighton Noble Orch (23), produced by Russ Hall, \$3 minimum.

The potent power of his name on a marquee is again evidenced by Harry Belafonte in this debut at Lake Tahoe in the swank South Shore Room of Harrah's -- what with the two-weeker being a near sellout days prior to the opening and a few reservations available only for the late show during the midweek days.

Essaying a capsule version of his concert show that sold out the 4,400-seat Greek Theater in Los Angeles for three weeks, Belafonte keeps the accent completely on the folk songs--and it's apparent the tablers are in complete accord with the selections. The reaction--complete silence at times, near chaos on occasion--is assurance of the artist's appeal.

For this turn he augments his own worth with the perfection of the George Kirby impression, the interesting vocaling of South African Miriam Makeba, and neat backstopping by the Vocal V Billy Stewart, William Eaton, Sherman Sneed, Phyllis Bash and Norma Donaldson.

Kirby solidly fills the opener spot with a catalog of both instrumental and personality impressions that prove uncannily accurate in both sound and mannerisms--from trombone to string bass, from James Cagney to Ella Fitzgerald. He's equally impressive at the piano for a Duke Ellington impression, with the stylized batoning a perfect carbon. His routine is nicely handled in the commentary line as each personality evolves in story fashion.

Backed for most of his turn at the mike by only two guitars and bass, Belafonte onstages with "Good Morning, Captain," then segues with a songalog of folk titles such as "Travel On," "John Henry," et al that allows him to prove his status as a top niter attraction. With the Vocal V backing, he deviates a bit from the more folksy things for a rousing session on "When The Saints Go Marching In" for top endorsement.

Exit is "Matilda," with which he gets lotsa mileage with aid participation, including the South Shore Room's army of waiters. In the exit number, he also proves his talent at ad lib what with many lead lines thrown by the audience.

Miss Makeba, who made her US debut in late '59 after making the US scene form her home in South Africa, is a star for the Belafonte package. She vocals several songs in her native language with the arrangements interesting and intriguing. She projects with power, the interpretations are strong and effective despite the lack of English translations, and the stage savvy at this early point is already unquestioned.

Dorothy Dorben Singers & Dancers raise the curtain in a class production built around "Sound of Music," with an auxiliary stage used for a boy-girl vocal duo. The Leighton Noble orch capably handles the musical chores for the entire show.

Key Start in next on Aug 17 for four weeks. Leqq.

Churchill's, London

London Aug. 8

"Exotic" with Harry Kent, Patsy Porter, Jackie Dalton, Duky Jordan, Paul Arnold, Vedrales, Howard De Vere, Cecilia Roda-Roll (and partner), Crumley, & Dodo, Joe, Myquado, Churchill Girls (10); chorography and production by Joe Myquado, & Buddy Bradley, Tony Arnold's Orch (6); Monty Tattersa Orch (6); \$2.00 cover, \$6.50 minimum.

This favorite itinerity weighs in with another of its lively floor shows which promises to keep the customers happy for several months to come. Idea of the show is as slim as a chorine's waists, serving merely as a peg for some colorful production numbers between the specialty acts.

Barry Kent is "the man from Churchill's" touring the globe to discover the "most beautiful girl in the world." In the 11 p.m. show he turns up in the South Seas, the palace of an Eastern Princess and a Japanese Geisha House. In the second show, timed it for 1 a.m. he continues his search in Peru, a Turkish harem and in Las Vegas.

The acts, with minor modifications. (Continued on page 52)

CURRENT BILLS

WEEK OF AUGUST 16

NEW YORK CITY

MUSIC HALL—Centennial College Choir, Chortel's, Alan Cole, Corps de Ballet, Rockettes, Raymond Paige Ore.

AUSTRALIA

MELBOURNE (Tivoli)—Don Tannan, Les Shotton, Luan & Reonia, Four Kovacs, Mc-Kay Bros & Romayne, Daniele Dorice, Hal Rensch, Mc-Kay Bros. & Romayne, David Fuller Trio, Yolande Rodriguez, Les Aired, Ted Carson.

SYDNEY (Tivoli)—Nat Jackley, Sid Plummer & Asst, Howard Morrison, 4 Tommy Godfrey, Jack Bunker & Erictons, Flying De Pauls, Janet Grey, Max Beach, Margarita Helion, Rosemary Powell, Anne Inglis.

BRITAIN

BLACKPOOL (Grand)—Arthur Askew, Beatrice Laizer, Betty Driver, Buntz May, Linda James, Raymond Dyer, Geoffrey Ryan, Jill Thompson & Billy Taylor.

BLACKPOOL (Opera House)—Shirley Fessy, Richard Hearne, Ivor Emmanuel, Tommy Fields, Clark Bros, Lucky Latta, Tommy Hays, Sam Humphreys & Doreen Cusey, George Mitchell Singers, Malcolm Goddard Danvers, Tylesley Girls Choir, Jimmie Currie's Dancing Waters.

BLACKPOOL (Palace)—Frankie Vaughan, Arthur Worsley, Billy Tennant, Orch. Maxine Costes, Bell-Tones, Neil & Pat Bellina, Kmas, Ted Lunn, Hatty King.

BLACKPOOL (Tower Circus)—Charlie Carroll & Co, Schickler Sisters, Kinky Animals & Circus, Bob and the Tigers, 5 Edwards, Beronists, Rudy Horn, Mona the Elephant, Captain Danlon's Sea Lions, 3 Losandos, Alan Ramsy, Sydney The Kanzeros, Trio Faber, Our Sammy, Little Jimmy & Circusettes.

BLACKPOOL (Winter Gardens Pavilion)—Lionna Danner, Gail Boys, Suzie Miller, Gail & Freddie Lavedo, Miki & Grif, Norman Vaughan.

BRIGHTON (Palace)—Russ Conway, Alfred Mark, Janie Madden, Page & Brav, Brook Bros, Freddie Mills, Al Redding, Pat Coumbs, Two Heinkeles, Dennis Newey, Ted Carson, Belle & Bestie.

GLASGOW (Empire)—Andy Stewart, Ian Powrie & Band, Alva McAvoy, Margaret Mitchell, The Four Brothers, The Disc Inerans, 4 Jays, Cherry Willoughby Danvers, Richard Hardie, David Logan, Aeolian Choir, Scottish Church Dancers.

MANCHESTER (Palace)—Jimmy Wheel- et, Eileen Kane, Maureen Egan, Alan Eldon & Juv, Band, Victor Jones & Peter Goodwright, Shivers, Manton Bros.

JORECAMBE (Winter Gardens)—Charlie Chester, Hedley Ward Trio, Eric "Jeevee" Grier, W. Wabber, J. P. Barbour, Franklin & Doves, S. J. V. Annand, John Tiller Girls.

Cabaret Bills

NEW YORK CITY

BON SOIR—"Greenwich Village, USA." Joan River, Three Flames, Jimmie Daniels.

CHARADES—Nina Silvana, Tibor Rakossy, Bill Yedla, Elemar Horvath.

CHATEAU MADRID—Extravaganza Latino. Eva Flores, Jonas Mouras, Nora & Paul, Paul Simon, Orlan.

COPACABANA—Dick Haymes, Fran Jeffries, Jackie Kahane, Bill Kennedy, Barbara Dodd, Paul Shelley Ore., Frank Marli Ore.

EMBERS—Bobby Hackett, Leo Evans.

HOTEL ASTOR—Eddie Lane Ore.

HOTEL ELYSEE—Eddie O'Brien, Mel Martin, Jack Arnold.

HOTEL LEXINGTON—Virginia Wing, Lillian Knight, Denny Regor, Tony Drake, Tony Cabot Ore.

HOTEL NEW YORKER—Joe Furst.

HOTEL PARKMAN—John Sheridan, Bill McCutchen, Trueblood Colston.

VILLAGE BARN—Dory Sinclair, Ralph Pote, Susan Brady, Joe Hay, Johnny King, Lou Harold Ore.

VILLAGE GATE—Art Blakey Sextet, John Coltrane 4.

VILLAGE VANGUARD—Oscar Peterson, Carol Shanne.

CHICAGO

BLUE ANGEL—"Pablo Candela Ilmo Calypso Revue." Lydia Lora, Raphael Bern, Lou Chislow, Lued Mike, Jeanne Surauff, Solita Calza, Fred Jones.

CLUSTER—Phil Tucker, Lorrin Lou- don & Londonaires, Eddy Subway Ore.

CONRAD HILTON—"Fantastics." (OO- DOWNSTAGE ROOM) Happy Mediums, Michelle Bardin.

EDGEWATER BEACH—Kim Sisters, The Doo Doo.

GATE OF HORN—Will Holt & Dolly Jonah, "Sewod Prunes" (B, Fred Kaz 3.

LE BISTRO—Milt Trenler, Sr. Gregory, Dick Ruden, Lou Harold Ore.

ASHGROVE—New Lost City Ramblers, Sully Terrell, Frank Hamilton.

BEN BLUE'S—Ben Blue's "Hullabaloo," with Joey Faye, Cully Richards, Harry Clegg, Sid Fields, Allison McKay, Dona Adams, Joy Healey Daners, The Domestic, Ivan Lane & Ore.

CRESCENDO—Don Rickles, Ben Lassy, Patti Moore, Ink Spots.

DINO'S—Lorraine Barry, Jack Elton, Steve La Fever.

SUATE BROS.—Salmar Bros., Geo. Hopkins.

STATLER HOTEL—"Playmates in New York, Skinnay Ennis Ore.

THE SUMMIT—Lon Fontaine's Cotton Club Orchestra, Ed Foxe.

YE LITTLE CLUB—January Jones, Dave Madden, Eduardo Sazon.

LAS VEGAS

CARVER HOUSE—John Bubbles, Nichelle Nichols, Joanne Thompson, Lon Fontaine Dancers, Eagle Eye Shields Ore.

DINO'S—Lorraine Barry, Jack Elton, Steve La Fever.

FLAMINGO—Milti Gaynor, Half Bros, Flamingoettes, Don Kirk, Nat Brand-

FREMONT—Joe King Zanis, Newton Bros, Make Believe.

GOLDEN MUGGET—Judy Lynn, Jimmy Wally, Ray, Jackie, Bobbie Family, Joe Wolvortin, Annie Maloney.

HACIENDA—Cathy Ryan, Grover Shore 3.

LAST FRONTIER—Lou Mosconi Jr., Virginia Rae, Fritz Becker.

NEVADA—"Les Girls De Paris." Jose Duarte, Moon Puppets, Kay Brown, Vido Musso, Johnny Paul, Sparklers.

NEW FRONTIER—"Holiday in Rio." Lounge: Ink Spots. "Hot Lips" Levine.

RIVIERA—"Gypsy." Milti Green, Jules Munshin, Eddie Innes, Betty McGuire, Gene Kelly, Louie, Sammy Kaye, Ray Stevens.

SADDLE CLUB—Reggie Perkins.

SAHARA—Betty Hutton, Pete Candoli, Davis Bees, Marc Landis Dancers, Basil Ore. Lounge: Ray Anthony, Char-

THUNDERBIRD—Gogi Grant, Sammy Shore, Harry Notal, Garwood Van Ore. Lounge: Laners, Ed Domingo & Norma.

TROPICANA—"Folles Bergere." Collette Riedinger, Pompoft, Thedy & Family, Tony Kay, Jackie Bogdala, Danny Costello, Trio Martelli, Mme. Baron Bal-

SHOWBOAT—Sawyer Sisters, Twin Tunes, Roy Clark.

SILVER SLIPPER—Hank Henry, Spike Kaye, Marshall, Danny Jacobs, Terry O'Neil, Rudenko Bros, Slipperettes, George Redman Ore. Lounge: Charlie Taylor, Billie Holiday, Roy.

STARBUCK—"Lido de Paris." Lounge: Bernard Bros, Kim Sisters, Happy Jests.

THUNDERBIRD—Gogi Grant, Sammy Shore, Harry Notal, Garwood Van Ore. Lounge: Laners, Ed Domingo & Norma.

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STARBUCK—"Lido de Paris." Lounge: Bernard Bros, Kim Sisters, Happy Jests.

THUNDERBIRD—Gogi Grant, Sammy Shore, Harry Notal, Garwood Van Ore. Lounge: Laners, Ed Domingo & Norma.

Marcel Le Bon, the Callahans, DIPLOMAT—Mandy Campe Ore., Van Smith Ore.

EDEN ROO—Duke Jenkins Ore., Jack Kase 5, Mal Malkin Ore., Lulu Varona Ore., Diana Falce.

GONTARLEAU—Dick Haymes, Fran Jeffries, Davis & Reese, Ray & Roman, Len Downore Ore., Voradero Sextette.

SEVILLE—"Caught in Act." Jack De- Leon, Terry Haven, Joe Ross, Jerry Nev- ily, Linda Lavin, Held & Paul.

BALMORAL—"The Frolics of '61." Ecco LaRue, Curtin & Bittie, Nazires, James, Vic Charler, June Rae.

PLAYBOY CLUB—Pemie Pryor, Joe Conti, Martine Dalton, Mickey Onate, Mark Russell.

New Acts

GENE & FRANCESCA Songs, Comedy 28 Mins.

hungry I, San Francisco Gene Raskin, who for 20 years has been a professor of architecture at Columbia, and his beautiful, blonde wife, Francesca, have put together one of the funniest—and most sophisticated—acts seen at this basement bistro in many months.

It's an act which, with a little more exposure, should panic 'em at spots like Manhattan's Blue Angel and Los Angeles' Crescendo.

They open with a song that starts, sweetly, "No Two People Could be More in Love," and then gradually switch to husband-wife glares, with each trying to hog the mike.

They follow with a number Raskin wrote for the Limelighters, "GariGari" (the beatnik's wife who's gone all-out Russian after seeing the Moiseyev Ballet), croon an unusual Brazilian fishing song, "Curima," and do a funny satire on a French folksong. Then come a pair of unadulterated joys: first, a satire on a Spanish nightclub, with Francesca clacking castanets and dancing wildly, and second, a marvelous number entitled "The Kretschin," about a Russian nitery on New York's 14th Street. Windup is a multilingual "Froschal," which translates from Russian simply as "goodbye."

Raskin plays guitar and his wife, who has the better voice, carries the pair vocally.

Raskin also does most of the betweensongs commentary, which has an airy, zany egghad quality which draws big guffaws and heavy audience applause. He also writes the pair's material, and it is material can't be topped in today's market.

Gene and Francesca bill themselves as "de-authenticated folksingers," and that's just what they are, with uproarious results. They also have the potential to be very authentic draws in any chic setting.

THE VALDEMOSAS (4) Musical, Vocal Tito's, Palma de Mallorca

A year after he took after the operation of Tito's in Palma de Mallorca, Antonio Ferrer, who has been operating clubs on the island for a dozen years, found a group of four boys at a local hotel in Valdemosa, the town known for the monastery where Mme. George Sand and Frederic Chopin may or may not have had a do at it a century ago. He brought the quartet to Palma, signed them for three years, and dubbed them The Valdemosas.

Consisting of three brothers, Rafael, Bernardo, Matias, and a cousin, Toned, they appear dressed in tight black trousers and tight, black, long-sleeved, turtle-neck sweaters for a beatnik effect. Two play guitars, one a mandolin, and the fourth a simple pipe like those used by ship's bosuns. Their singing repertory is basically Spanish, but they have developed their English and French, and lately with the popularity of the Italian song in Europe, this language, too. They can also put over a song in German.

Many of their arrangements are the work of Pedro Sanchez, Tito's musical director, and their special material by Adrian Orloff, the Argentine-Russian emcee and production chief. Having watched pop groups in their three years in the island's capital, the boys—one is bearded—have developed a savvy delivery that has made them very popular as some of the headliners. Although Ferrer would like to retain them at Tito's, they have had offers from European and American agents, and it is likely that they will tour France and England next winter before making a possible American excursion. Sam.

Night Club Reviews

Continued from page 51

Churchill's, London

he swings into rousing "When the Saints Go Marching In." Simpkins is a big voice which completely fills the nitery. His routine is nicely balanced and 35 minutes of vocals seldom heard off the concert stage gets maximum response. Carlos & Mike are new and offer a neat tap and soft-shoe act.

Modest prices and an appealing new folksinger group on the bill should prove an attraction for the younger set sufficient enough to give Julie Rogers and Johannes Fritschy a foothold for their new espresso house. Thursday night (3) opening found an appreciative, though less than heavy, crowd who seemed pleased with the place.

Abstract Cabaret, L. A. Hollywood, August 4. Flintridge IV, Bob Oakley, Loren Darro; \$1-\$1.50 admission.

Flintridge IV (Al Johnston, Bill Cudmore, Karol Duggan and John Forshaw) snagged most of the kudos. New group, put together only 33 days before the opening, has plenty of potential in the folk and rhythm field. Style and delivery is much like the Gateway Singers and they run through a nice selection of rousing encores with similar verve and appeal. Voices blend nicely and they work hard. With more experience to set the act, it should make an appreciable dent.

Johnston and Miss Duggan share vocal solos, each with a nice single vocal. Latter pleased on a soft and sweet lullabye "Cum-marah," while Johnston's top entry was bright "Wayfarin' Stranger."

"Sinner Man" reps group well and Cudmore shows nice solo banjo work.

Bob Oakley m.c.'s show with a patter of jokes that need updating. Pace is slow and material lacks punch. Comic works vaude style. He slows down show by introducing Flintridges individually, which group would do well to work into their own act.

Room is long and narrow, with one end lower and away, making an entertainment problem. Menu features wine and beer, with attractively served open face European sandwiches. Inter-show music is provided by strolling troubadour Loren Darro. Derwent McAuley manages. Dale.

Ashgrove, L. A.

Hollywood, Aug. 1. New Lost City Ramblers; Sully Terri, Frank Hamilton; \$2.00 admission.

Folksong buffs should find unusual pleasure in a solid bill linking New Lost City Ramblers with Sully Terri and nicely supplemented by Frank Hamilton. All have gained prominence in the field and perform with individual style and perception.

Ramblers (Tom Paley, Mike Seeger, John Cohen) are enthusiastic and dedicated, delivering a selection of "authentic," additional Southern, mountain music. Students of folklore, they have taped most of the material in its locale before adding to their repertoire and perhaps more honestly than any other group in the field today, recreate it faithfully.

Miss Terri has adept musicianship and versatile vocal range in a program generally devoted to traditional love songs. Emphasizing a pure, innocent quality visually as well as aurally, she pleases greatly with "On Springfield Mountain" and has plenty of appeal with the 10verse "10 Commandments" and the color song, "Jenny Jenkins." Her voice is sweet and clear, well shaded and carefully controlled. "Paper of Pins" is generally reliable and "Will I Ever Marry," followed by replying "I'm in the Notion Now" program well with just a touch of easy fun. Her overall staging is completely easy and general impact is warm, though she might do well to shorten the set.

Hamilton, who also accompanies Miss Terri, is at his best as an instrumentalist, though vocal quality is well suited to folk idiom. Sensitive guitar playing of a Russian work song was a highlight in a variety of international folk music. An "Israeli" chant had easy pace and more rousing "Days of the '49" fun. Dale.

Club Harlem, A. C.

(FOLLOWUP)

Atlantic City, Aug. 12.

Damita Jo and Arthur Lee Simpkins join Larry Steele's 1962 edition of "Smart Affairs" at Club Harlem for the balance of the season, show being cut and some parts eliminated to keep it in its two-hour running time. Both are popular here to assure operators of nitery biz.

Miss Jo proves herself a showstopper this time around. She appeared with Steele two summers ago, but has improved greatly. Beautifully garbed sepia eye-fall bangs out ballads and pop backed by her own combo, piano, bass, drums and trumpet, and house orch. She simply captivates payees, who keep time with hands, feet and table clappers all through her pop numbers. Her begoff, "Your Nobody," has them yelling for more.

Trush mixes them well with spot catching only face and shoulders during delivery of such as "Masquerade is Over." "I'll Save the Last Dance for You," nostalgic bits sung to a quiet audience. But when she pours it on with "Just in Time," "After You're Gone," and finally smash "Nobody" there's no doubt as to who's boss.

Simpkins comes into the Steele show for a fifth summer bringing that operatic voice which entertains with some opera. "Pagliacci," for instance, but mostly old stand-ups, many nostalgic. "In the Still of the Night," "Fascination," "Trees" are heard by a muted audience which becomes animated as

Thurber Hails George S. Kaufman

[And Wishes Someone Would Do a Biog]

James Thurber, who knew George S. Kaufman mostly through correspondence in the last few years but was an admirer of long standing, suggests that someone should do a biography of the recently-deceased playwright. In a tribute titled, "The Man Who Was Comedy" in the current (August) Theatre Arts mag, Thurber writes in part:

"I caught my first glimpse of George S. Kaufman 40 years ago, during the run of 'Dulcy,' and my last glimpse of him in 1933 at a big party given by Howard Dietz, the kind of party of which it is said, 'Everybody was there, I passed him on the stairs, as I was going up to the men's room and he was coming down, and we smiled and nodded, and that was all. Still, he remains a vivid page in my album of mental photographs. He looked, I thought, harried, lonely and far-away."

"It was a gay party, made up of what I might call impromptu vaudeville turns, starring, informally, Beatrice Lillie, Libby Holman, Harold Ross and a score of other figures in the theatre and the arts, but George Kaufman never projected himself in such a gathering. He could teach an actor or actress how to project, but he had no gift or desire for it himself."

"As the evening progressed and the gaiety heightened, I caught one more glimpse of him before he disappeared. He stood in the corner of the living room, harried, lonely, and far-away, silently listening to an actress who was clearly pouring out her woes in an endless harangue. I truly believe that the only person who ever caught glimpses of George Kaufman was George Kaufman himself, and it is a pity that he did not put himself on paper in an autobiography, but it is also unimaginable that he would have done so."

"The 'theatre giant,' as one of the New York newspapers properly called him in its front-page obituary, deserves a biography. Ben Hecht wrote about Charles MacArthur, Samuel Hopkins Adams did Alexander Woolcott, and I myself tried to capture on paper what I could of Harold Ross, but the lack of a book about Kaufman leaves a serious gap in the written history of the Broadway theatre."

"When Bob Benchley died, his old friend Donald Ogden Stewart wrote me, 'Benchley was humor.' It could be said, with equal truth, that Kaufman was comedy. The wit for which he was so justly famous often tended to obscure rather than illuminate the man and his achievements."

"He was a born newspaperman, as his friend and colleague, Brooks Atkinson, has pointed out, more at home and happier at his typewriter in his office at the Times than anywhere else. Yet the span of George Kaufman's active years in the theatre was, in large part, the very measure of the rise of Broadway comedy, which seemed to decline as he withdrew from it."

"The legend of George Kaufman will grow; the truth about the man himself will probably stay just where it is, but time will brighten the light he brought to American humor, comedy and wit. If the theatre is to have a renaissance of comedy, it will need another Kaufman, and the need is extremely great in the present period of decadence, in which we do not seem to be able to tell the difference between avant-garde and fin de siècle, talent and sickness, the giving up of taboos and the breaking down of morals, the experimental and the expiring theatre."

"After my fashion, when I wake up at dawn, I try to distract my mind from the woes of the world by paraphrasing verses, and it was only the other morn that I thought of this in connection with George S. Kaufman:

*"Yesterday upon the stall,
I met a man who wasn't there.
He wasn't there again today,
I wish he hadn't gone away."*

Palaver on New Alien Actor Rule

Representatives of the League of N.Y. Theatres and Actors Equity are expected to meet this week in an attempt to reach an agreement covering the employment of alien actors on Broadway and the road. A prior agreement between the two organizations expired last July 31, after having been extended two months beyond its original May 31 expiration date.

The League had previously urged Equity to allow the old agreement to expire and permit the engagement of aliens as required without union regulation. The organization of producers and theatre owners based the request on the contention that the quotas permitted under the now-defunct agreement were never fully used and consequently a policy governing the importation of foreign performers was not necessary.

Under the policy governing alien employment in recent years, 30% of a cast could be imported up to a maximum of 10 in a company. However, the other 70% could include actors in the union's special alien category. Arent the alien matter, the union has also been studying the question of whether its agreement with the League and its alien rules were legal under the discrimination laws of N.Y. State.

During the extension period on the old agreement, the League, which had met with Equity prior to the original May 31 expiration date, reportedly made no attempt to negotiate further on the matter. But, last week the League approached Equity to discuss the situation. Presumably a new agreement would keep to a minimum problems connected with the employment of aliens in light of the continued growth on Broadway of British imports, in particular.

Mexican Legit Season Picking Up After Lull, But Dig Those Titles

Mexico City, Aug. 8—The Mexican theatrical season is beginning to awaken after the early-summer lull. A musical, "Where's Charley?" here rechristened "La Tia de Carlos," opened promisingly with Manuel "Loco" Valdes in the role, with Leonorilla Ochoa, Pepita Embil, Guillerma Orea, Antonio Gama, Christina Ortega and Fernando Mendoza in the cast.

The show is presented by Rene Anselmo and Luis de Llanó, who have previously imported other Broadway musicals. It has been adapted and staged by de Llanó.

The recently opened "The Poor Liar," by Victor Rulz Iriarte, has as basic situation an unloved man who feigns mortal illness to win affection of those around him. Jose Baviera is excellent in the title part, with Edmundo Barbero's physician also a standout. Elias Smeke directed and the sets are by Amelia Guiza.

An unusual aspect of the production is the use in the dialog of plugs for sundry products from cigarettes to tires. Apparently this is the first play to make such frank use of commercials.

Eugene Ionesco's "Rhinoceros," produced by the Bellas Artes repertory company, isn't likely to repeat its Paris success. Under the Yum Yum Tree at the Jorge Negrete, is in rehearsal for early opening, with Enrique Rambal directing a cast starring Kitts, de Hoyos and Mauricio Garcia. The Spanish title is "El Loco Feroz" ("The Ferocious Madman"), apparently because there is no Spanish equivalent of "yum yum."

Of the continuing shows, "Oedipus Rex" (here "Edipo Rey") with Ignacio Lopez Tarso in the name role. The Spanish version of Karl Wittlinger's German drama, "Do You Know The Milky Way," is doing business, as is Wilberto Cantón's "So Near to Heaven."

Bleeding Humorist

Boston, Aug. 15.

Legit actor Iggie Wolfington, appearing in "Song of Norway" at the Carousel Theatre, in Framingham, slipped on some artificial snow while taking a curtain call opening night (7), skidded into the orchestra pit and landed on drums and cymbals. He was rushed to the Framingham Union Hospital with cuts about the face and possible nose fracture.

As he was lifted from the pit, actor cracked: "There will be a slight pause for nose bleed."

Phoenix Sets 4 Off-B'way Shows

The Phoenix Theatre has scheduled a series of five plays for this season, including four to be presented at its new 299-seat off-Broadway location. The outfit, which has occupied its 1,200-seat namesake theatre on the lower eastside the last eight years, is moving uptown to the East 74th Street Theatre, which will be renamed the Phoenix 74th Street.

However, the first of this season's Phoenix entries will be presented at the old stand, Thirt's Tyrone Guthrie's production of Gilbert and Sullivan's "Pirates of Penzance," now at the Avon Theatre, Stratford, Ont. The operetta is scheduled to open Sept. 6 for a six-week run.

The first of the four remaining entries to be presented at the smaller uptown house will be Caroline Burke Swann's production of N. F. Simpson's British comedy, "One-Way Penitentiary." The play, with sets and lighting designed by Peter Harvey, is slated to open Sept. 18. As its third offering of the semester, the Phoenix will present a double-bill of "Androcles and the Lion," by Bernard Shaw, and "The Police," by Polish playwright Slawomir Mrozek.

Ament the Polish play, a dispute has arisen over ownership of the rights to the work. Leonidas Ossetynski, an actor, director and producer, claims he obtained the western hemisphere rights from agent Kurt Hellmer, who he asserts represents the English firm of Hope, Lereschel & Stelle in connection with the property. Ossetynski states he plans an off-Broadway production of the play, a lampoon of the police state.

"Androcles," incidentally, will precede its Phoenix stand with a five-week tour under the auspices of the newly-created N. Y. State Arts Council. The "Androcles"/"Police" double-bill will be followed by the world preem of Elizabeth Reynolds Hapgood's translation of Eugen Schwartz's "The Dragon," which has been banned in Russia. The fifth play hasn't been set yet.

The Phoenix, which will continue as a subsidiary of the non-profit, tax-exempt Theatre, Inc. will continue to seek financial support from foundations and the public. In making the uptown move, the Phoenix is dropping its regular acting company, which means it has to relinquish the second and third years of a Ford Foundation grant that guaranteed annual salaries to a permanent cast.

The 9,600 subscribers of the Phoenix were informed of the move in letters mailed last Thursday (10). The dispatch accented the necessity of the outfit moving to a smaller house where reduced costs could permit the production of experimental plays. The subscribers were also notified that subscriptions to the 1961-62 season were being offered for the next four weeks only.

Eddie Blum Gets Around As R&H Casting Chief

Eddie Blum, casting director for Rodgers & Hammerstein, is giving the a.o. this week to various summer productions of the firm's properties. He made a quickie trip yesterday (Tues.) to St. Louis to catch the local Municipal Opera's presentation of "Cinderella." Tomorrow (Thurs.), he'll be in Washington to gander "South Pacific" at the Carter Barron Amphitheatre and while there will also take in rehearsals of the outdoor operation's upcoming production of "Carousel."

Boycott of Segregated Theatres Would Wipe Out Legit in South, Says New Orleans House Manager

'Variety' Staffer's Legit Debut In Reg Rose's Play

John Madden, VARIETY office staffer, is taking a five-week leave of absence from the paper to appear Aug. 29-Sept. 24 in "Black Monday" at William Hunt's Red Barn Theatre, Northport, L.I. Madden will play a young hood in the drama, which premiered last January on WNTA-TV's "Play of the Week."

The Reginald Rose play about the first day of integration in a small southern town will be the final offering of the Red Barn season. The four-week run at the theatre will be preceded by a week of rehearsals. Rose may do it off-Broadway under his own auspices.

Alex Cohen Has 3 Solo Starrers

After clicking with Michael Flinders & Donald Swann and Mike Nichols and Elaine May, both duet performer shows producer Alexander H. Cohen will present a trio of solo-star shows this fall, in each case as the second half of the show and variety acts as curtain raisers.

The three solo shows will be Yves Montand and Maud Sahl under Cohen's Nine O'Clock Theatre banner at the Golden Theatre, N.Y., and Lena Horne on tour and possibly on Broadway. Montand will be presented in association with his manager, Norman Grantz, opening Oct. 24 and playing at least four weeks and possibly through Dec. 23.

Sahl will take over the house Dec. 26 for an indefinite run. The contract extends through next June 30, with the comedian having the right of termination on four weeks' notice thereafter. Sahl will get a guarantee of \$5,000, plus a percentage that could pay him up to \$7,000 a week. The deals also commits him to tour next season under Cohen's sponsorship.

Miss Horne's tour will be somewhat along the lines of Judy Garland's. That is, it will consist of spot engagements rather than be continuous. However, the stands will be longer and will include legit theatres and not just auditoriums. The star will be paid according to her cabaret levels on a percentage running around \$10,000 to \$15,000 a week. The show may be brought to Broadway if Miss Horne is satisfied with the reaction on tour.

For the 1962-63 season Cohen will bring over "Beyond the Fringe," the four-man revue current in London as his Nine O'Clock Theatre offering. And in addition to Sahl as a touring project, he's planning to bring back Flinders & Swann for at least a limited tour. He's also trying to arrange a London engagement for Nichols & May.

As a major venture, Cohen is preparing a full-scale Broadway musical comedy, "Barnum," based on the life and exploits of the late showman, Phineas T. Barnum. That's aimed for next spring or the fall following.

CINCY SUMMER OPERA HAD \$60,000 DEFICIT

Cincinnati, Aug. 15.

The 41st season of the Cincinnati Summer Opera Assn at the Cincinnati zoo had a \$60,000 deficit. Payrolls and supplier bills will be paid, however, according to CSOA president John L. Margo. Grosses for the 27 performances of 10 operas during the six-week season were \$8,000 under expectations. In addition, the production cost of six new operas, plus extra rehearsal time, increased costs for material and wages ran \$277,200 over the budget. Support from the United Fine Arts Fund was \$87,900.

The financial situation will be one of the principal subjects for consideration at the CSOA executive committee and board meeting next month.

The prospect of professional legit productions sidestepping segregated theatres has cued a disaster forecast from the manager of one southern house. It's the contention of John A. Roberts, manager of the Civic Theatre, New Orleans, that such a step could kill off professional theatre activity in many communities below the Mason Dixon line.

Roberts bases his stand on the premise that "in many cities in the south it is not merely a matter of a theatre adhering to a policy of segregation but a policy of adhering to state, city and county laws." Accentuating that point he argues, "In Louisiana it is unlawful to have integrated audiences in any public or commercial place of business..." Therefore he asserts any places of business in the state adopting an integration plan "would be closed by law."

Such legal barriers, he feels, probably exist in many other southern communities. Roberts expressed his views on the segregation matter in a letter to Michael J. Kavanagh, head of Independent Booking Office, the New York outfit which routes touring shows on the road.

The letter was a reply to a dispatch in which Kavanagh warned road theatre operators that all producers of touring shows are faced with the necessity of agreeing with Actors Equity that members of the union will not be required to perform in any theatre where segregation exists. Kavanagh's letter was a follow-up to the League of N.Y. Theatres' agreement "in principle" with Equity not to play segregated theatres after the expiration of existing contracts in June 1962.

Roberts, after emphasizing the legal complications connected with the segregation situation, said in his letter to Kavanagh, "We believe both groups—Equity and the League—should give consideration to the making of allowances for theatre owners whose hands are tied by law." The letter from Roberts, plus those from other legitimate theatre operators are to be forwarded by the IBO to the League for study.

The communication from Roberts to Kavanagh closed with the statement, "We appreciate the sincerity of Actors Equity as well as the producers, but we wonder how an artist can refuse to play in a segregated theatre and sooner or later appear in that same theatre on the cinema screen."

Roberts' argument, plus any others that may come up in connection with the segregation issue, will be discussed jointly by the League and Equity and their attorneys. A representative of Equity expressed the unofficial opinion that the union will pursue the segregation problem from every point of view, but that its position, as always, is to put an end to performances by its members in segregated theatres.

Israelis Sensitive On Plan To Prod. Native Play In Germany and in German

Tel Aviv, Aug. 15.

Israeli sensitivities are showing over plans to stage a native play in Germany with German-speaking Israelis. The issue has even reached high into the government, but probably to no avail.

The letter, "On the Way to Elath" is an early work of Abraham Megeed and was presented some years ago by the Hahina Theatre. It's now the plan of local promoter Hershman Gans to produce the play in Switzerland and Austria, as well as Germany. He acquired the rights from a Swiss firm, Europa Verlag, which bought the property from the author.

Distressed playwright is claiming it would be "unaffordable" a chance to Jews and Israelis should an Israeli group play in German abroad especially in German. Megeed has appealed to education and culture minister Abba Eban (ex-ambassador to U.S.) but it seems a forlorn action as far as legislative go and Gans despite the growing modification in figures to go ahead with the project.

Shows Abroad

Wildest Dreams

London, Aug. 4.
David Hall presentation of a musical comedy in two parts (19 scenes), with book and lyrics by Dorothy Reynolds and Julian Slade, music by Slade. Staged by Nicholas Garland; musical numbers staged by Basil Pattison; decor, Brian Casella; pianos, Julian Slade; lighting, Daley; percussion, Peter Colburn; double bass, Geoffrey Downs. Features Dorothy Reynolds, Anna Dawson, John Baddeley, John Radeley. Opened Aug. 3, '61, at the Vaudeville Theatre, London. \$3.20 top.

Hazel Gray	Dorothy Reynolds
Carol Arden	Anna Dawson
Stephen Bent	Angus Mackay
Mark Raven	John Baddeley
Mrs. Birdview	Rosamund Burne
Mr. Spindrell	David Rowley
Mr. Muffin	Edward Hardwicke
Artist	Cornelia Lucas
Miss Foot	Sally Adams
Waitress	John Terry
Ronnie	Tony Raine
Pub Landlady	Yvonne Terry
Belmaid	Sally Ford
Mixing Men	Edward Hardwicke, Norman Jones
Soldier	John Davidson
Bertie's girl	David Hepburn
Accompianist	Yvonne Terry
Carol's Friends, Guests, Passers-by	John Terry
John Davidson, Edward Hardwicke, David Hepburn, Norman Jones, Tony Raine, David Rowley, John Baddeley, Sally Ford, Cornelia Lucas, Yvonne Terry, Jane Trayner.	

Ever since Julian Slade and Dorothy Reynolds hit an unexpected and fantastic jackpot with "Salad Days," which was put in as a few weeks' filler and lasted for five and a half years, they have been doggedly pursuing the same formula but with diminishing luck. The three that followed were not successes, and the new one seems unlikely to break the spell, though staged at the Vaudeville, scene of "Salad Days" freak success.

In the past seven or eight years theatregoers' tastes in musicals have undergone drastic change. The approach of Miss Reynolds and Slade has stuck firmly in a rut of wholesome, orch, niceness, incredible naivety and worship of trivia. Nothing very much happens in "Wildest Dreams." It simply starts and goes on for the required length.

If there is a theme, it concerns a young journalist who discovers an unawakened little town in the Cotswold and there finds romance. There is also a rather older actress who gets a similarly respectable urge with a gauche songwriter, and two couples are linked with two white sports automobiles, for some reason best known to the authors.

Slade and Miss Reynolds are responsible for the humorless, dawdling, hackneyed book and the lyrics. Two or three scenes joshing smalltown life and culture have the germs of revue sketches in them, but are either over- or underplayed.

Slade has written the music and also is at one of two pianos in the pit. The only word to describe the score is "linky." The music patters along lightly and motionously, without any lasting impression.

Miss Reynolds, a talented performer, has one or two minor moments of ironic comedy, but has saddled herself with a poor role as the older actress. Anna Dawson as the soubrette, John Baddeley and Angus Mackay as the young men and Rosamund Burne as the town do-gooder cope adequately with their thankless tasks.

Nicholas Garland's staging is old-fashioned and Basil Pattison had devised the negligible musical numbers in a way that has the protagonists finishing up after every song either gazing in somebody else's face or standing with arms outstretched to a bemused audience. In short despite its determined charm, "Wildest Dreams" has a touch of coy amateurism in its entire conception and execution. Rich.

One for the Pot

London, Aug. 3.
R.V. Theatrical Productions presentation of "One for the Pot," comedy and Tony Hilton. Staged by Henry Kendall; decor, Rhonda Gray; lighting, Gilbert Hart; pianos, John Baddeley; Franklyn, Basil Lord; features Terry Scott, Larry Noble. Opened Aug. 2, '61, at the Whitehall Theatre, London. \$2.10 top.

Amy Handcastle	Sheila Mercier
Christina Hart	Helen Jessop
John Baddeley	John Terry
John Baddeley	Betty Sent
Clifton Waver	Peter McGeary
Arthur's Piano	Basil Lord
Clifton Waver	Basil Lord
Helen Jessop	Brian Rix
Wendy	Hazel Douglas
Geoffrey	Jeanne Cook, Priston, Dodd, Stuart Sheehan, Goffey Dawson, Robert Glickfeld.

The legit phenomenon of the Whitehall Theatre, where a series of three farces have packed the house continuously for practically 11 years, shows no signs of abating. The new play, "One for the Pot," is in the same class as its pre-

decessors. It will draw its devoted audience, which flows in from the sticks and the home counties in coaches, and should have no difficulty at all in chalking up a nonchalant 1,000 or more performances.

Criticism of Brian Rix's shows is idle and irrelevant. The formula is there. It is followed with precision and it works to the delight of thousands of playgoers.

The shows are staged with keen professionalism and the laughs come from shrewdly contrived knockabout situations, outrageous puns and verbal and visual gags. Every farcical trick in the bag is brazenly exploited and cheerfully greeted by the Whitehall audience. By way of comment, the theatre is now virtually as much a part of the London scene as the changing of the guard or the Tower of London.

This brew, "One for the Pot," by Roy Cooney and Tony Hilton, involves producer-star Rix in the collection of a legacy of \$28,000 providing he can prove that he has no living relatives. The situation is complicated when his three brothers turn up and all four are identical in looks.

Rix, of course, plays all four characters which enables him to use such varied accents as north country, Mayfair "posh," wild Irish and French. He also finds time to impersonate a surrealist artist, a dog and a woman.

The star switches from character to character remarkably well and laughably and Henry Kendall has staged the necessary comings and goings off with great dexterity. With the aid of occasional glimpses of the backs of his three stooges, Rix and his director have pulled a smart con trick on the audiences, for there are several times when it is almost impossible to believe that Rix is not actually onstage simultaneously in two or even three of his characterizations.

Just as Rix has stuck doggedly to his entertainment formula and his business and backstage staffs over the years, he has also built up a familiar team of troupers who are versed in the art of what the Whitehall audience wants and capable of giving it to them.

Leo Franklyn plays a venal butler very drolly and Basil Lord is an engaging boy impersonating the north country lad's solicitor. Larry Noble is less well served than usual, as a real solicitor, but still contributes plenty to the mirth. Terry Scott, a newcomer to the company and making his first appearance in a play, is a veteran vaude and pantomime artist and he gives an exuberant performance as the chap wishing to dispose of the legacy. Peter Mercier has a smallish but effective part as an effete art critic.

The distaff side also jumps through the comedy hoops with energy. Sheila Mercier as a spinster aunt, Hazel Douglas as a dumb north country wife and Helen Jessop as a pert and lively young heroine. The set looks solid enough to last for the length of the play, which may well be until the cast is worn out with their frantic antics. Rich.

Touring Shows

(Figures cover Aug. 13-27)
Bve Eye Birdie (2d Co.)—Aud., Denver (14-18); State Fair Music Hall, Dallas (21-27).
Fiorello (2d Co.)—Biltmore, L.A. (14-26).
Flower Drum Song—Forrest, Philly (14-29).
Gypsy—Curran, S.F. (14-26).
La Plume de Ma Tante—Alcazar, S.F. (14-26).
Yves Montand, Golden (10-24-61).
Milk & Honey (tryout)—Shubert, New Haven (26).
Miracle Worker—Opera House, Central City (14-26).
M.C. Man—National, Wash. (14-26).
My Fair Lady (2d Co.)—Geary, S.F. (14-26).
My Fair Lady (tryout)—Colonial, Boston (14-26).
Sound of Music (2d Co.)—Philharmonic (14-26).

SCHEDULED B'WAY PREMS

High Fidelity, Ambass. (wk. 9-25-61).
From Second City, Royale (9-26-61).
Purlie Victorious, Cort (9-26-61).
The Gypsy, Cort (10-6-61).
Caretaker, Lyceum (10-4-61).
Stanley Poole, Morosco (10-5-61).
Yves Montand, Golden (10-24-61).
Milk & Honey, Martin Beck (10-10-61).
Everybody Loves, Longacre (10-11-61).
How to Succeed, 46th St. (10-14-61).
Maid's Room, Booth (10-16-61).
Cock for General, Playhouse (10-19-61).
Kwamina, 54 St. (10-23-61).
Yves Montand, Golden (10-24-61).
We've Come Through, Hudson (10-25-61).
Write Murder, Relasco (10-26-61).
Garden of Sweets, ANTA (10-31-61).
Comedian Sings, Barrymore (11-1-61).
Kean, Broadway (11-2-61).
Gideon, Plymouth (11-9-61).
Gilbert & Sullivan (11-9-61).
Man for All Seasons, ANTA (11-22-61).
At Nine O'Clock, Golden (12-26-61).
Night of Iguane, Royale (12-28-61).

N.Y. Shakespeare Festival

A Midsummer Night's Dream

N.Y. Shakespeare Festival presentation, in cooperation with N.Y. City, of Joseph Papp's production of the comedy by William Shakespeare, staged by Joel J. Friedman; settings, Eldon Elder; costumes, Theoni V. Aldredge; lighting, John Robertson's; music, David Amram; dances, Matt Mattox. Opened Aug. 1, '61, at the Wollman Memorial Skating Rink, N.Y.; admission free.

Theseus	Philip Kenneally
Hippolyta	Peg Murray
Demetrius	Jerry Terheyden
Egeus	Walton Butterfield
Lysander	Anna Fielding
Helena	Jonathan Harlow
Belinda	B. A. Jordan
Peter Quince	Margaret Hall
Francis Bottom	John Dorman
Francis Flute	William Duell
Tom Snout	Tony McGrath
Snug	Harry White
Robin Starveling	William Herndon
Fuck	John Call
Fairy	Anna Duggan
Oberon	James Earl Jones
Titania	Kathleen Widdoes
Peasebottom	Philip Visco
Others: Roger Serburg, Ray Strubbs, Don Wesley, Donald Plumley, Karl E. Williams, Hope Clarke, Bertie Hader, Jean Hillinger, Rosemary Jordan, Ralph Hoffman, Herman Dalketh, Howell, Jan Mickens, Basil Thompson.	

As the second in its series of admission-free Central Park presentations, Joseph Papp's N.Y. Shakespeare Festival is offering "A Midsummer Night's Dream." Not the most clearly-defined of the Bard's comedies in the first place, it is given a slapstick treatment by director Joel J. Friedman that provides scattered diverting moments at the cost of some of the language and a solid overall presentation.

Part of the problem lies with the vastness of the Wollman Skating Rink stage. While Eldon Elder's setting provides more than ample playing area, it presents a stager's trap into which Friedman has fallen. It seems that the characters never walk in this production. They are always running from place to place for exits and entrances, creating a hurried stage impression. A more condensed directing approach might have served to give the performance some unity. The scampering is picked up by the microphones on the stage floor and adds distraction.

Shakespeare's play-within-a-play situation is handled advantageously in some instances, and these are the most comic. Friedman has apparently found more enjoyment in the secondary plot and, as a result, it predominates despite the fact that there is less of it in the script. The love story of the frolicsome principals is more the victim of the loose staging and becomes less interesting than the more tightly-staged scenes involving local nitwits doing a play to be presented before the court.

The acting is generally pleasant, if somewhat too broad on occasion. Festival mainstays Anne Fielding and R. A. Jordan are pleasant as one pair of lovers and Jonathan Farwell and Margaret Hall are okay as the less agreeable couple, although they tend a bit toward over-animation. James Earl Jones and Kathleen Widdoes, also Fest regulars, are effective as Oberon and Titania, and John Call is a giddy yet acceptable Puck.

Among the scatterbrain rubes, Albert Quinton gives an entertaining performance as the butt of Oberon's joke on the Queen, and Harry White offers diversion along with John Dorman, William Duell, Tony McGrath and William Herndon. Lesser roles are filled credibly by Philip Kenneally, Peg Murray, Jerry Terheyden and Walton Butterfield.

Elder's settings are simple and allow maximum vision from the audience. Theoni V. Aldredge's costumes are colorful and appropriate, John Robertson's lighting is effective. David Amram's incidental music is well applied and Matt Mattox's dances are barely noticeable.

Amid the noise of jet-age interference and other distractions Central Park has to offer on a summer night, "A Midsummer Night's Dream" is a sometimes-pleasant diversion with an element of pagantry and attractive spectacle. Although it is not completely rewarding, it offers an interesting evening of fresh air entertainment at an attractive lack of price. Kati.

Jo Van Fleet will costar with Katina Paxinou in "The Garden Sweets."

No Shrinking Violets They

Who's the world's greatest producer? On Broadway, at least, it probably depends on which producer you ask. One who's not averse to claiming the title, on a kidding basis at any rate, is Herman Levin, who as producer of "My Fair Lady," conceivably has as valid a claim as anyone.

The subject arose last week upon publication in the Help Wanted columns of the N. Y. Times of an ad for a receptionist, a job described as offering "tremendous opportunity to really work in the legit theatre as assistant to the w/greatest producer." The copy referred applicants to an employment agency.

In a spoofing letter to the Times, Levin wrote in part, "The phrase 'w/greatest producer,' I assume, means 'world's greatest producer.' Obviously, the producer referred to must be me. I write to say that I am not in need of a receptionist, that there must be some mistake, and that I will not be responsible for the cost of the advertisement. In future, please check all advertisements referring to 'world's greatest producer' with me."

So far, neither the employment agency involved nor the prospective employer has revealed the identity of the "world's greatest producer." Nor has any producer denied such billing.

Shows Out of Town

Sail Away

Boston, Aug. 10.
Bonard Productions, in association with Charles Russell, presentation of musical comedy in two acts (19 scenes), with book and lyrics by Noel Coward. Staged by Noel Coward; musical numbers and dances staged by Joe Layton; settings, Elvina Curran; lighting, G. Stafford; costumes, Helene Foss; set Oliver Smith; musical direction and dance arrangements, Peter Matz; orchestration, Mrs. Sweeney; vocal arr., Paul O'Keefe; Elinor Spencer-Bollard; set, Alan Pearce; Nancy Foyle; Patricia Ayles; Paul O'Keefe; Mrs. Lush; Evelyn Rusek; John Van Mier; James Hurst; Mrs. Van Mier; Margalo Gillmore; Elvina Curran; Evelyn Rusek; William Hutt; Mr. Sweet; Jon Richards; Mrs. Sweeney; Alan Pearce; Elinor Spencer-Bollard; Alan Pearce; Nancy Foyle; Patricia Ayles; Paul O'Keefe; Mrs. Lush; Evelyn Rusek; John Van Mier; James Hurst; Mrs. Van Mier; Margalo Gillmore; Elvina Curran; Evelyn Rusek; William Hutt; Mr. Sweet; Jon Richards; Mrs. Sweeney; Alan Pearce; Elinor Spencer-Bollard; Alan Pearce; Nancy Foyle; Patricia Ayles; Paul O'Keefe; Mrs. Lush; Evelyn Rusek; John Van Mier; James Hurst; Mrs. Van Mier; Margalo Gillmore; Elvina Curran; Evelyn Rusek; William Hutt; Mr. Sweet; Jon Richards; Mrs. Sweeney; Alan Pearce; Elinor Spencer-Bollard; Alan Pearce; Nancy Foyle; Patricia Ayles; 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Asides and Ad Libs

David Merrick has acquired the U. S. rights to "Stop the World, I Want to Get Off," the intimate revue by and starring Anthony Newley recently opened at the Queens Theatre, London. It's established for a run in the West End, however, so Broadway probably won't see it for a year or so. . . . Elliot Norton, drama critic for the Boston Record and television commentator on legit in the Hub, is due for discharge this week after a hernia operation at St. Elizabeth's Hospital there.

Tom Hughes and Gus Schirmer Jr., respective managing director and stage director of the State Fair Musicals, Dallas, have taken an option on "Billion Dollar Baby" for Broadway production. Their decision of whether to go ahead with the project may depend on how the Betty Comden-Adolph Green-Morton Gould musical looks in performance and how it does at the boxoffice in its current two-week stand at the State Fair Music Hall there. If they proceed with the venture, they figure on financing it in Texas.

Dina Merrill and Cliff Robertson are costarring this week in their own package of "The Voice of the Turtle" at the Cape Playhouse, Dennis, Mass. Provided neither one gets a compelling film or television assignment, they'll play the next three weeks at the Niagara Melody Fair, North Tonawanda, N.Y.; the Oakdale Musical Theatre, Wallingford, Conn., and the Carousel Theatre, Framingham, Mass. Week-before-last they played the City Hall Theatre, Hamilton, Bermuda.

Department of momentous information: San Francisco Chronicle columnist Herb Caen, back home from a European trip, reports having lunch in Paris with N. Y. Herald Tribune drama critic Walter Kerr, author-playwright Jean. (Mrs.) Kerr and the same paper's Paris columnist Art Buchwald. . . . Richard Maney, pressagent for various Broadway managements not including David Merrick, is writing an article about the latter producer for Show Business Illustrated.

Herman Bernstein, general manager of "The Sound of Music" and operator of the Hudson Theatre, N. Y., and the Erlanger, Chicago, took a quick trip to Detroit last week to look over the nearly-completed Fisher Theatre, which is due to open Oct. 1 with the break-in of the Broadway-bound musical, "The Gay Life." He's New York booking representative for the new house. . . . C. Edward Knill, general manager for the current "Camelot" and the upcoming "Kwamina," will have for Ted Ritter's production of the new Robert Thom play, "Angel, Angel, Down We Go."

With Richard Watts Jr. devoting a favorable column in the N. Y. Post last week to the London revue, "Beyond the Fringe," the show has unanimous endorsements from the critics of all three New York evening dailies. John McClain, of the Journal-American, and Frank Aston, of the World-Telegram, had already praised the four-man satirical revue, as had Art Buchwald, Paris columnist of the N. Y. Herald Tribune. Alexander H. Cohen will bring the intimate song-and-sketch show to Broadway in the fall of '62.

Myrna Loy, costarring with Claude Dauphin in the strawhat touring package of "Marriage-Go-Round," is a deft comedienne in this first attempt in legit. She'd be considerably better if she'd had adequate direction or if, like Dauphin, she were experienced enough on the stage to know how to maneuver through awkward direction or retain the serious undertone of a scene without abandoning the surface comedy. As caught last week at the Tappan Zee Playhouse, Nyack, N. Y., the former screen star is an attractive actress with authority and winning personality on the stage.

Dance Review

Ballets USA

London, Aug. 2.
Peter Daubeny presentation in association with the Bebekah W. Parkins Foundation of four one-act ballets by Jerome Robbins. Staged by Robbins; musical director, Werner Torokowsky; lighting, Jean Rosenfeld; Opera House, 41, at the Saville Theatre, London; \$4.50 top.
Cast: Jamie Bauer, Mariee Bentley, Susan Borrer, Gerry Donald, Patricia Dunn, Robert Lubell, Fern McClarnon, Erin Martin, Christine Mayer, Kay Mazzo, Charlene Mohl, Veronika Mikar, Helene Petroff, Francis Russell, Scott Douglas, Dick Gain, Lawrence Gradus, Howard Jeffrey, John Jones, William Kelly, Doug Spingler, Robert Thompson, Eddie Verso, Glen Tetley.

When the "Jerome Robbins Ballets USA" first came to London for a short stint two years ago, it more or less stunned local dance addicts, brought up on Royal Ballet treatments of fairy tales and myths. Although the shock effect was likely to be diminished, this season opened to rapturous cries, a standing ovation, and Princess Meg in the dress-circle. It looks like another sell-out.

The only novelty for newcomers is "Events," the latest Robbins essay to strident, even brutal, music by Robert Prince. This is billed as concerning "happenings, attempts, and recoveries," but seems to have more social relevance than that. After some bright and snappy shape-making there follow such incidents as a tired sportsman being acclaimed in his heyday and scorned in his decline, a lot of people looking up-to-the-minute anxious, and one being crushed at the curtain by a descending atomic hand, designed by Ben Shahn.

Although it is a mistake to crowd such significances into a ballet, "Events" has the zest and enthusiasm to survive the moral. As usual, Robbins is a master at devising scintillating gyrations for his dancers, who terrify as if invaded by a nation of ants. John Jones and Patricia Dunn stand out.

The other three items in the program have all been seen here before, but are equally welcome. The "fascinating silent" ballet, "Moves," shows the company's discipline, precision and concentrated attention on the body's language, which Robbins certainly

extends in this bold experiment. The languorous "Afternoon of a Faun" is superbly evocative, with John Jones and Kay Mazzo clicking as the couple. And the hilarious "Concert" raises its expected quota of yocks with its witty satire on the classical idiom and romantic pretensions generally.

Jean Rosenthal's lighting is enticing and inventive throughout, and the orchestra is carefully conducted by Werner Torokowsky, who reaches a fine frenzy in the "Events" score. *Ott.*

'Liar' Going to Moscow, A Hit in Johannesburg

Johannesburg, Aug. 8.
A Moscow presentation of "Dear Liar," to be directed by Jerome Kilty, who adapted the two-character piece from the George Bernard Shaw-Mrs. Patrick Campbell correspondence, is scheduled for later this year. Kilty and his actress-wife Cavada Humphrey, are currently touring South Africa in it.

Also here is English actress-director Margaret Webster to stage a production of Eugene O'Neill's "A Touch of the Poet" for the South African National Theatre Organization. Her visit is under the U.S. Cultural Exchange program. During her stay she is giving a number of lectures and dramatic recitals.

"Dear Liar" is being presented by Taubie Kuschlick and Leon Gluckman at the 170-seat Intimate Theatre. The same management will next produce the off-Broadway revue, "Fantasticks" at the same house. "Liar" drew favorable reviews here.

There is no indication whether the Soviet authorities have arranged for Kitty to receive author royalties on "Dear Liar" or for Miss Humphrey and him to be paid merely as actors.—Ed.

A revival of "Misalliance" is planned for a Sept. 19 opening at the Sheridan Square Playhouse, N.Y., by Stuart Duncan and Philip Minor.

Manuti For 802: Met Talks 'Farce'; Wage Offer Insults Serious Artists

Negotiating teams for the Met and the AFM local had a meeting Monday and were scheduled to get together again today (Tues.) at VARIETY press time. Word remains gloomy: "no progress."

By EDDIE KALISH

Under considerable pressure from its own orchestra members to counter the Metropolitan Opera's public statement of the previous Monday (?) local 802 of the American Federation of Musicians summoned the New York press to its offices on Wednesday (9) morning to present its own prepared hand-out respecting the announced cancellation of the opera season. Consumer, trade, radio and video reporters then bargained Alfred J. Manuti, 802's president, with questions.

The Met's cancellation, although taken with a grain of salt by some, had nonetheless put the Union in the position of a heavy and Manuti was crisply grilled. He repeatedly stated that the salary demands were still negotiable and said that Bing and his associates knew it when they called off the season. He agreed that "it would be a great loss" if the Met were definitely shuttered. He said he agreed with the musicians that the Met counter wage offer was "insulting."

Spokesman rapped the Met for setting up "deadline conditions" under which 802 was forced to bargain and said that the orchestra was getting "sick and tired" of subsidizing the Met. He felt that both the Met and the union want a season and that 802 was ready to negotiate.

Queried as to where the Met would get the money to meet the demands, considering the fact that it operates under a deficit, Manuti said that he thought the Met should be subsidized by either the city, state or national government. "Management must find the money somewhere," he said. There are presently bills for subsidization in congress, he said, and "We think it's a necessary thing."

He repeatedly called for a "living wage" for the musicians. "The Met musician is caught up in an intolerable squeeze. Artistically, he is at the top of his profession. For this—the most difficult and exacting job in the entire field of musical performance—he receives an annual income (\$7,600 with recordings etc.) which does not permit him to live and raise a family in dignity and in comfort. The proposed weekly scales represent the musician's determination to have his status as a performer and his economic security taken seriously by the Met."

Manuti also suggested that the Met run a full 52 weeks, figuring that the deficit would be less and the musicians would have better employment conditions. He stated that the AFM was a 30,000-member union, and that there was not enough work for the Met musician out of season.

The matter of the job security clause was also discussed. Respecting it, Manuti said the Met would not even enter into discussion with us. "This involves the right of the Met to fire a man without consultation with the union. The issue dates back to April when a French horn musician of 10 years' tenure was dismissed by the Met, after he had become secretary of the orchestra committee."

Manuti called negotiations to date "a farce." He said, "The Met told us that even before it made its counter proposals, we would have to reduce our own by 85-90%." He said that he was told by Herman Krawitz Met administrator, "your proposals are outrageous and ridiculous. They are not to be considered seriously now or ten years from now."

At the time he said "there could be a settlement next week if management was willing." No matter who was willing or unwilling, the Metopera season is still cancelled with no particular advances toward settlement now visible: The Met has twice before "cancelled" its seasons but in those cases rescinded the order later.

Meanwhile first flash of cancellation upset many in the nation who saw a new blow to America's artistic prestige in the world. Most of the candidates for the majority

have expressed keen regret, though few practical ideas. Telegrams to President John F. Kennedy were sent by various opera singers. There was a tendency to make a catchphrase out of "Get Goldberg" (the U. S. Secretary of Labor).

Demand by the orchestra is for a basic weekly salary raise from the present \$170 to \$248 (the orchestra had originally asked for \$268 but came down).

Met has offered 3%, 4% and 5% ascending annually on a three year contract plus 30c, 20c, and 20c per annum added to the present rehearsal rate of \$330 against which 802 was asking \$680 per hour. The matter of travel expenses was also brought up with the union asking \$18 per diem instead of the current \$10.25. Management countered with a proposal of \$1.25 per day for 1962 with 50c added for both the 1963 and '64 spring tours.

More From Roy Anderson

Roy Anderson, whose questioning of Anthony Bliss and Rudolf Bing at the Met's press conference led to an accusation by a reporter that he was "conducting an investigation," edits Choral & Organ Guide and Music Guide in Mt. Vernon. Following his session in N.Y., he was quoted in the Mt. Vernon Argus (Aug. 9) under a three-column caption, "Mt. Vernon's Champion of the Met May Be Phantom of Opera To Aid."

Anderson had asked if the Met would accept, and the season be saved, if \$750,000 was donated by a foundation. He was told that the implications went beyond the one season and such a hypothetical donor would need to promise funds for 10 years, otherwise the Met would find itself in a bind.

Anderson's main objective is not so much the solution of the 802 demands as the saving from destruction of the present edifice when the Met moves to Lincoln Center. He concedes that a first necessity of saving the building is to convince members of the opera's controlling group that it should be saved. The following quotation from the Mt. Vernon daily is significant of Anderson's reasoning:

"We must persuade New York City officials to condemn the association's lease on the present Met site in the public interest. The lease provides that an office building must be built on the Met site within six months of the purchase date and that this building can have no facilities for producing operas or concerts."

"According to Mr. Anderson, Mr. Bliss has frankly admitted in conversations with him, that the Met Association does not want competition from another opera company in New York. Mr. Anderson cited as proof of this the provisions of the lease, which is on file at the New York County Clerk's office."

Javits Concerned

U.S. Senator Jacob K. Javits of N.Y. was one of the office-holders to express concern over a washout of the opera season. He urged reasonableness on management and labor, though just how that could be enforced he did not say. Mediation by the Federal government was promising, he thought, though it had not so far been effective. Congressional subsidy of opera would be worth considering Javits suggested along the lines of Covent Garden in London. However, the primitives have always been against subsidy for the arts, though willing to pay over to private corporations in need of help.

The 'Good Will' Problem

Apparently the other involved unions, having come to terms with the Met, were putting great pressure on the musicians local to settle. One point in answer to 802's objection to the Met management "putting a gun to its head in the form of a deadline" drew the tart comment that unions with their threat of strike certainly did the same in reverse. However a considerable sympathy for the hard life of an opera musician found expression in the press. Absence of any grievance machinery for the airing of personal complaints accumulates needless resentments, it was pointed out. Implication was "that the Met

might have done more ahead of time to sweeten the dispositions of its pit talent. Musicians apparently have no contract whatever personally with Rudolf Bing. Met management did, as of last spring, issue a series of mimeographed insights into its own fiscal problems. This constituted a recognition of the "good will" component.

That staffers other than the musicians were in a state of pique against Met management was luridly hinted some months ago when a bad-tempered blast against the Met's attorney, Lincoln Lauterstein, was circulated.

Sets 'Late Joys' At Strollers, N.Y.

London, Aug. 15

John Krinsky and his associate, Fraser W. McCann played back to New York last weekend, having set up a deal to stage London's "Late Joys" in New York in October. The show is a Victorian music-hall revue which has run for some time at the Players Theatre Club here. It will be retitled "Time, Gentlemen Please" and be put on at the Strollers Theatre Club, a cabaret-theatre slated to occupy the premises on the site of the old El Morocco Club. N.Y.

The Strollers will be a 190-seater. Krinsky says. The decor and props of the present "Late Joys" show will be used. The producer will take over many of the present London cast, and he expects to retain the spirit of the Victorian music hall, with no Americanization.

Multiple Cast Changes In TG-American Rep Co.

The Theatre Guild American Repertory Co. has undergone numerous cast changes for its tour of Latin America. A major switch involves Nancy Coleman, who's been upped to costar billing with Helen Hayes, Leif Erickson and June Havoc. Helen Menken who's not making the south-of-the-border trek, had previously received costar billing for her portrayal of the Fortune Teller in "The Skin of Our Teeth."

Miss Menken's role has been taken over by Dorothy Sands. Miss Coleman, who played the daughter in "Glass Menagerie" during the group's recent European tour is also appearing in South America as Mrs. Keller in "Miracle Worker." Miss Havoc, who had previously essayed the Mrs. Keller assignment, is continuing solely in the role of Sabina in "The Skin of Our Teeth."

Romney Brent, who toured with the troupe overseas has succeeded James Broderick as the announcer in "Skin." New to the cast are Dran Seitz, Carlton Colver, Richard Burk, George Kluge, Pig Shibley, Janet Luoma, David Metcalfe, Roy Schneider, William Smithers, Pat Sales Colver, Audrey Ward, Philip Baker Hall and Peggy Burke.

The repertory venture, produced by Lawrence Langner, Armina Marshall and Warren Caro and administered for the State Dept. by the American National Theatre & Academi, opened its tour last Monday (7), in Port of Spain, Trinidad.

Atlanta Little Theatre Sets Up 5-Show Season

Atlanta, Aug. 15

Theatre Atlanta, Inc. has scheduled four plays for the 1961-62 little theatre season, starting with Shaw's "Heartbreak House" Sept. 19-23. The rest of the schedule includes "Three Men on a Horse" Oct. 31-Nov. 4, "Mary Strega" Jan. 23-27, "Autumn Garden" March 6-10, and "The Would-Be Gentleman" April 24-28.

Beryl Goldberg is Theatre Atlanta's director for the third season and other officers of the group are George Goodwin, president; Milton Chaikin and George Ellis, vice-presidents; Claude Gizzard, treasurer; and Kitty Anderson, secretary.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but for which the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"Carnival" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Parts available for two midgets or two dwarfs, male or female, who can play the trumpet. Mail photos and resumes immediately c/o Robinson Stone, above address.

"Complaisant Lover" (D). Producer, Irene Mayer Selznick (112 Central Park South, N.Y.). Available parts: English boy, 9-11, earnest, unaffected, plays Michael Redgrave's son; understudies for Redgrave and Goggin Withers. Mail photos and resumes c/o above address.

"Garden of Sweets" (D). Producers, Ben Frye, Irving Squires & Sirki De Vyssof (250 W. 57th St., N.Y.; CO 5-0286). Available parts: man, 43, medium build, rugged yet gentle; character man, 60, small Greek Orthodox priest. Mail photos and resumes, through agents only, c/o Pat Fowler, rm. 415, above address.

"Isle of Children" (D). Producers, Lester Osterman & Shirley Bernstein (1650 Broadway, N.Y.; JU 6-5570). Part available for a 1-year-old boy, slim, earnest, sensitive, must be experienced actor. Call Nicholas Gray, above number, for interview appointment.

"Jennie" (MD). Producer, Newburgh-Porter Prods. (1619 Broadway, N.Y.; JU 6-4886). Available parts: male lead, 30's, tall; female, 20, ethereal, small, lovely, lyric soprano; female, 50's, strong personality; male, 50-60, timid; three men, 35-45, businessmen; female, voluptuous model; character man, 50-60, non-singing; high wire act, one man and one woman; several small male and female roles. All must sing. Mail photos and resumes, through agents only, above address.

"Place Without Twilight" (D). Producers, Robert Fryer and Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-2844). Available parts: man, 19-21, tall, handsome, cat-like, fair; boy, 16, intense, medium height, fair; girl, 18, spiritual quality, natural beauty, fair; girl, 21, fragile; girl, 18, all-American type; boy, 19, sincere. All roles are Negro. Mail photos and resumes to above address.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N.Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. Characters. Mail photos and resumes to above address.

"Subways Are For Sleeping" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: young man, second lead, serious, breezy, must sing; young femme, lead, attractive, efficient, must sing; femme, 30, second femme lead, beautiful blonde, well-proportioned, must sing and dance some; young man, handsome, vital yet conventional, must sing. Mail photos and resumes c/o Michael Shurtliff, above address.

"Sunday in New York" (C). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: femme, 22, attractive, good figure, naive, good sense of humor; man, over 25, attractive, humorous, likeable; man, 23-28, handsome, extrovert; man, 20's, good time Charlie, juvenile; character man and woman. Mail photos and resumes c/o Michael Shurtliff, above address.

"Time Is a Thief" (D). Producer,

Beverly Zarling (489 Fifth Ave., N.Y.; YU 6-4284). Available parts: male lead, 55-65, large character man; male lead, 20-30, stocky, verile; femme lead, 50's, small, proud, character woman; male second lead, 30-35, tall, strong, handsome; girl, 20's, lovely, fragile, warm; character man, 50's, small, meticulous; girl, 20's, attractive, earthy; character femme, 45, plump; character man, 30's, solid, rugged; man, 30's, tall, wiry; two juves, 12-14. Mail photos and resumes, through agents only, c/o above address.

"Top of the List" (R). Producer, Robert Weiner (234 W. 44th St., N.Y.; LO 3-4370). Parts available for male and femme revue types. Mail photos and resumes c/o above address.

OFF-BROADWAY

"A Parée" (MC). Producer, George Burns (21 Ninth Ave., N.Y.; WA 9-3920). Part available for a femme, 25-30, buxom, comic. Audition tomorrow (Thurs.) and Friday (18), 3rd floor, above address. This availability is for the backer's audition and later for the production.

"Across the Board on Tomorrow Morn" and **"Talking to You"** (D). Producers, H. Sheldon Gordon & Barry Gordon (c/o Sevan-Levinson Agency, 20 E. 53d St., N.Y.; PL 2-1360). Available parts: man, 50-70, charming, fussy; boy, 7-11, non-Equity; male midget, 30-40; Negro man, 22, charming, energetic, likeable; Latin man, 30-40, brotherly. Mail photos and resumes c/o Arthur Storch, above address. Don't phone or visit office.

"All in Love" (MC). Producers, Jacques Urbont, J. Terry Brown Jr. & Stella Holt (c/o Brown, Floyd Ackerman Agency, 145 W. 55th St., N.Y.; CO 5-4122). Photos and resumes of male and female musical performers being accepted for the musical based on Sheridan's "The Rivals." Part available for an operatic male quartet, skilled in Restoration comedy acting. Mail information c/o above address.

"Clandestine on the Morning Line" (C). Producers, John T. Weems & Robert Buccolo (1035 Fifth Ave., N.Y.). Available parts: lead woman, 40-60, 40-60, Negro, vital, warm. Mail photos and resumes c/o Allen Davis, above address, or call him at JU 6-6300. Script available at the Drama Book Shop (51 W. 52d St., N.Y.).

"Dock Brief" & **"What Shall We Tell Caroline"** (D). Producer, Rose Lynch (Royal Playhouse, 77 E. 4th St., N.Y.; GR 5-9647). Parts available for male and femme English actors, 50's. Mail photos and resumes c/o above address.

"Opponents Game" (D). Producer, Jack G. Morris (c/o American Theatre Wing, 181 W. 93d St., N.Y.; UN 5-0800). Available parts, woman, 45-50, sophisticated, charming, intelligent; man, 23-27, virile, charming; character man, 50's, conservative; femme, 18, cute, vivacious; femme, 23-27, chic, sophisticated; character woman, over 35, maid. Mail photos and resumes c/o above address.

"Medicine Girl" (C). Producers, David A. Jansen & Wallace Hill (c/o Jansen, 225 East Penn, Long

Beach, N.Y.). Available parts: leading man, 28, with ability for farce; man, 28; femme, 25, strong-minded; character man, 55, pompous; femme, 30's, brash, hard-boiled. English accent preferred. Mail photos and resumes c/o above address.

"Mirrors" (D). Producer, Barbara Burns (507 Fifth Ave., N.Y.; OX 7-8895). Available parts: boy, 13-14, slender, dark hair and eyes; Italian femme; German femme; girl, 21, slender, attractive, dark hair; man, 45; several men, 18-26, college types. Mail photos and resumes c/o Michael Crain, above address.

"Shame the Devil" (MC). Producer, Shame Company (Box 5-E, 145 E. 15th St., N.Y.; LF 3-5257). Available parts: lead mezzo soprano; young, attractive, quick-witted; lyric soprano, ingenue, witty, independent; lead contralto, sharp, determined; two character women; soubrette, must speak French; character baritone, volatile; tenor, juvenile, handsome, humorous; baritone, juvenile heavy, good-looking; character bass, old Indian; tenor, eager, energetic. Mail photos and resumes c/o above address. Rehearsals will begin in Sept.

TOURING

"Carnal" (MD). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). All parts available for the national company. Mail photos and resumes c/o Michael Shurtliff, above address.

"La Plume De Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Parts available for femme dancers, 5 feet, 5 inches or 5 feet, 6 inches tall who do point work and sing. Call Peggy Shields, above number.

"Music Man" (MC). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Parts available for a top lyric soprano, not less than 5 feet, 6 inches tall, to replace lead in the national company; a man, not over 45; boy, 10, not over 50 inches tall, must sing, preferably a redhead; girl, 10, not over 5 feet 2 inches tall, must play piano, preferably fair and blonde, for national company. Call Lillian Stein, above number. Script available at Drama Book Shop (51 W. 52d St., N.Y.).

STOCK

"Paradise Island" (MC). Producer, Guy Lombardo (c/o Mayor, 635 Madison Ave., N.Y.; PL 1-5420). Part available for an alto, 5 feet, 6 inches to 5 feet, 7 inches tall, slender, dark complexion. See Bob Lenn, at Variety Arts Studio (225 W. 46th St., N.Y.).

PHILADELPHIA

Playhouse in the Park. Producer, Ethelyn R. Thrasher (58 W. 57th St., N.Y.; Studio 25; LT 1-0610). Parts available for male and female dramatic performers and apprentices. Mail photos and resumes, through agents only, to Paul Stoult, above address.

OUT OF TOWN

CHICAGO

"Fantasticks" (MC). Producer, Faith Smeeth (Hotel Del Prado, 53d & Hyde Pk., Chicago; HY 3-9600). Understudy parts available for all six roles; five male, one female. For audition appointment contact Jim Warner, above address.

"Medium Rare" (R). Producer, Robert Weiner (234 W. 44th St., N.Y.; LO 3-4370). Parts available for male and femme revue types. Apply through agent or mail photos and resumes, c/o above address.

LAS VEGAS

"Irra La Douce" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Auditions for male dancers who also sing, tomorrow (Thurs.), at 2 p.m., Plymouth Theatre (236 W. 45th St., N.Y.).

SHOWS IN REHEARSAL

BROADWAY

"Blood, Sweat and Stanley Poole" (D). Producer, Roger L. Stevens (745 Fifth Ave., N.Y.; PL

So They Say

"I may not be the best actor in the world, but when people pay to see me, they can at least hear me. This new crowd, these numbers, are cheating the people who pay their wages. They murmur. They mutter. They don't follow the script and they don't follow direction. They upstage their fellow actors and they do all this to camouflage their own inadequacies. They call it 'The Method,' but it's no such thing. Stanislavsky meant nothing of the sort."—Actor-writer **Ronald Dawson**, a member of the company at the Southbury (Conn.) Playhouse, as quoted by **Joe Heaphy** in the Ansonia (Conn.) Evening Sentinel.

"I thought it over for quite a little while and then I decided to turn it down. I didn't think my ego was strong enough at that point to bear up under the possibility of being rejected; but more than that, I didn't think I really wanted it. If I was accepted, I have probably lost work at one time or another by not having Studio affiliations, but I think I was right. I think that an actor, any artist, must take a solo path after a certain time. He must find his own way."—**Anne Meacham**, star of the off-Broadway revival of "Hedda Gabler," referring to an offer by director **Elia Kazan** to arrange an audition for her admission to the Actors Studio, as quoted by **John Keating** in Theatre Arts mag.

"These intruders, these middlemen, are by no means confined to the big-business management end of our life. I cannot help but wonder what organized labor has done to the young artists or writer or designer or musician who would be willing to earn little to learn much, but who cannot because of union scale. We have made apprenticeship—the vital period of training when it should be possible to do things simply for the love of them—an impossible condition. The rigid framework which benefits the seasoned professional excludes the aspiring young, a barrier interposed between them and the experience of work for its own sake."—Author-critic **Marya Mannes**, in a talk at the National Book Awards ceremonies last March.

1-1290), in association with Joseph Fields.

"How To Succeed In Business Without Really Trying" (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N.Y.; JU 6-5973).

"Kwamina" (MD). Producer, Alfred DeLiaigre Jr. (55 W. 44th St., N.Y.; PE 6-6678).

"Let It Ride" (MC). Producer, Joel Spector (147 W. 57th St., N.Y.; PL 7-2691).

"Milk and Honey" (MC). Producer, Gerald Oestreicher (6 E. 53d St., N.Y.; MU 3-1050).

"Short, Happy Life" (D). Producer, A. E. Hotchner (6 E. 77th St., N.Y.; EN 2-8180), in association with Jerome Brody.

"Keen" (MD). Producer, Robert Lantz (745 Fifth Ave., N.Y.; EL 5-0366).

OFF-BROADWAY

"I Want You" (MC). Producers, Theodore J. Flicker, Joe Craynon & Sam Gelfman (c/o Premise, Thompson & Bleeker Sts., N.Y.; LF 3-5020).

"King Richard II" (D). Producer, Joseph Papp (N.Y. Shakespeare Festival, 1230 Fifth Ave., N.Y.; SA 2-4008).

Films

"Girl in a Hurry" (D). Producer, Acteon Productions (27 W. 72d St., N.Y.; TR 7-4200, ext. 602). Available parts: leading man, 50's, cynical, charming; character man, burly, severe; character man, cold, vindictive. Mail photos and resumes c/o above address. Don't phone. Shooting will be in New York this winter.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-8000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

NBC-TV. (30 Rockefeller Plaza, N.Y.; CI 7-8300). Casting director **Rick Kelley** is accepting photos and resumes of male and female dramatic performers for several shows. Mail information to him, c/o above address. No duplicates. **"Naked City"** (dramatic series). Producer, **Herbert B. Leonard** (Screen Gems, 111 Fifth Ave., N.Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

WBBM-TV, Chicago. (630 N. McClurg Ct., Chicago; WH 4-9000). Parts available for male and female performers, all ages and types, for 39-week series of drama

workshops plus four to six prime time original dramas. Must be from Chi. Mail photos and resumes c/o Don Dillion, above address.

Cabaret

Copacabana Show. Choreographer, **Bill Foster** (10 E. 60th St., N.Y.; PL 8-1060). Parts available for eight girls, attractive good dancers. Auditions tomorrow (Thurs.), 3 p.m. at above address. Fall show opens Sept. 7 for 12 weeks.

"Stewed Prunes" (R). Manager, **William Morris Agency** (1740 Broadway, N.Y.; JU 6-5100). Replacement part available for young comedienne, attractive, musical background preferred. Call **Fred Dixon** (SP 7-7896) or mail photos and resumes to him c/o Talent Exchange (110 W. 42d St., N.Y.).

Trudy Heller's Versailles. (9th St. & 6th Ave., N.Y.). Vocal, instrumental and comedy acts being interviewed. Call **Dori Davis**. TR 4-2234. Monday-Friday, 11 a.m.-5 p.m., for appointment.

Boyle and Local Lawyer

Eye Eatery-Legit, M'w'kee

Milwaukee, Aug. 15. **Ray Boyle**, who recently resigned as managing director of the local **Fred Miller Theatre**, is contemplating opening a combined theatre-restaurant-supper club here in partnership with Milwaukee attorney **James Barrock**. They're figuring on a setup similar to the **Drury Lane Theatre**, Chicago, which is located in the basement of the **Martinique Supper Club**.

Boyle and Barrock are scouting spots for the project, which they figure could range in cost from \$30,000 to \$100,000. They envisage an arena-styled theatre.

Hugh Hooks to Sponsor TG-ATS Shows in Denver

Denver, Aug. 15. All six Theatre Guild-American Theatre Society subscription shows to play Denver during the 1961-62 season will be under the local management of **Hugh Hooks Entertainment**. In previous years the schedule has for the most part been split between several agencies, but with the closing last season of **Witherspoon-Grimes** through bankruptcy, the **Hooks** organization has become dominant in the Denver field. They will also have the last of the 1960-61 season's Guild offerings, "Bye Bye Birdie," playing the **Denver Municipal Auditorium** this week.

The six shows being offered under Guild subscription next season are "Sound of Music," Sept. 26, followed by "Gypsy," "La Plume de Ma Tante," "Unsinkable Molly Brown," "Toys in the Attic" and "The Tenth Man," not necessarily in that order.

Theatre Outdraws Music

Vienna, Aug. 15.

Statistics for Vienna Arts Festival: 1961:
Musical Performances: 76
Theatrical Performances: 408
Audiences: 98,623 for music
Audiences: 272,587 for theatre

(77 in 1960)
(452 in 1960)
(90,874 in 1960)
(230,718 in 1960)

Hub Passes Summer Tryout Test With Smash \$54,611 for 'Sail Away'; Merman \$63,228, 'Plume' \$39,693, S.F.

The big news on the road last week was in Boston. The Noel Coward musical, "Sail Away," demonstrated that a pre-Broadway tryout could be successfully launched there during the summer. Sock business was registered by the production, which also has a tremendous advance for the balance of its four-week Hub stand.

Busiest of the road towns last week was San Francisco with three musicals on tap. Receipts were strong for all three tuners, with "Gypsy" going clean in its first week on Civic Light Opera subscription at the Curran Theatre. The other two entries were "La Plume de Ma Tante" and "My Fair Lady."

"The Sound of Music" continued its powerhouse pace in Los Angeles, where "Florello" did okay in the first stanza of a seven-week stand. "Flower Drum Song" and "Music Man" held up in Philadelphia and Washington, respectively and "Miracle Worker" had another fair week in Central City, Colo.

Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BOSTON

Sail Away, Colonial (MC-T) (1st wk) (\$6,50-\$7.50; 1,688; \$62,000).

Opened pre-Broadway tryout here last Wednesday (9) to four endorsements (Doyle, American; Gaffney, Record; Hughes, Herald; Maloney, Traveler) and two mildly unfavorable notices (Durgin, Globe; Maddocks, Monitor).

Last week, \$54,611 for five regular performances and three previews.

CENTRAL CITY, COLO.

Miracle Worker, Opera House (D-RS) (2d wk). Previous week, \$27,589 for nine performances. Last week, \$24,800.

LOS ANGELES

Florello, Biltmore (MC-RS) (1st wk) \$6-\$6.60; 1,636; \$63,000. Previous week, \$29,419, Geary, San Francisco. Last week, \$37,639.

Sound of Music, Philharmonie (MD-RS) (3d wk) \$5.90-\$6.75; 2,670; \$82,700 (Florence Henderson). Previous week, \$82,698 with Civic Light Opera subscription. Last week, \$83,159 with CLO subscription.

PHILADELPHIA

Flower Drum Song, Forrest (MC-RS) (6th wk) \$5.40-\$6; 1,760; \$59,800. Previous week, \$36,066. Last week, \$36,020.

SAN FRANCISCO

Gypsy, Curran (MC-RS) (1st wk) (\$6.90-\$7.25; 1,758; \$67,000) (Ethel Merman). Previous week, \$44,641 for five performances, Shubert, Chicago.

Opened here Aug. 7 to three raves (Eichelbaum, Examiner; Knickerbocker, Chronicle; Speegle, News-Call Bulletin). Last week, \$63,228 with CLO subscription.

La Plume de Ma Tante, Alcazar (D-RS) (3d wk) \$5.40-\$5.95; 1,147; \$40,000. Previous week, \$37,937. Last week, \$39,693.

My Fair Lady, Geary (MC-RS) (1st wk) \$6-\$6.50; 1,550; \$61,000. Previous week, \$63,240. Biltmore Los Angeles.

Opened here Aug. 8 to three endorsements (Eichelbaum, Examiner; Knickerbocker, Chronicle; Speegle, News-Call Bulletin). Last week, \$55,550 for five evening performances and three matinees.

WASHINGTON

Music Man, National (MC-RS) (9th wk) \$6.95-\$7.90; 1,685; \$64,795. Previous week, \$49,661. Last week, \$46,002.

Asks Bobby Clark Data

Greenwich, Conn. At present, I am engaged in the research in the life and career of Bobby Clark. I would greatly appreciate hearing from anybody who knew him and/or worked with him during his lifetime. Any biographical material or anecdotes will be most gratefully accepted.

Bill Lipton, Riverside Rd.

Wanna Help a Strawhat? Go and Weed Garden

Stowe, Vt., Aug. 15. When Marie Rizzo and Nancy Graham, operators of the Stowe Playhouse, decided to take a junket to Europe, this summer, Burr Vail, James Leahy, Charles Black and Parker Perry formed a non-profit corporation to take over the spot. They appealed for help, any kind of help—time, labor or money.

In hardly no time 13 groups pledged \$100 each as patrons, 11 contributed \$50 apiece to be supporting members, 25 gave \$25 each and 23 donated \$10 apiece. "Some of the ladies came over and weeded our garden," says Leahy, who is business manager of the new setup. Properties for each show are in charge of the Stowe Women's Club.

Resume Restoration Job On East Haddam Hotel

East Haddam, Conn., Aug. 15. After a nine-week strike by laborers against the contractor, restoration work on the Goodspeed Opera House here has resumed. It has proved more costly than estimates, in order to correct the ravishes of 30 years of neglect and to put the house into condition to operate as a modern resort theatre under Equity conditions. The Foundation has total assets of \$440,000, including the opera house and the 31-room hotel across the road, but requires added cash to complete decoration. There is to be a special benefit performance Oct. 22 at the Astor Hotel, N.Y.

Stan Carlson's Surgery

Dallas, Aug. 15. Audrey Guard, who had been cast in the role of Maude Jones in the current "Billion Dollar Baby" at the State Fair Music Hall, returned to New York to be with her husband, actor-singer Stanley Carlson. Carlson, who had roles in the first three musicals of the season, entered a New York hospital for major surgery. Miss Guard, who also appeared in the first two productions, was here for rehearsals of "Baby," but withdrew before the opening.

London Shows

(Figures denote opening dates) Amorous Devotee, Piccadilly (12-9-59). Ballets USA, Saville (8-16-61). Beyond Fringe, Fortune (8-10-61). Billy Liar, Cambridge (6-13-60). Bird of Time, Savoy (5-31-61). Elbow's Bonfire, Mermaid (7-26-61). Bye Bye Birdie, Her Majesty's (6-15-61). Celebration, Duchess (6-7-61). Flogg Alor, Garrick (2-1-60). Irma La Douce, Lyric (7-17-59). Irregular Verb, Criterion (4-11-61). King Kongs, Princes (2-23-61). On the Beach, Gaiety (7-10-61). Lady Chatterley, Arts (8-16-61). Let Yourself Go, Palladium (5-19-61). Let's Face It, Duke (7-27-61). Miracle Worker, Wyndham's (5-8-61). Mousetrap, Ambassador (11-25-59). Mrs. Puffin, Strand (7-18-61). No Exit, Adelphi (2-16-61). My Fair Lady, Drury Lane (4-30-59). Oliver, New (8-30-60). On the Square, Comedy (4-12-61). transferred Aug. 15 from the Phoenix. One For the Pot, Whitehall (8-2-61). One Over Eight, Duke York's (4-5-61). Patsy Stone, Apollo (8-7-61). Repertory, Aldwych (12-15-60). Ross, Haymarket (5-12-60). Second Step, Adelphi (2-16-61). Stop the World, Queens (7-26-61). Under Milk Wood, Lyric (8-8-61). Weekend Dramas, Vandellia (5-3-61). Young in Heart, Vic. Tel. (12-21-60). SCHEDULED OPENINGS Gullby Party, St. Martin's (8-17-61). Lord Chamberlain, Saville (8-23-61). The City Sings, Mermaid (8-29-61). Fantasia, Apollo (8-7-61). Do Ra Mi, Prince Wales (10-12-61). Nine O'Clock Revue, Golden (10-8-61).

Scot Version of Moliere To Star Duncan Macrae

Edinburgh, Aug. 8. Duncan Macrae will head the cast of the Edinburgh Gateway Theatre production of "Let Wives Talk Tent," set for presentation during the three weeks of the Edinburgh International Festival. The play is a free adaptation by Robert Kemp of Moliere's "L'Ecole des Femmes." Tom Fleming will stage. "L'Ecole des Femmes" was presented in French by the late Louis Jouvet at the first Festival in 1947. Another Moliere play, "Le Misanthrope," is set for presentation by a French company of actors at the Lyceum Theatre here from Aug. 28-30.

Negro Actors in London Plan Own Theatre Group

London, Aug. 15. A permanent Negro theatre, producing everything from revues to Shakespeare, is being planned for London. Pearl Nunez, actress-wife of West Indian singer Edric Connor, is behind the scheme, which was unanimously adopted at a recent meeting of colored performers. The Mercury Theatre is acting as temporary headquarters for the committee, but other premises are being sought as the actual playhouse. Miss Nunez says that West End producer Oscar Lewenstein is interested in backing the project, "which aims to serve the interests of all immigrant artists in this country."

'Can-Can' 95G, St. L.; 'Damn' 59G, K. C.; 'Baby' 26G, Dallas; 'Rhino' 18 1/2G, Chi

Business last week was generally good at the summer theatres. The top gross was pulled in by the Municipal Opera, St. Louis, with a \$95,000 take for "Can-Can" co-starring Dolores Gray, Norwood Smith and Jack Gilford. The Shakespeare festivals in Stratford, Conn., and Stratford, Ont., held strong and the Oakdale Musical Theatre, Wallingford, Conn., had another big week with Gisele MacKenzie in "King and I."

The Carol Channing-starrer, "Show Girl," was big at the O'Keefe Centre, Toronto, and "Damn Yankees," with Joe E. Brown starred, continued steady in its second week at the Melody Tent, Pittsburgh. "Rhinoceros," costarring Zero Mostel and Ralph Meeker, played to around 70% of capacity in the first week of its post-Broadway stand at the Edgewater Beach Playhouse, Chicago. The State Fair Music Hall, Dallas, had a slow session with the first revival of the 1945 Broadway musical, "Billion Dollar Baby," which continues at 4,120-seater this week.

Estimates for Last Week Parenthetical designations for stock are the same as for the road.

CHICAGO

Edgewater Beach Playhouse \$2.95-\$4.40; 966; \$26,000. Rhinoceros (Zero Mostel, Ralph Meeker) (1st wk), \$18,570. Previous week, Al Hirt Concert, \$15,112.

DALLAS

State Fair Music Hall (\$4; 4,120; \$77,000). Billion Dollar Baby (Eileen Rodgers, Reginald Denny), (1st wk), \$26,000 for regular seven performances. Previous week, Take Me Along (Dan Dailey, Walter Abel) (2d wk), \$30,000. Current bill, same.

KANSAS CITY

Starlight Theatre (\$4; 7,600; \$106,918). Damn Yankees (Gale Gordon), \$59,000 for regular seven performances. Previous week, Can-Can (Genevieve), \$80,000. Current bill, Take Me Along (Dan Dailey).

PHILADELPHIA

Playhouse in the Park (\$3-\$3.50; 1,437; \$27,044). Turn on the Night (Joseph Wiseman, Eric Berry), \$19,155.

B'way Up Again; 'Camelot' \$78,018, 'Unsinkable' \$49,584, 'Taste' \$17,352, 'Irma' \$34,711, 'Far Country' \$17,164

JACK DOUGLAS AILING; EXITS CHI TEAHOUSE'

Chicago, Aug. 15. Jack Douglas, former Jack Paar writer, collapsed after finishing the first act of a starring appearance in "Teahouse of the August Moon" last Thursday (10) at the strawhat Salt Creek Playhouse. The illness, first assumed to be a heart attack, was later diagnosed as acute indigestion. Douglas suffered a heart attack two years ago. The Douglas incident is the third stroke of bad luck for the Hinsdale (Ill.) theatre. Jill Corey cancelled out of "Ondine" on June 25 complaining of a sore throat, and a scheduled two-week run of "Yum Yum Tree" with Margaret O'Brien and Hugh Marlowe was cut to one week because of a booking mixup. Douglas's wife Reiko also left the show to join him at the hospital, and they were replaced by David Morrison and Toni Giarratano for the remaining four days. Salt Creek general manager Clyde Lint said that Douglas had been performing "unevenly" prior to his attack and was apparently worried about the recurrence of his earlier heart attack.

Business continued to climb for most Broadway shows last week. The biggest gain was registered by "Camelot," with an \$8,658 gain over the previous stanza's take. Rejoining "Carnival" in the sellout category last week were "Mary, Mary" and "The Sound of Music." Of the remaining 10 shows on the boards, five had discount tickets in circulation. The list of entries next week will climb to 14 with the resumption Monday (21) of "Do Re Mi," after a four-week layoff.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operaetta), Rep. (Repertory), DR (Dramatic Reading). Of their parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where top prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes. Asterisk denotes show had cut-rate tickets in circulation.

*All the Way Home, Belasco (D) (37th wk; 293 p) (\$6.90-\$7.50; 967; \$38,500). Previous week, \$12,767. Last week, \$12,297.

Eye Eye Birdie, Shubert (MC) (69th wk; 543 p) (\$8.80-\$9.40; 1,461; \$61,000). Previous week, \$38,541. Last week, \$41,581.

Camelot, Majestic (MC) (36th wk; 289 p) (\$9.40; 1,626; \$84,000) (Richard Burton, Julie Andrews). Previous week, \$69,360. Last week, \$78,018.

Carnival, Imperial (MC) (18th wk; 140 p) (\$8.80; 1,428; \$63,299) (Anna Maria Albergheiti). Previous week, \$68,357. Last week, \$68,344 with Anita Gillette's subbing for the ailing star, who returns to the cast tonight (Wed.).

Come Blow Your Horn, Atkinson (C) (25th wk; 197 p) (\$8.90-\$7.50; 1,090; \$43,522). Previous week, \$25,628. Last week, \$22,718.

Far Country, Music Box (D) (19th wk; 151 p) (\$8.90-\$7.50; 1,101; \$40,107) (Kim Stanley, Steven Hill, Sam Wanamaker). Previous week, \$15,230. Last week, \$17,164.

*Florello, Broadway (MC) (89th wk; 707 p) \$5-\$7.50; \$1,900; \$59,000. Previous week, \$39,127. Last week, \$40,940.

*Irma La Douce, Plymouth (MC) (46th wk; 364 p) \$6.80; 999; \$48,250) (Elizabeth Seal, Denis Quilley). Previous week, \$53,178. Last week, \$44,771.

Mary, Mary, Hayes (C) (23d wk; 180 p) \$6.90-\$7.50; 1,139; \$43,380) (Barbara Bel Geddes, Barry Nelson, Michael Wildgen). Previous week, \$43,096. Last week, \$43,443.

*My Fair Lady, Hellinger (MC) (282d wk; 2,246 p) \$8.05; 1,551; \$69,500) (Michael Allinson; Margaret Moler). Previous week, \$48,578. Lawrence Keith is subbing this week for the vacationing Allinson. Last week, \$49,602.

Sound of Music, Lunt-Fontanne (MD) (85th wk; 686 p) \$9.60; 1,407; \$75,000) (Mary Martin). Previous week, \$74,648. Last week, \$75,879.

*Taste of Honey, Booth (D) (45th wk; 359 p) \$6.80; 807; \$30,500) (Hermionne Baddeley, Frances Cuka). Previous week, \$14,689. Last week, \$17,352.

Unsinkable Molly Brown, Winter Garden (MC) (41st wk; 324 p) \$8.60-\$9.40; 1,404; \$68,000) (Tammy Grimes). Previous week, \$45,928. Last week, \$49,584.

Do Re Mi, St. James (MC) (\$8.60-\$9.50; 1,615; \$69,500) (Phil Silvers). Resumes next Monday (21) after a four-week layoff.

Talent agent Beverly Anderson returned to New York last week after 10 days on the Coast.

N.Y.C. Ballet \$117,650, L.A.

Los Angeles, Aug. 15. The N. Y. City Ballet grossed a terrific \$117,650 last week at the Greek Theatre here. The troupe played nine performances.

JOHN RAITT

SETS NATIONAL RECORD

OAKDALE Musical Theatre

* \$54,443²⁰

CONNECTICUT

"There is no doubting that John Raitt is one of our great musical stars. He sets the tone of the production and as Curly, he is one of the theatre's really, truly great ones. He sings magnificently."

Widem—Hartford Times

"There is sureness and deftness in the work of John Raitt, best of Broadway's baritones. Here's a guy who really knows what he is doing."

Heaphy—Ansonia Sentinel

"A sellout opening night audience cheered, stomped and whistled their approval of Raitt and Company after Monday's performance. From the moment Raitt walks on stage the audience is swept along in this classic show business production."

New Haven Register

BOSTON

Elliot Norton said in the Boston Record:

"Although every one in it is up for commendation, John Raitt is the star, and he, more than any one sets the tone of production. In this kind of entertainment, John is one of the great ones."

"He is a good actor to begin with and that's important. Curly is a man and he has about him some hint of the early American West, which was a lively place. John Raitt conveys this in his bearing, which is cockily, self-assured. He struts a little. That's Curly. He is good-humored, good-natured, a little clumsy. That makes the difference between a man and a leading man, which is vital to 'Oklahoma'."

"That he can sing magnificently doesn't need to be reported at this time, but let it be spread again on the record. His voice is a vast baritone, resonant and true. He sings the magnificent songs in this with big rich tones."



***THE NEW NATIONAL RECORD (TENT THEATRE) WAS ESTABLISHED BY JOHN RAITT AT THE OAKDALE MUSICAL THEATRE, WALLINGFORD, CONN. WITH RODGERS AND HAMMERSTEIN'S 'OKLAHOMA' (8 Performances) JULY 31-AUG. 6**

John RAITT UNDER THE PERSONAL MANAGEMENT OF PIERRE COSSETTE

Congratulations John...

BEN SEGAL - BOB HALL, producers
OAKDALE MUSICAL THEATRE, Wallingford, Conn.



Literati

Hawthorn Expanding

Hawthorn Books' v.p. and g.m. Kenneth S. Ginger made a flying trip to Montreal and Toronto where he plans setting up Canadian branches in both key cities for Hawthorn of Canada. Books would be published in French in addition to English. Hawthorn is a subsidiary of Prentice-Hall.

Marya Mannes' 'New York'

New York-born Mannes, tv and drama critic of The Reporter, "reviews" her hometown, "The New York I Know," with admirable dispassion because underneath it is evident that she grieves, more in anguish than in anger, at the decadence of the Big City. In a king-size picture book (Lippincott; \$7.50) she almost doesn't need the good Herb Snitzer photographs so vivid is her word-picturing of the New York she knows.

She is authoritative, in virtually every facet, starting with the chapters on the West 70s and Central Park (she resides in the CPW belt) and, as this reviewer also happens to be in the same environs, she strikes many nerves as she pulls no punches on the slumlords, the Puerto Rican and colored influx, and the general aura of the residents. She doesn't spare the Park, its inadequate policing, and its shameful degeneracy into crime and inhuman relations.

Miss Mannes traverses to Park Ave., "Broadway," the Village, the changing facade of the city with its constant office building, the sounds and the noises, and she has captured it all with faithful accuracy. If so faithful that it is disturbing, even frightening.

Interlarded among the sounds and the noises and the quotes are bars at an inept administration; she not only gives voice but printer's ink to anonymously quoted shafts at Wagner and hopelessly wishing "if only LaGuardia were back," and the like. Withal, an arresting picture-book and, in its way, a document of the days of our years. Abel.

Another Closeup On H'wood

Vet mag writer Bill Davidson's pieces on Hollywood personalities and film bit mores have appeared in Look, Redbook and McCall's, and, expanded, many of these are now between hard covers titled "The Real and the Unreal" (Harper; \$3.95).

Davidson, a seasoned reporter from his Yank mag days during World War II, has rare insight on the filmmaking capital. His preception is keen, his observations biting, his iconoclasm stryly image-shattering. But it is never dull nor is the spleen, when he does manifest it, without compassion. The pen portraits the shallowness and the frailties are limned with detachment and almost dispassionate observation. This is no Confidential or expose stuff for shock sake. It is good reportage interlarded with shrewd observation. It will delight the community by and large and will certainly the detours from Hollywood, incidentally, for a closeup on Philly deity Dick Clark.) rlie a number of its famed subjects. But, as a book, it is never dull. It is highly readable. That's a pretty good commercial for any author. Abel.

Koshevoy Back to B.C.

Himie Koshevoy, longtime Vancouver newspaperman who last fall nabbed Canada's top daily spot—m.e. of 340,000-circ. Toronto Star—has quit and returned to the coast, as a Vancouver Province columnist. He'd previously m.e.d both it and rival Sun.

Pix-In-The-Making

FM Editions, Rome, has been formed for the purpose of publishing books on films and film projects, with backing of pic mag, Fiera del Cinema.

First item, due late this month, is script of a new pic called "Acattone" (Hobo), directed by Pier Paolo Pasolini. Second will be Italo edition of Bosley Crowther's "The Lion's Share." This is due in late October.

Another facet of FM Editions will spotlight richly illustrated books on the making of selected pix. First of these, due in September, is "The Death of Salvatore Giuliano," about pic directed by

Francesco Rosi in a compilation by Tullio Kezich.

Enrico Rossetti, editor of Fiera del Cinema, is in charge of the new series as well. Two other Italian editors, Capelli of Bologna and Sciascia of Rome, publish similar series of tomes dedicated to pic-in-the-making.

3d Evansville Daily

The third and newest daily newspaper in Evansville, Ind., to be known as the Evansville Daily Times, is scheduled for publication Aug. 21, announced Jack Vandermyn, editor and general manager. It will be a six-day evening publication, politically independent, and expects a tri-state Ohio Valley circulation of 200,000. Walter Dilbeck, one of Indiana's most decorated heroes of World War II, is president and publisher. Vice-presidents and copublishers are Elmer Nurrenbern and Leo Angermeier.

Jack Alexander, managing editor, was formerly with WFIE television station.

W. C. Williams Anthology

"Many Loves, and Other Plays" is the title given by New Directions to a collection of plays by William Carlos Williams (\$6.50). Lead play ran nearly a year (1959) at New York's Living Theatre. "Tituba's Children" is a study of Salem witchcraft which preceded Arthur Miller's "Crucible" by three years. "The First President" is a revised libretto for an opera about Washington, first published in 1936. Final entry, "The Cure," was completed last year and serves to remind that author was a practicing physician for 42 years. Williams has published nearly 40 separate volumes of poetry, plays, novels, stories, criticism, letters, and his autobiography. He still lives in Rutherford, N.J., where he was born in 1893.

John C. Thirwall has supplied notes on the author and the plays in "Many Loves." Rodo.

More Gamblers' Books

Harold S. Smith Sr., founder and operator of Harold's Club, in Reno, frankly calls his autobiog. "I Want To Quit Winners" (Prentice-Hall). In it he personalizes his life story against a panorama of gambling odds, and how they are invariably stacked against the players. As boniface of the famed Nevada gaming spa he should know the answers.

In another type of gambling book, also via P.H., Frank Garcia (subtitled "the gambling investigator") has written a tome titled "Marked Cards and Loaded Dice (How to Detect a Crooked Gambler)." That is his profession—he is hired by plush hotels, sales conventions, private clubs, the Armed services etc., just for that purpose. Both books are due this fall.

CHATTER

N. Y. Daily News coined "sky-jacked" for the aerial hijacking wave. Next day the N.Y. Mirror also used it in its P. 1. headline.

"The World of John Lardner," just published, errs on the jacket (the publisher caught it too late that the author died in 1961 (it should be 1960), but Simon & Schuster hopes to correct it in future editions.

Ballantine bringing out a 75c paperback original, "The Press," by A. J. Liebling, containing 27 key pieces from his Wayward Press articles in The New Yorker.

Dial next month will publish a revised edition of "The Secret Life of Salvador Dali," an updated edition of the artist's autobiography.

Chief Justice Earl Warren has written the introduction for actor Leo Carrillo's "The California I Love" which Prentice-Hall will publish in October. Radio's "Long John" Nebel's "The Way Out World" is a November P.H. item. Title derives from the weird beliefs and opinions held by people, as unspooled on Nebel's AM videoshows.

Norman R. Ford, a former West Pointer, now residing in Burlington, Vt., has written a new book, "The Black, the Gray, and the Gold," which reportedly was inspired by the 1951 cheating scandal at the military academy. The novel is published by Doubleday. Besides being a writer, Ford has been a teacher, concert pianist, choral director, astrologer and

Publishing Stocks

Table with 2 columns: Stock Name and Price. Includes Allyn & Bacon (OC) at 37 1/2, American Book (AS) at 68 3/4, Book of Month (NY) at 25 3/4, Conde Nast (NY) at 11 1/4, Crowell-Collier (NY) at 35 1/4, Curtis Pub. Co. (NY) at 12 3/4, Ginn & Co. (OC) at 30, Gröller (OC) at 53, Grosset & Dunlap (OC) at 25 1/4, Hare's Brace (OC) at 40, Hearst (OC) at 24, Holt, R & W (NY) at 39 3/4, L.A. Times Mirror (OC) at 38 1/4, Macfadden (AS) at 10 1/4, McCall (NY) at 31 1/4, New York-Hill (NY) at 32, New Yorker (OC) at 98, Pocket Books (OC) at 28 1/4, Prentice Hall (AS) at 40 3/4, Ram's Home (OC) at 28 1/4, Scott Foresman (OC) at 26 1/4, Time Inc. (OC) at 85, H. W. Sams (OC) at 41 1/4, Western Pub. (OC) at 68 1/4.

OC—Over the Counter. NY—N.Y. Stock Exchange. AS—American Stock Exchange. (Supplied by Bache & Co.)

playwright. As a teacher, his students included J. D. Salinger, Barnaby Conrad, author of books on bullfighting, and John Agar, first husband of Shirley Temple.

Louis H. Pare, 80, former editor of the French-language newspapers, L'Impartial in Nashua, N.H., and L'Avenir National in Manchester, N.H., died at his home in Nashua, was a native of Biddeford, Me., and had lived in Nashua for the past 21 years.

John B. Barron, with 25 years experience as a reporter, radio news writer, Air Force information officer, and teacher, has been named head of the journalism department at Butler University, Indianapolis. He is currently working on his Ph.D. degree in communications at Michigan State University, Lansing. At one time he was a feature writer for the Philadelphia Inquirer.

Ex-actor Donald Curtis, who now has a large following in metaphysical circles as director of the Science of Mind Church in Hollywood, has authored "Your Thoughts Can Change Your Life" which Prentice-Hall will publish next month.

Warren C. Brainerd, 51, publisher of the daily Nashua (N. H.) Telegraph died suddenly at his home in Nashua, Aug. 6. He became publisher of the Telegraph last fall, succeeding Irvin Van Aurnen, who is now a member of the newspaper's board of directors.

Lillian Ross' New Yorker profile on "Portrait of Ernest Hemingway" is being rushed for November publication by Simon & Schuster. Author has added a new 3,000-word preface.

Open N.Y. Party Bazaar

To Pre-Sell 'Kicks & Co.'

A theatre party bureau to pre-sell the upcoming Broadway production of "Kicks & Co." has been established in New York by the musical's producers Robert Nemiroff and Burt Charles D'Luogoff. Heading the bureau is Bernard Levitt, president of the Alben Packaging Corp. and a member of the National Board of Surplus Dealers.

Levitt is being assisted by Shepard Strum and Caryl Paige. Miss Paige will leave the bureau to join the singing chorus of the Oscar Brown Jr. tuner when it goes into rehearsal Aug. 20. The theatre party setup is being duplicated in Chicago, where the show is scheduled to preem Oct. 7 at the Arrie Crown Theatre.

The production is scheduled to open at an undesignated Broadway theatre sometime in November.

Chas. Curran Postpones

'Get It' Musical—Again

Charles W. Curran has postponed until next spring his contemplated Broadway production of Thomas A. Johnstone's musical, "Get It Up." The presentation was originally planned for last spring. The producer attributes the delay in getting the project off the ground to insufficient financing, revisions of script and score and the unavailability of a suitable theatre.

The musical, budgeted at \$150,000, is a rewritten, augmented version of "I Love You," which was showcased at the Lambs Club, N. Y., about four years ago with the late Jack Whiting starred.

Legit Bits

Margery Gray has taken over as featured comedienne-dancer in the Broadway production of "Fiorello," succeeding Barbara Sharma in the part originated by Pat Stanley.

George Eckert has rejoined the staff of the Los Angeles Civic Light Opera Assn. after directing the first five shows of the season for the new Circle Arts Theatre, San Diego.

Doug Robinson has succeeded Dom DeLuise as comedy lead in the off-Broadway production of "Little Mary Sunshine."

Frances Sternhagen has succeeded Jane Romano as femme lead in the off-Broadway production of "Red Eye of Love."

Michael Travers is costume designer for "A Cook for Mr. General."

Kathleen Murray, Dorothy Greener, Ray Tudor and John Stratton, of the off-Broadway company of "Leave It To Jane," will be featured in a production of the revival, opening Sept. 5 in the Prudential Building Auditorium, Chicago.

A musical version of Columbia Pictures' "Theodora Goes Wild," with Carol Channing as star, is planned for Broadway presentation next season by producer-theatre owner Lester Osterman and Miss Channing's husband, producer Charles Lawe.

Canadian actor Douglas Campbell has been set for the title role in "Glendon."

Joshua Shelley will star in the off-Broadway musical, "I Want You."

Jack Creley will appear in the Broadway production of "A Man For All Seasons."

Gladys Vaughan, who's been an associate director for the N. Y. Shakespeare Festival since 1956, will direct the group's production of "Henry II," opening Aug. 28 at Wollman Memorial Skating Rink in Central Park with Ben Hayes in the title role.

Actress-singer Julie Wilson will make her first Broadway appearance in a straight play in "High Fidelity."

"The Opening of a Window," by N.Y. policeman Gene Radano, is scheduled to bow Sept. 21 at the Theatre Marquee, N.Y., under the production auspices of Jerome Guardino and Bram Appel's newly-organized Pall Productions.

Stanis Cotsworth will appear in the off-Broadway revival of "Ghosts."

Peter Davis, business manager for the Theatre Guild, returned to New York last week after a fortnight's business trip to the Coast. Niterly comedienne Jerle Kestus will appear in the off-Broadway musical, "Hi Palano," formerly titled "No Law Against Love."

William Nichols, associate producer of the U. S. Steel Hour television show, and Van Varner, associate editor of Guide Posts mag, will be partnered in the production of Joseph Caldwell's "Cockeyed Kite" which they intend opening Sept. 13 at the Actors Playhouse, N.Y. under the direction of Neil McKenzie.

Ralph Beaumont has left New York for Rome to choreograph two Italian musicals. He'll be abroad until November.

Jack Blackman, who's designing the sets and lighting for "Kicks & Co.," will ditto in that dual capacity on the first three presentations to be offered by World Stage Productions for which he's currently designing the new Stage 73 Theatre, N.Y.

Theodore Bikel will exit the cast of the Broadway production of "Sound of Music" next Oct. 7. The musical's star, Mary Martin, also withdraws then. London actor Donald Scott succeeds Bikel and Martha Wright takes over for Miss Martin.

Ruth McDevitt and Mandy Patinkin are slated to appear in Owen G. Arno's "Once for the Asking," which Shepard Traube intends producing and directing on Broadway in the fall. Traube is currently staging Henry Denker's "Venus at Large" for tryout next week at Westport (Conn.) country playhouse with Jan Sterling, Lionel Stander and William Prince costarred.

Sam Wanamaker, currently costarring on Broadway in "Far Country," will direct "Ding Dong Bell," the Garney Campbell-Daphne Athan play, which the Theatre

Guild and Joe Schenker will test Sept. 4-9 at the Westport (Conn.) Country Playhouse with Albert Dekker starred.

Pana Andrews, Gene Raymond, Margaret Hayes and Walter Pidgeon will star in "Captain and the Kings," Paul Gregory lent production to tour the country prior to its Broadway presentation this fall.

John Houseman is producing "The Iceman Cometh" for the UCLA Extension Theatre Group, Los Angeles, opening Aug. 23 and starring Martin Balsam.

HAYWARD HAS \$150,000 FILM DEAL FOR 'ROOM'

Leland Hayward will personally finance his Broadway production of "The Maid's Room" so a detailed budget has not been set for the venture. As producer-backer of the legit enterprise; however, Hayward will get \$54,000 as his 40% share, less 10% commissions, of a guaranteed \$150,000 from the pre-production sale of the film rights to the Mirisch Co.

The deal for the film rights to the Harry Kurnitz adaptation of Marcel Achard's French comedy, "L'Idiot," also includes an undisclosed bonus arrangement. That means Hayward's share of picture revenue could exceed his guaranteed \$54,000. The play, a one-act offering, is scheduled to open on Broadway in October with Julie Harris heading a cast of six.

Harold Clurman is director and Ben Edwards is designing the sets. The play was previously titled, "The Naked Truth."

Anne Revere To Switch Roles in 'Strawhat Toys'

Williamstown, Mass., Aug. 15. Anne Revere, who costarred in the Broadway production of "Toys in the Attic," is undertaking a different assignment in the play for its presentation this week at the Williamstown Summer Theatre. In the production opening at the barn tonight (Tues.), the actress will appear in the role originated in New York by Irene Worth.

Since a road edition of "Toys" is scheduled to begin touring in October, special permission for the local presentation had to be obtained from author Lillian Hellman and Broadway producer Kermit Blumgard. Nikos Psacharopoulos, executive director of the Williamstown operation, staged "Toys," which runs through next Saturday night (15).

"Sap of Life," an original musical, is scheduled for local presentation next Tuesday-Saturday (22-26). The season's closer Aug. 26-Sept. 2 will be "Becket."

Shaw!, 'Him' and 'Victims' Planned for Off-B'way

Hollywood, Aug. 15. Harry Joe Brown Jr., son of the pioneer film producer, has lined up three plays for Off Broadway production this fall. They are Fred John's "Moon on a Rainbow Shawl," E. E. Cumming's "Him," and Ionesco's "Victims of Duty." Brown presented Edward Albee's "Krapp's Last Tape" and "The Zoo Story" off Broadway last season.

Chi Critics OK 'Rhino'

Chicago, Aug. 15. "Rhinoceros" opened here last Tuesday (8) to two rave and two enthusiastic reviews by the four Chicago daily papers. The play at the Edgewater Beach Playhouse, is on a four-week hiatus from its Broadway run.

Zero Mostel received high critical praise in all four papers and Ralph Meeker, in the P.M. Walker role, was lauded by three of the daily-sitters and was called "not in full command" by the fourth.

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Stock Review

A Striped Sack for Penny Candy

Scrubby Theatre production of two-act comic drama by Max Hodge. Staged by the author, setting and lighting, Paul Sullivan. Opened Aug. 1, '61, at the Star Line Theatre, Parkside, N.Y.; \$3.50 top. **Anti-Roberts** Portia Bohn B. **Bill "Ticket" Skilling** Patrick O'Shaughnessy **Randy Young** **Bootsy Fromen** **William Brazill** **Blair** William Sullivan **George Martin** **Walter Van H. Silber** William Tost **Vivianella Terry** Bettina Vom Saal, Pam Altonia **David Greenwood** **Magnum General** William Tost

If imitation is the sincerest form of flattery, Tennessee Williams should be pleased by "A Striped Sack for Penny Candy." This Max Hodge effort is a would-be emulation of "The Glass Menagerie," but lacking the vital poetry, clarity and motivation.

Characters arouse interest but fail to hold it. The play is a weak plea for a strong cause, humanism. Its protagonist is a spoiled seven-year old brat, ably played by young Patrick O'Shaughnessy. Rarely has an actor attracted so much sympathy in an unsympathetic role. Except for occasional lack of articulation the youngster is very good.

Author-director Hodge has made the most of limited space in an imaginative set designed and ably lighted by Paul Sullivan, but much of the staging seems pretentious. Double and triple scrims help to project the picture, but most of the vaudeville routine in the background is pointless.

Set in 1923, the story concerns the problems of a young war widow and her two sons. Background music, props and period references are startlingly authentic. The late husband keeps intruding with pseudo-philosophical thoughts, but fails to instruct his bride to spank their youngest and send him to bed without supper. Instead she attempts to gratify his every whim and when this fails to mollify him, she is confused.

The cast is competent, although it's doubtful that even Helen Hayes

could cope with the religious soliloquy required of Portia Bohn, playing the mother. It is downright embarrassing. **Jots.**

Halliday's 'Silence' May Cost 175G, Plus Overcall

The capitalization for Richard Halliday's upcoming Broadway production of Morris L. West's "Daughter of Silence" is unusually high for a straight play. The five-act drama is budgeted at \$175,000, but the investment could go to \$210,000 if a 20% overall provision is exercised.

West, whose novel, "The Devil's Advocate," was adapted by Dore Schary for Broadway presentation last season, has also written "Silence" as a book to be published by William Morrow & Co. It will be the Literary Guild selection for January. The play is due for rehearsal late next month under Vincent Donahue's direction.

Off-Broadway Shows

- (Figures denote opening dates)
Baltany (Rep.), Circle in Square (3-3-60)
Blacks, St. Marks (5-4-61)
Dream & Bessie, Cherry Lane (3-1-61)
Fantasticks, Sullivan St. (5-3-60)
Hedda Gabler, 4th St. (11-9-60)
King Dark Chamber, Jan Hus (2-9-61)
Mary Sunshine, Players (11-18-59)
Moon Is Blue, 41st St. (8-8-61); closes Aug. 26.
Premise, Premise (11-22-60)
Red Eye, Provincetown Playhouse (6-12-61)
Threepenny Opera, de Lys (9-20-55)
Under Milk Wood (Rep.) (Circle (3-29-61)
SCHEDULED OPENINGS
Pirates of Penzance, Phoenix (9-6-61)
Cockeyed Kite, Actors (9-13-61)
I Want You, Maidman (9-14-61)
One Way Pundium, E. 74th St. (9-18-61)
Misalliance, Sheridan Sq. (9-19-61)
Happy Days, Cherry Lane (9-19-61)
Opening of Window, Marquee (9-20-61)
Ghosts, 4th St. (9-21-61)
O! Merry Me, Gate (9-25-61)
Hi Paisano, York (9-27-61)
4th Ave. North, Madison Ave. (9-27-61)
Different, Actors (9-28-61)
Sap of Life, 1 Sher. Sq. (10-2-61)
All in Love, 41st St. (10-16-61)
Different, Mermaid (10-18-61)
At Sea & Policeman, Midway (10-24-61)
Buskers, Cricket (10-25-61)
Go Fight City Hall, Mayfair (10-30-61)
Shadow of Heron, York (11-14-61)
CLOSED
Leave It to Jane, Sheridan Sq. (5-25-59); closed last Sunday (13) after 928 performances.

Maria Callas

Continued from page 2

the yachts the performance she gave was among her best. If some of the top notes were not there Callas' musicality and artistry were still unique. She was very much still the prima donna.

One of the adoring ones took count of the vehicles making the trip from Athens, viz: 1,460 private cars, 120 public buses, 90 chartered buses, 110 diplomatic plate automobiles. But Aristotile Onassis went in the opposite direction (to Egypt) on his yacht.

This opera is weak in its musical structure and the Athens' Opera orchestra did nothing to ameliorate this fact. Nicola Rescigno, excellent with and for singers, sensitive in accompanying a voice to its best advantage, does not give forth the spark of personality from the conductor's stand. Also the local chorus, though generally competent, was on the weak side. Callas' partners, mainly tenor John Vickers who sang this rather ungrateful role of Jason with great beauty and dignity as well as Morfoniou's Neris and Modesti's Creon were top material. The production was staged most expertly by Alexis Minotis.

Callas brings complete immersion in the part, beauty of movement, seemingly unlimited gamut of expression in voice, face and body, all of which make her one of the great operatic stage personalities of our day. The production was designed by Nicola Tsaruchis and bypassing the classical period showed in a precise but rather academic way the flourishing Greek art of Tanagra statuettes and representation on vases. For the star herself he had designed a few too many flowing robes, capes and veils which she handled in her well known expert manner.

Acoustics in the theatre of Epidaurus are both a mystery and a miracle and overthrow all theories contained in acoustic handbooks. No better effect for voice or music could be expected of any outdoor theatre. **Goth.**

Inside Stuff—Legit

On the current Latin American tour of the State Dept.-Theatre Guild repertory company at least some of the boners of the previous European tour are apparently being avoided. For one thing a considerably curtailed crew of stagehands is reportedly being taken along. There's also understood to be a reduced collection of children in the group, and at least one serious casting error has not been repeated.

For the European tour, according to one member, the troupe included 11 stagehands, or about seven more than necessary. The stagehand bill for the tour came to about \$65,000, it's figured. Another boner of the European trek was the decision to carry full lighting equipment. European theatres have vastly more elaborate, newer and better lighting, all of it permanently installed, than any American theatres possess or than any traveling company carries.

Thus, at the various theatres the SD-TG group required many hours to install its own inferior and almost invariably ill-suited lighting instead of using the better and more modern equipment already available. In some instances the SD-TG setup was woefully inadequate for the special requirements of the theatres.

There were 58 children accompanying the SD-TG troupe; only a few of whom were actually needed in the shows. Another unfortunate angle was that an actress in the company turned out to be an alcoholic, and created embarrassing situations, in several instances involving insulting treatment of theatre, hotel and restaurant employees and others in the foreign cities played.

Maria von Trapp, leading character of "The Sound of Music" and the author of "The Trapp Family Singers," on which the Richard Rodgers & Oscar Hammerstein 2d and Howard Lindsay & Russel Crouse musical is based, gets a substantial income from the show. As author of the original book, she receives 37.5% of the gross of all companies, plus a flat \$250 a week as consultant and 5% of the profits. Her author's share also applies to the revenue from the recent film sale and also from the album royalties.

An angle of the situation is that Baroness von Trapp had already sold the rights to her original book for a German-made film, so her sizable income from "The Sound of Music" amounts to a windfall.

Joseph Barry, technical director of a group which hopes to restore the Springer Opera House (founded 1871) at Columbus, Ga., would like to hear from theatrical historians or oldtimers who can supply information on travelling shows or players that worked that stand in its heyday. Georgians are encouraged by reports of the success of Connecticut enthusiasts in restoring the Goodspeed Opera House at East Haddam. They point out that the Springer is notably larger, 1,600 seats with two shelves, and a 40-foot stage depth.

The Shubert Theatre, Philadelphia, was airconditioned three years ago as part of a \$400,000 facelift job and consequently is not considering installing a cooling unit as erroneously stated in VARIETY last week. The house, which Sam H. Schwartz operates for Jujamcyn Amusement Corp., gets off to an early-season start with the Sept. 5 opening there of the Broadway-bound "How To Succeed in Business Without Really Trying."

Although Oscar Hammerstein 2d gave his legal domicile as 10 East 83d St., New York, a town house he has long owned, the State of Pennsylvania contended—and was sustained—that he was equally a resident of Dolestown, Bucks County, Pa. Accordingly, Pennsylvania will share with New York State in 50% of the inheritance taxes from the playwright-producer's estate reportedly "more than \$20,000,000."



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Broadway

Theatrical adman Laurence Wiener in Polyclinic Hospital with kidney ailment; no visitors.

Hal Bock, former press director of NBC in Hollywood, now heading his own publicity firm in Honolulu, will represent the David O. Alber office in Hawaii.

Really investor Sidney Schwartz has taken over the Beverly Hotel N.Y. from the International Hotels for undisclosed amount of cash over a \$3,000,000 mortgage.

Before joining her husband, tenor Jan Peerce, in South Africa for his August series of concerts Alice Peerce was in Israel breaking in her own new role as a lecturer.

Pette Davis in after winding her stint in the Frank Capra pic, "Pocketful of Miracles" for UA. She goes into rehearsals shortly for Tennessee Williams' "Night of the Iguana," due on Broadway this season.

The airlines are pitching for a quietus on the skyjacking stories. They recall the wave of bomb hoaxes and the chain-reaction from the mentally disturbed; when the publicity died down so did the bomb scares.

Savoy-Hilton's The Columns re-opens Sept. 11, with Gunar Hansen's orchestra marking its third season. Per usual John Selva is maitre d'. The adjoining Savoy Bar will again have Aussie pianist Ray Hartley at the ivories.

H. Clay Blaney and Robert S. Whitelaw negotiating for dramatic rights to "The Case Against Col. Sutton," a novel by Bruce Cameron, which Coward-McCann will publish. Production planned for 1962 with the novelist to do the play adaptation.

Gaslight Club head-man Burton Browne, now auditioning the Paris scene, has worked out a \$266-a-head Air France tieup in connection with the Oct. 21 kickoff of the Paris Gaslight Club. Package deal includes a week's stayover for the N.Y.-to-Paris trippers.

Alix Williamson reporting on Lewishohn Stadium data: 173,800 admissions to the 27 concert events of 1961, averaging \$1.50. Van Cliburn topped with near-capacity of 19,500 on Aug. 1. The Rodgers-Hammerstein retrospective copped 15,000 admissions for the season finale.

The Jackie Gleasons will "pour" for their daughter, Geraldine Dolores, at the Waldorf-Astoria, following her church wedding to John Steven Chutuk on Sept. 9. Comedian, currently starring in "Gigot," will be back from his Parisian filmmaking chores by the end of this month.

Rome

By Robert F. Hawkins (Stampa Estera; Tel. 675906)

Abbe Lane and Xavier Cugat to Nice after series of Italo dates.

Anita Ekberg back from three-week Mediterranean vacation.

Anthony Franciosa due for role in Mauro Bolognini's "Senilità" (Ergas-Columbia).

Sam and Bella Spewack vacationing at Velletri, outside Rome, before heading to States and a Westinghouse Yuletide TV show.

Rosanna Schiaffino met press at C.C.E. Production affair announcing upcoming start of "Taras Bulba," in which she's paired with Van Heflin.

In-and-out: Georgia Gibbs; Graham Greene; Vic Damone; Agnes Moorehead; Roy Barnett; Louis Vaudable; Mario Zampi, at Excelsior; Sam Bronston at Grand for brief; o.o.; James Nicholson; Edmond T. O'Connell; and Romy Schneider.

Fire Island, N. Y.

By Mike Gross

Ken Roberts, CBS announcer, back at the beach after European quickie.

Arnold Shulman, author of "A Hole In The Head," has shaved his scalp.

Michael Stillman and Rose Rubin, Monitor Records execs, sequencing from sound to sun.

Robert Kotlowitz, senior editor of Huntington Hartford's upcoming Show mag, on beach for weekend looksee.

Don Kearney, director of sales for Jock Whitney's Corinthian Broadcasting net, doing weekend N.Y.-to-F.I. shuttle.

Reginald Rose who has a new tv series, "The Defender," bowing on

CBS this season, profiled in current issue of F. I. gazette.

Madri Blitzstein and George Ross, longtimers at Fire Island Pines, among guests at bash thrown for Olive Deering, by Frances Hertridge.

Arnold Friedman, of United Artists pressbook dept., caught in a poison ivy ambush that surrounded his Ocean Bay Park house.

Fred Goldberg, United Artists ad-pub chief, doubling between frisbee in plastic disk tossing sport and closeup photography during two-day stay.

"David Merrick never sleeps" was a wag's crack as two planes flew over the sandbar Sunday morning towing banners for "Carnival," "Irma La Douce" and "Do Re Mi."

Madrid

By Hank Werba (Gene Sanjurjo 24; Tel. 234-48-65)

Gisla Paradis is turning down screen offers this summer to host and entertain at her Alicante cave boite, "Chez toi."

Stylized folk dancer Mariemma back from a Latin American concert swing through Mexico, Columbia, Peru and Argentina.

Legit impresario Conrado Brincó leased the Teatro Goya from the Society of Authors and Composers for the coming theatre season.

William Gibson's "Two for the Seesaw" and "The Miracle Worker" have been adapted by Jose Lopez Rubio, and are now in preparation for early staging during the coming season.

Maestro Mendoza Lassalle reprising light opera repertory with "The Count of Luxemburg" and "La Bruja" (The Witch) at top prices for lively trade at the showcase Teatro de la Zarzuela.

Price Music Hall catching public fancy with a roundup contest of the best Flamenco singing talent headed by Nina de Antequera, el Malagueno, Molina, el Pinto and especially Madrid favorites Fosforito and Jarrito.

Classic Lope Vega comedy, "The Widow from Valencia," starring Carmen Bernardos and Alicia Hermda, opened with strong plaudits and seems a safe bet to hold the boards at the Reina Victoria through the summer.

Minneapolis

By Bob Rees (4009 Xerxes Ave. So.; WA 6-6955)

White House nitery offering Merle-Bee II, sister warblers.

Freddie's has Erroll Garner back for return engagement this week.

University of Minnesota theatre presented Augustus Thomas play, "The Copperhead," last week.

Old Opera House Players, Brainerd, Minn., reviving "The Boy Friend" for third run this week.

Lawrence Welk inked for South Dakota Centennial gold rush contest Aug. 27 at Manchester, S.D.

Jimmy Durante and tv actor Richard Boone here last week to entertain at Eagles' international confab.

Red Wing, Minn. Summer Playhouse donated 25% of its receipts from "Goodbye My Fancy" to the Tyrone Guthrie Repertory theatre planned for Minneapolis.

Exhibitor Harold Field held special screening of "Sunrise at Campobello" at his St. Louis Park nabe house for Elliott Roosevelt and family, now residents of Minneapolis.

Old Log theatre, Equity straw-hatter at Lake Minnetonka, broke precedent by holding over "Under Yum-Yum Tree" for third round last week. It's longest run for any play in house history.

New York City Opera conductor Emerson Buckley guest leader of University of Minnesota summer orch. Winnipeg soprano Nona Mari, winner of Met-Opera regional auditions here last winter, was guest artist.

Major league baseball, while spiking profits of film trade and nightclubs in its initial year here, rewarding merchants and sports fans who kicked in \$8,500,000 to build Metropolitan stadium, ballpark in suburban Bloomington. Through first half of season, metropolitan sports area commission has taken in enough money to assure its paying interest obligations to stadium bondholders.

Paris

By Gene Meakovitz (86 Ave Breteuil; SUF. 5920)

Line Renaud signed to head the Casino De Paris revue for a third year.

Nicholas Bataille taking over the strip theatre Comedie De Paris to do avant garde plays there.

Edith Piaf reported firmly on the mend with a possibility of resuming her singing chores next season.

Annie Girardot off on a three-month Hollywood stay where she will talk Yank propositions for film roles.

Film director Carlo Rim turning to a tele series of 13, "My 13 Jobs," it's about the tribulations of a pretty Parisian maid.

Perette Pradier to play opposite Nadja Tilier and Jean-Claude Brialy in Julien Duvierv's next pic, "The Ardent Room."

Two pix starring Haya Harareet, opening via the British-made "Secret Partner" (M-G) and the Italo film, "Atlantide."

Cinedis picked up the Italo pic "Nude Odyssee" for release here. Columbia has it for the remainder of the world excepting Italy.

Reissue of Alfred Hitchcock's "Strangers On a Train" (WB) getting sock-first-string reviews and in for solid summer biz.

Roland Petit rehearsing his ballet troupe for an October date at the Alhambra. Zizi Jeanmaire stars in an all-new ballroom program.

Gideon Bachmann, Yank film club organizer, to spend a season working for the French Film Museum, the Cinematheque Francaise.

Another sketch pic prepping via "Seven Capital Sins," with "New Wave" directors Jean-Luc Godard and Claude Chabrol already signed for segments.

Jean Paul Sartre's play, "Altona" will be made as an Italo pic with French actor Serge Reggiani repeating his legit role in it. Cesare Zavattini is scripting.

Marlene Dietrich due for a music hall top stint at the Olympia Oct. 11-Nov. 7. She has not played here since her successful show at the Etoile in 1959.

Roger Vadim and Francoise Sagan readying a script for 1962 production concerning the roaring 20's. Vadim would like Brigitte Bardot and Yves Montand for this film.

Jean Aureche doing the screenplay of "Epitaph For An Enemy" which Paul Graetz produces and Sydney Lumet directs here next season. It will be made in French and English.

Raoul Levy says he will begin his "Marco Polo" next December. Also he claims only version recognized by Italo and French film exhibs. Another version, a French-Italo one, is skedded to start this month.

Eddie Constantine, the Yank actor who became a star here, readying a leading role in a big scale French costume, "The Venneance of the Gauls," which will show how the ancient French fought the Roman invaders.

Hong Kong

By Ernie Pereira (Tel. 774156)

London cabaret dancers, Anita and Allen, making nitery circuit here.

India's top star, matinee idol Raj Kapoor, here for a visit with his family.

CBS exec Hunt Stromberg and Peter Kalischer, CBS Far East correspondent, in for brief visits.

Queen's Theatre, completely refurbished, reopened with "The Ladies Man" (Par) as initial pic.

All six sound stages of Shaw Brothers' multi-million dollar studio are finished soon.

William Lederer, co-author of "The Ugly American," left for Singapore on next leg of his Orient-tour.

A 14-member choir, representing the Baptist students of 68 colleges and universities in Texas, here for recitals.

"La Dolce Vita," Italo opus, now showing on first-run at the King's and Broadway, after being drastically cut by censors.

The Hong Kong Tourist Assn. is going to Lat for the idea that special Chinese opera performances should be arranged as an added draw for tourists.

Alfred Katz, foreign division manager of United Artists in from Manila to preside over confab with

UA managers from Indonesia, Singapore, Taiwan and Hong Kong.

Sidney Harrison, British tele personality, in to give piano talks and demonstrations for local schools, his trip being arranged by the Organizer of Music, Education Dept.

Mexico City

By Emil Zubrya

Gloria Villegas Orch debuting on preem engagement, is third Mexican musical unit directed by woman.

Los Panchos, popular Mexican trio, off on 10th world tour, this time for a first appearance in Moscow.

Pina Pellicer sought not only in her native land but also for role in Spanish remake of "Don Quixote."

Louis Armstrong pacted for a 15-day engagement covering theatre, nightclub and tv appearances in September.

Rosenda Monteros pacted by Rank for female lead opposite James Mason and Paul Newman in South Seas pic to be shot in Tahiti.

The Fouess completed a successful biz trip negotiating for tele-theatricals and talent for the Million Dollar Theatre in Los Angeles. They have pacted Lalo Gonzalez "Piporro," The Velazquez Sisters and Russ Camilla.

Alton Ruff, pro dancer featured in Broadway production of "Pajama Game," and "Redhead," assisting on choreography of the Rene Anselmo Luis de Liano Mexican production of "Charley's Aunt," Spanish musical version.

Cape Cod

By Evelyn Lawson

Canadian entertainment visitors in Provincetown: Actor Frank Lloyd, on week's vacation from "Up Tempo 61" revue from Montreal; Don Harvie, known in this town after five seasons with his comedy routine.

Having obtained their Sunday license from Provincetown Board of Selectmen, Richard Schectner, director of East End Players playing at Town Hall, announced the first Sunday production as "Philoctetes," starring John Chase.

Anton Svendsen stars in "Suddenly Last Summer" at the Arena Theatre in Orleans. Danish actor Sven Svendsen has been studying as an observer at The Actors Studio under Lee Strasburg via a grant obtained of American Scandinavian Foundation.

Joseph Hawthorne, conductor of Provincetown Symphony, has assembled his musicians from N. Y. Little Orchestra Society, Santa Fe Opera Society, Buffalo Symphony, Orchestra of The Air, Metropolitan Opera, Kansas City Orchestra and N. Y. Philharmonic.

Milwaukee

By James Gahagan (2547 A. N. Booth St; FR 2 0731)

"Lil' Aner" at Sunset Playhouse in Elm Grove.

"La Dolce Vita" in hard ticket magnet at Strand.

Variety Theatre set Liberatec for Sept. 27 at Oriental Theatre.

Joan Dixon into Kaiser Knickerbocker Hotel's Red Lion Room.

"St. Francis of Assisi" Towne Theatre run opened with benefit for St. Francis Catholic Church.

"The Music Man," first in Theatre Guild American Theatre Society, at Pabst Theatre, Oct. 16-28.

"My Fair Lady" inked Nov. 13-Dec. 9.

Tel Aviv

By Joseph Lapid (52 Shlomo Hamelch St.; Tel. 28346)

Israeli actress Ilana Aden "Story of Ruth" here for vacation from Hollywood.

"Caretaker," play by British author Harold Pinter, performed in Kameri Theatre.

Three Tel Aviv actors invited to Poland to read in Hebrew the works of Shalom Aleichem.

Sophie Tucker here for opening of youth center in kibbutz Beri, named after donor, Sophie Tucker.

Milo prize for theatre went this year to Habima actress Miryam Zohar for role of Ann Sullivan in "Miracle Worker."

Ada Tal, who has played the role of Anna Frank in Habima Theatre, will join Actor's Studio in New York for six months.

Hollywood

Bill Lundigan fractured his ankle playing golf.

William Castle on European tv-tour for "Homicidal"

Mel Shavelson left for Rome to hunt talent for "The Easter Dinner."

Richard Basehart out of "Hitler" for three days with laryngitis attack.

Ken Nordine in from Chicago to do special spots for All's "Pit and Pendulum."

Gene Banks returned to producing ABC-TV's "A Day in Court" series after five weeks in Orient.

Jennifer Howard, Samuel Goldwyn Jr.'s wife, returns to acting after 11 years in Metro's "All Fall Down"

Gordon Stulberg, Columbia Pictures veepee, set Harvard grad Thomas R. Stone as his exec assistant.

Adela Rogers St John goes out on lecture tour in October-November, to spark Metro's "King of Kings."

Edward Lewis off on two week location scouting jaunt through Mexico for Kirk Douglas' "Montezuma."

Eddy Samuels, accompanist-conductor for Eddie Fisher, makes thesp bow in Metro's "Sweet Bird of Youth."

Burt Lancaster and Grace Kelly donated \$1,000 each to Hollywood Motion Picture & Television Museum, bringing to 72 the number of founder-members

Cleveland

By Glenn C. Pullen (Main 1-4500)

Margaret Truman doing hoffs bio for Canal Fulton Summer Theatre, with "Happy Time" as current vehicle.

Howard Lindsay and Russel Crouse, visited Berea straw-hatter, now winding up quartet of playwrights' hit shows.

Edward A. Moore, local playwright, wrote another historical drama tagged, "Long Road South," with Civil War background American Heritage Theatre Association producing it here Aug. 19-20.

Syd Friedman, theatrical agent here, dickering through American Embassy for the Moscow State Circus which he saw during recent trip to London. Booker plans to tour Soviet troupe if he gets franchise.

Met Opera singers Paul Franke, Thomas Hayward and Clifford Harvuot grabbed by Johnny Price's Muscularnavel tent theatre for leads in "Fledermaus." Monte Amundsen to repeat her Adele role in it. Opening Aug. 14 for two weeks.

Boston

By Gav Ljivierston (423 Little Bldg.; DE 8-7560)

Tyson's ticket agency sold by Sid Ross to Sam Silverman, the fight promoter.

Gloria Swanson in preBroadway "Between Seasons" trying out at Falmouth Playhouse.

Pleasure Island park in Wakefield, introduced Friday and Saturday nights starting Friday (11) with a Ruby Newman orch.

Betty Jo Baxter Ron Brandt and Frank Schulte "Two Guys and a Doll," into Statter's Terrace room, with show produced by Ruby Newman and Lee Daniels

Jean Pierre Aumont and Maria Pavan in "Anatol" at Boston Arts Center Theatre on the Charles Eva Le Gallienne opens Aug. 21 in "Elizabeth the Queen."

Max E. Youngstein, UA veepee, to be featured speaker at 30th annual regional convention of Independent Exhibitors, Inc and Drive-in Theatres Assn. of N.E. at Catham Bars Inn, Cape Cod, Sept. 5-7.

Trinidad

By Bill Elliott

Advance man for the American Repertory Co., Willis K. Jones, lectured to the Trinidad Art Society on "Current Movements in the North American Theatre."

Trinidad Folklore Dancers off to Caracas to perform in Venezuela as part of a cultural exchange mission with the neighboring South American republic.

Projected new radio station for British Guiana will cost in the neighborhood of \$150,000. Financed by Jai Narain Singh local lawyer-politician, leader of the country's independence movement, it is hoped to begin broadcasting by the end of November.

Join TV & See World

Continued from page 1

taken a back seat as the spring-bomb to the blue horizon, with the TV schools for technicians, writers, producers, directors, et al, getting the big play.

A look at what's going on this month at NBC and CBS on the filming or taping in all corners of the globe, immediately suggests that at no previous time, whatever the media, have so many people been involved in so many projects in so many places around the globe to record for posterity the latest fashions in news and public affairs.

For instance, taking CBS first: Bud Benjamin, exec producer of CBS-TV's "20th Century," arrived in Honolulu last Sunday (13) to supervise and direct the filming of a special program to mark the 20th anni of Pearl Harbor. In addition to directing, he'll also write the script. CBS News cameraman Wade Bingham flew in from Tokyo to direct photography and CBS News correspondent Walter Cronkite arrives Aug. 21 to film his sequences.

David Lowe, producing two "CBS Reports" programs, one on de-salination of water and the other on the Portugal Empire, leaves this week for Iraq, Crete, Athens, Rome, Segovia, Portugal, the Azores, Angola, Goa (Portuguese state on west coast of India), Mozambique and Morocco. He recently returned from a trip to England in preparation for the Portuguese show.

For another "CBS Reports" entry on Venezuela, Richard C. Hottelet and producer Gene DePortis left over the weekend for that country.

Charles Cullingswood and producer Perry Wolff are in Germany for the CBS News special report on Berlin scheduled for broadcast Aug. 18. Assignment will also take them on London and Paris.

Ned Calmer returned this week from a series of interviews in France and Bob Trout is in London doing special news shows.

Pamela Holt, director religious broadcasts for CBS News, is in Rome for two "Lamp Unto My Feet" programs, one a special oratorio and the other a discussion show.

Dick Siemanowski, producer of "Look Up and Live" is in Denmark for a special study of the situation of the Jewish refugees in Denmark during the Nazi occupation.

Bill Kobin and Don Kellerman are currently travelling through England, Paris, Vienna and Rome for two special "Accent" shows to be aired Sept. 17 and 23.

Wade Bingham, of CBS News, Tokyo, has been spending some time in Vietnam and Okinawa for a "20th Century" special on guerrilla warfare.

Walter Cronkite and Marshall Flaum, associate producer of "20th Century," just back from Puerto Rico for a "Boom in Puerto Rico" special.

Barbara Sapinsley leaves this week for Ireland to cover triennial convention of the International Women's Alliance for Equal Rights in preparation for a "20th Century" suffrage show on "The Women Get the Vote".

Isaac Kleinerman, producer of "20th Century," just back from Monaco with Walter Cronkite and director Roger Barlow covering Le Grand Prix sports car race for special on "Special Cars: The Race to Race," and Kleinerman takes off again next week for Malta to film an interview with the people to lived through the siege of Malta. He then leaves for Paris scouting for location shooting for another "20th Century" show "The Airport Jam".

Eric Severoid is in Portugal for "CBS Reports" and will then go to the Near East to be joined by Howard K. Smith and producer Mike Marlow for an "At the Source" program.

Dan Schorr (Bonn) and producer A. Weston (London) are en route to Berlin for a Berlin special with cameraman Paul Bruck.

Charles Kuralt and cameraman Mario Bissetti are in Montevideo setting up a new CBS South American bureau and also to cover the Alliance for Progress in that city.

From London, Blaine Littell and cameramen Joe Fallette and Alex Brauer are in Tunis; cameramen George Markman and Paul Ho-

bans (Paris) are in Moscow;

Peter Kalischer (Tokyo) just back from Karulzama for "CBS Reports";

Ernest Leiser, asst. general manager of CBS News; cameramen Herb Schwarzl and Sy Wolen just back from Havana;

Dave Schoenbrun (Paris) in N. Y. for work on forthcoming book on DeGaulle and Government interviews in Washington; Fred Friendly, exec producer of "CBS Reports," has just returned to New York from Europe and Far East;

Dick Salant, president of CBS News, also just back from Europe, and his key aide Blair Clark back from a tour of CBS bases in Far East and Europe.

The NBC 'Route'

Here's a sampling of the NBC round-the-world junketing:

Producer Reuven Frank, director Jim Kitchell and Dave Brinkley go to Vienna this month to film "Our Man in Vienna," scheduled for airing next Jan. 24;

Director Fred Rheinstein and cameraman Dexter Alley returned this week after four months in Asia and the Pacific (one of the longest assignment tours of any NBC newsmen). Altogether they spent 135 days on assignment filming and reporting news in Laos and elsewhere for three specials (including one in which they were joined by Ralph Bellamy abroad the USS Hope, the floating mercy ship) and for two potential special broadcasts;

Edwin Newman has just returned from Japan where he joined producer Lou Hazam and director Ray Garner in color filming for an hour report on the new and old cultures of the country;

Producer Jerry Green and newsmen Frank McGee leave next month for Belgrade for conference of neutral nations to prepare special hour report;

News News correspondents Cecil Brown, Irving Levin, Peter Hackes and others operating under producer Chet Hagan being spotted in Atlantic, Pacific, Mediterranean, strategic U. S. bases for one hour special film examining importance of these bases for military posture. (Tentative air date Dec. 7);

Producer Jerry Green with correspondent Ray Scherer to Texas, Puerto Rico, Tanganyika following process of Peace Corps trainees;

Director Ray Garner and London camera crew, along with researcher Harry Bingham Jr. out of N.Y. currently filming hour report on "The Nile," touching base at Cairo (producer Lou Hazam just back after laying out shooting details);

Entebbe, Uganda, Ruanda-Rundi, Tanganyika, Victoria, the Sudan, Khartoum, Haila, Alexandria;

Chet Huntley just back from Spain (second trip) completing filming for one-hour program (scheduled for Nov. 14);

Filming now being completed by NBC camera crew in France, Holland, Belgium, England and leading museums in U. S. for hour color special on life & work of Vincent Van Gogh, Lee J. Cobb and Martin Gabel will be narrators;

NBC crew in Brazil for hour news special;

Crew in Alaska filming walking tour of the new state as one of the early entries for the "1,2,3,Go" series.

Paris Fashions

Continued from page 2

Look better than Balmain's models. All the girls want to work for him since Brownen Pugh, his ex-mannequin, became Lady Astor while modeling his clothes.

Pierre Cardin, the most avant-garde of The Boys went conservative. He developed his widely copied spirals and diagonals without launching new ideas and commercialized his line for 7th Ave. Semi-fitted slide-closing suits in bright colors, clinging black-crepe dresses, Davy Crockett hats curling an entire fox around the head. His diagonal one-armed chiffon dresses are floating clouds.

"Jackie" Starts Something

Guy Laroche moved to new premises across the street from Dior the day before D-Day. Sewing machines, dummies, fabrics were strewn on the pavement of Avenue Montaigne. One dummy la-

belled Jackie got the press awl. Was it made for la Jackie? It turned out to be model Jackie's, and Laroche vehemently denied he dresses Jackie Kennedy; but who can tell? His whole collection is a tribute to J. K. from the little hat perched on the back of the head, the sleeveless simple frocks, the evening dresses embroidered from high neck to ankle.

Nina Ricci's Mons. Crahay went big for the tilted obliques. It's asymmetry all the way. His dramatic, one-armed capes are the talk of the town (what happens to the second arm, he doesn't say). Mrs. Joseph Kennedy has already chosen hers and Oleg Cassini is trying to figure out what makes them click.

Jacques Heim will drape Madame de Gaulle and the Government Ladies of the Fifth Republic—his best clients—in spirals and circular seams. His coat-dresses envelop the figure like a furled ribbon on a maypole. For future official functions, it will be golden lame and mink (the skins used in the collections put end-to-end measure 600 meters—twice the height of the Eiffel Tower).

Chanel created the usual incident by her last-minute decision to open at exactly the same time as Lanvin-Castillo. She's allergic to Castillo—as for Castillo, it's now more than an allergy. The press had to choose between them. Castillo, using a particularly colorful vocabulary, slammed the door in N. Y. Herald's Eugenia Sheppard's face when she tried to get in on the second day; while Harper's Bazaar, which attended Castillo's opening instead of Chanel's, was barred from photographing Coco Chanel's famous little suits, enchanting as ever, have not changed.

Neither have her temperamental outbursts. All Paris remembers the day she threw a diamond bracelet from Cartier out of a porthole into the ocean. She couldn't care less. Perhaps Castillo will learn.

French Chauvinism

Continued from page 1

(theatre) and for the Lamoureux and French National orchestras.

The new order of things first came to light recently almost at the same time as Jean Basdevant took over as Minister (in charge) of Cultural Activity (under Andre Malraux) who remains the boss-man, replacing Roger Seydoux. It may or may not be coincidence that very shortly afterward, Igor Markevitch was retired (or quit as per public announcement) as head of the Lamoureux symphony. Markevitch is generally acknowledged in the European music channels as having reinvigorated the Lamoureux and made it one of the finest music groups in Europe. It is the only fullscale symphony orchestra to have made a tour of the United States in the past decade. But Basdevant, in private conversations, has been quoted as saying that it is "inconceivable that a French orchestra be conducted by a foreigner." (Markевич has lived in France many years, but is originally Russian.)

In the same trend, the French National Orchestra has been told discreetly that it has been employing "too many foreigners," mainly as conductors. The FNO is the only fully "national" French orchestra, totally subsidized by the government, and all its playing personnel is, by requirement, French. But it has been in the habit of employing "guest" conductors from all over the world, including several Americans. It is this practice, apparently, which Basdevant decries. French conductors, he points out, are internationally famed, and a "national" orchestra, he feels, should be manned entirely by Frenchmen.

He makes no mention of the converse — three of the leading French conductors, Munch, Monteux and Paray, are permanently on contract in the United States and Cluytens is scheduled to conduct a large hunk of next season's repertoire at the Metropolitan Opera House (if the Met opens).

Along the same lines, Jean-Louis Barault was called in and told (politely, because, until very recently, at least, he was Malraux's fair-haired boy) that there are "too many" foreign plays on the bills of his Theatre de France. Two of the new plays on Barault's program last season in Paris were authored by non-natives. One was by George Schehadé, a Lebanese, and the other by Ionesco. The fact that the latter was a big hit, "Rhi-

noceros", and has subsequently been seen in London, New York and virtually all around the world, doesn't matter to the objectors. Their point is that Ionesco is basically (or originally) a Rumanian. There seems to be no objection (thus far, at least) to the presentation of still another "foreign" play by Barault, whose program last season included "Julius Caesar", Shakespeare, apparently, is an acceptable Frenchman.

Germany's Tourism

Continued from page 2

30 miles of the expanding city and the beautiful Taunus Mountains. The center of the room, containing kitchen facilities, remains motionless—presenting a problem to the waiters, who have to keep track of their slowly revolving guests.

The strange structure also contains two other restaurants, at slightly lower levels, one a typical and cozy Frankfurt Beer Restaurant, with flowers, and trees.

A Hollywood style preem was staged by the imaginative owner, Consul H. Schubert, to open the place.

Down in the lobby, souvenir stands do a booming big with key-chains, pocket knives, bookmarks, all with the symbol of the Henninger Beer Silo.

And 40 stories up, the press agents brag, you can get the highest hangover in the world.

Philly's Stripperies

Continued from page 2

out a small suspension that only makes the club owners laugh," the Inspector said.

The chief complaints about the girlie spots stem from patrons who have been "clipped." One squawk came from a man who got taken for \$600 on one spot in one evening. Rizzo exhibited a price list that shows how the take is administered.

"They charge \$7 for four ounces of champagne, \$12 for a little less than a pint, and \$18 to \$24 for a fifth. And then it might not even be champagne," he explained.

"Some of them mix water and cheap wine and call it champagne." The girls in the darkened club rooms hustle the drinks with all sorts of promises; the inspector added, "A guy will have female companionship as long as the champagne flows. He'll spend a small fortune in the expectation of meeting her later, and she'll never show."

"I realized you don't go to church in these places, but when it reaches the point where they rob you without using a gun, it must stop. If we could get support, we could wipe this out fast, but even without support we're going to raid until this racket is removed from the downtown scene," he declared.

Immediate effect of Rizzo's statement was a switch in policy to straight variety fare and dropping the exotics by two of the larger spots on the Locust St. midway—Big Bill's and Ciro's.

USO's Beef-Up

Continued from page 1

grams and pointed out that its present facilities are even inadequate to meet the requirements of the 2,500,000 men now in uniform.

It was also pointed out that USO is slated to increase its services in Alaska, the Far East and Puerto Rico at the request of the Dept. of Defense. The Puerto Rican buildup looms especially important in view of the political upheavals in the Caribbean and in Latin America.

This reverses the trend by USO in the years following the Korean War to decrease its services. Coincident with the new buildup, it's anticipated that there will be a big increase in the 60 units that were normal for a peacetime year. As in the postwar years, there will be no shows for troops stationed within the U. S.

The USO also plans an increase in its volunteer services. In addition to the legit shows sent out by the American Educational Theatre Assn., which sends out student thespians to overseas bases in royalty free plays, a similar musical service will be provided through musical educational channels. Symphonic groups will also go on tour.

London's Windmill

Continued from page 2

straight vaude acts, but is now bringing back more sketches and production spots.

"More women are coming to the Windmill shows now," she says. "After all, women's attitude to sex has broadened over the years. Nowadays, most women wear less on a beach than my girls do on the stage."

Competition

The producer is not getting rid of the sauciness, glamor and nudes that helped to build up the Windmill. "But we had to recognize that the increase of striptease clubs in London was providing the sort of competition that we couldn't meet, even if we wanted to. Yes, we've still got the nudes, but they are virtually part of the decor."

Miss van Damm is trying to present better shows than the theatre used to do. "Let's not kid ourselves. We can't compete with the Palladium or Drury Lane, but within our modest limits we can continue to put on well-produced shows that entertain," she asserts.

For the first time, her production staff is all-male, though she is production supervisor. "It seems to me important that men should help to pick the talent and put on the shows," she declares. "As a woman, how can I be sure what sort of performers will intrigue men? And that must be right, because such piquancy remains the essence of the Windmill's appeal."

The realization that the days of the Windmill's monopoly of West End stage sexiness are over has led to other changes. Circle seats can now be booked in advance, with the result that the theatre can cater for the out-of-town coach-trade that has kept several rival theatres afloat. Miss van Damm now uses advertising, too.

She still insists on new acts being auditioned, because it is a particular type of act that is required for the Windmill's intimate atmosphere. But now, apart from the regular "free-for-all" auditions, she now gets around to look for fresh talent. "Don't forget that we're up against tv competition."

"We used to be able to get by occasionally with inferior material and artists," she concedes. "We used to be able to take time to teach them their job and rub off the rough edges, simply because not enough people in the audience knew the difference."

"But with television, people have become used to top acts and dancing lines that are impeccable. We've got to match them within our more modest limits."

Denver Vaude

Continued from page 1

week's show, which has numbered as high as 17 acts.

"Showagon" derives its name from the mobile conveyance used as a stage for the weekly shows and tryouts and is a fully equipped stage, complete with lighting and public address system. Since being introduced nearly a decade and a half ago in the Mile High City, "Showagon" idea, in one form or another, has spread to more than 50 American cities, according to J. Earl Schulp, director of recreation for the city. Raoul Tayan, a former Denver showman, but now an employee of the city, has been the producer for the past four seasons.

Merrick's Shows

Continued from page 1

physician had indicated, He seems to have assumed that her illness was related to her expressed desire for a leave of absence from "Carnival" in order to accept a film assignment. Performers have been known to have had bad health under such circumstances in the past.

In any case, it's evident that Merrick must quickly get another understudy for Miss Alberghetti, since Miss Gillette must leave "Carnival" shortly to start rehearsing in the upcoming musical, "The Gay Life." Meanwhile, the producer, having publicly asserted that the star is not essential to "Carnival," can now hardly insist upon her agreeing to an extension of her contract in return for a leave of absence for a picture stint.

OBITUARIES

TOM J. SCOTT

Thomas J. Scott, 49, composer and former singer, known professionally as Tom Scott, died Aug. 12 in New York City.

As a folk singer on radio, with his own guitar accompaniment, he was billed as The American Troubadour. Later he composed numerous orchestral compositions and many radio-tv scores, including those for "Camera Three," and also several films. At one time, Scott was with Fred Waring's glee club and later did arrangements for him.

His wife, daughter, two brothers and sister survive.

MURRAY KORMAN

Murray Korman, 59, veteran theatrical photographer, died in New York, Aug. 9 of a heart attack. Korman, who had been an independent portraitist for many years, had been with the James Kriegsmann Studios. He had made the commercial photos for many of the top names in show business, and did many sittings for the femmes in the social orbit.

Korman started in photography as a freelance taking cheesecake

A. CAPLAN

A. Caplan, exhibitor and renter, died July 26 at Bournemouth, Eng. He had been associated with the trade for over 50 years prior to retirement. He owned cinemas in Manchester, London and Cheltenham.

At one time he was managing director of Cheltenham Entertainments and Trevelyan Cinemas and was a former director of the Snape Circuit. In 1942-43 he chaired the Manchester branch of the Cinema Exhibitors Association.

FRED GLASS

Fred Glass, 63, exec director of National Theatres Interests at Pacific Ocean Park, died Aug. 2 in Los Angeles. He was an owner of string of theatres in Nebraska, selling out to Fox Inter-Mountain in 1929, later working for the chain as a district manager. Glass held same post with Fox West Coast Theatres in Frisco and L.A.

Widow survives.

MARIANO ESCALANTE

Mariano Escalante, 80, patriarch of the world-renowned circus family, died in Los Angeles Aug. 4 of a heart ailment. The elder Escalante, inherited his skill from his father, who owned a circus in Mexico. In later years they added a guitar to their trapeze act.

He leaves a widow, four sons, four daughters and 25 grandchildren.

THULA ORTIZ

Thula Ortiz, 67, television and legit actress, died in New York, July 30. She appeared on Broadway in "Deep Harlem," "Harlem Rang Tang," and "Green Pastures," as well as "Studio One" and other video shows.

Survived by daughter.

JACK BACHOM

Jack Bachom, 46, proxy of Jacmar Productions, died of cancer in Hollywood Aug. 9.

Widow and daughter, survive.

Fred Morrison, 52, father of film star Janet Leigh (Mrs. Tony Curtis), was found dead in his Beverly Hills office from an overdose of pills. Beverly Hills police listed it as suicide. Actress, in company of Mrs. Dean Martin, cut short their Riviera vacation to fly back for the services.

Dadye Winkelman, 21, ballet dancer, died Aug. 2 in North Vancouver, B. C., after falling from a log bridge. She left North Vancouver in 1958 to study at the Royal Ballet School in London and had appeared in recitals throughout Europe. Survived by parents, one sister and two brothers.

Nicholas Cychoz, 74, veteran musician who played bass horn and string bass during the vogue and silent screen era in Milwaukee theatres, died July 25 in that city. His wife, two sons and two daughters survive.

Janet Manson, 39, actress known professionally as Janet Kallionz, died Aug. 10 in New York City. Her films include, "A Double Life." She also appeared on numerous TV

In Memory of My Dear Pal
BILLY MURRAY
August 17, 1954
J. V. MARTINDALE

programs. Her husband, actor Alan Manson; father, five brothers and a sister survive.

Samuel Hartman, 74, at one time assistant stage manager of the old Castle Theatre in Boston, Mass., died July 29 in Brookline, Mass. His wife, daughter and granddaughter, actress-dancer Regina Groves, survive.

Minerva Searles, 70, vet. prop woman, died Aug. 1 of a stroke. In prop department at RKO for 25 years, she worked briefly at MGM. Husband, sister and brother survive.

Mrs. Evelyn Fogg O'Leary, 81, a contralto who sang with the N.Y. Philharmonic Orchestra and Kansas City Symphony about 40 years

ago, died at a nursing home in Portland, Me., Aug. 2.

Roland Harker, scene painter, died July 22 in London. He was the last active member of the scene painting family, w.k. in legit circles for over 100 years, being one of the sons of Joseph Harker.

Lew Crouch, a vaudeville performer for many years, died at a hospital in Concord, N.H., July 30. He was a member of the National Vaudeville Assn. and the Actors Guild.

Mother, 108, of John R. Hattstaedt, president of American Conservatory of Music, Chicago, and widow of John R. Hattstaedt Sr., its founder, died Aug. 7 in Hollywood.

Dorothy (Dana) Yurich, 34, dancer with Lindsay-Sapphire Troup, resident dancers at Mangum's Chateau, Lyons, Ill., died July 24 in that city. Two sisters survive.

Nell Gazeley, 48, film animal trainer, died July 29 in Hollywood. He was partnered with Frank Inn, owner of "Cleo," "Rhubarb" and "Tramp."

Laurette Banks, 50, manager of the ticket division of CBS, died Aug. 12 in New York City, after a long illness. She had been with CBS since 1938.

Kenneth Lane, dancer, died Aug. 2 in New York City. He played the major vaudeville houses in an act known as Lane & Carroll. His wife and sister survive.

Douglas C. Dean Sr., 62, manager of technical publications for the Philco Corp., died July 29 in Philadelphia. Surviving are his wife and two sons.

Guy R. Bolton Jr., 35, son of playwright Guy Bolton, died of a heart attack Aug. 2 in New York. Survived by widow, son, daughter, two half-sisters and a half-brother.

Fred A. Baker, member of San Francisco Symphony 40 years until his retirement in 1940, died Aug. 9 at Palo Alto, Cal. He was 86. Son survives.

Walter Horn, 49, ballet master of the Karl May Festival at Bad Segeberg, West Germany, died July 31 of a heart attack after performing a dance at the event.

Mary Redding Long, veteran legit actress, known professionally as Mary Hill, died Aug. 8 at her home in Kansas City, Mo.

Father, 72, of comedian Buddy Hackett died Aug. 12 in Spring Glen, N.Y., where he had been vacationing.

Len Goodwin, pop pianist and accompanist, died July 28, in London. He was formerly accompanist to singer Lee Lawrence.

Valentin Blumberg, 59, violin teacher, died Aug. 2 in New York. His wife, singer Olga Maikapar Blumberg survives.

Benedick Alfred Clarke, 69, violinist with the Toronto Symphony, died July 29 in that city. Two sisters survive.

Father of Rue Canvin, N.Y. Herald Tribune Drama Dept. secretary, died July 26 in Kalamazoo, Mich.

Joseph P. Sanzetti, an RKO theatre manager, died July 23 in Brooklyn, N. Y.

Wife of Roger B. Read, administrative v.p. of Taft Broadcasting Co., died July 27 in Cincinnati.

Dona Jean Stewart, 22, film actress, was killed in an auto accident July 31 near Oceanside, Cal.

MARRIAGES

Jris Potter to Barry MacGregor, Dulwich, Eng., Aug. 3. Both are teachers, he with the Royal Shakespeare Co.

Melanie Adams to Ronald Como, Aug. 11, South Bend, Ind. Son of singer Perry Como is in his final year at Notre Dame, bride was "Miss Elkhart" in state beauty pageants in 1960 and '61.

Marlene Felton to Peter Herald, Aug. 4, Duerstein, Austria. Both are with Walt Disney Productions.

BIRTHS

Mr. and Mrs. Lester Clark, daughter, Hollywood, Aug. 4. Father is director of research for KACC-TV.

Mr. and Mrs. Dan Belloc, daughter, Aug. 5 in Chicago. Father is a bandleader; mother's a newspaper photographer.

Mr. and Mrs. Bob Joyce, daughter, Aug. 3, New York. Father is an actor-singer.

Mr. and Mrs. Robert Drew, daughter, Aug. 10, Glen Cove, Long Island, N. Y. Father is an actor.

Mr. and Mrs. Joey Russell, son Aug. 8, New Haven, Conn. Mother is dancer Toni Michaels, father is "Mr. Happy" over WHN-TV in Connecticut.

Sinatra Pack

Continued from page 3

next project, the film version of Richard Condon's "The Manchurian Candidate," which he'll be doing alone. Same will be true if a deal with Paramount goes through for "the leader" to star in "Come Blow Your Horn."

Unfortunately, according to Koch, all the Rat Pack-type publicity tends to obscure the fact that his boss is a very serious and knowing performer, with a shrewd business sense about what plays (and pays) and what doesn't. Evidence of this will be seen, Koch feels, with the release of "X-15," a totally Sinatra-less Essex production about the high-flying jet plane which United Artists will release late this fall.

Koch was in New York briefly last week to confer with UA execs on the upcoming release plans for both "Sergeants" and "X-15," as well as to have his first meeting with a brand new granddaughter. Answering a question as to how Sinatra finds time, with all his activities, keep up with Essex decisions, the producer said that the company recently had to hire a reader of properties, but that the boss makes all the final decisions, even to distribution plans and ad campaigns. Essex, he added, also has a very able producer's rep in New York in the person of Seymour Poe.

Mallorca's Goom

Continued from page 2

for the house is held by Distel and the Marino, Marini Italian combo Platters, due Aug. 29 for four days, may set a new mark for the 600-place outdoor nitery built in terraces high above Palm Harbor with a wonderful view and snow crystal decorations. Since it only rains once or twice during the entire summer in Mallorca, outdoor business goes along without interruption. Indoor club, during the winter—October through May—seats 200 in red-decorated room. Los Molinos features a dancing show and Las Cuevas almost continuous Flamenco.

In all, there are 15 niteries in Palma and vicinity with floor shows. Top hotel operation is that of the Rotonda at the Fenix and the outdoor patio of its neighbor, the Victoria, with music by Phil Phillips Four and Dickie Bennett Quartet, both English conductors of mixed combos. Bennett is planning to hit U.S. in late September.

Shock Therapy

Continued from page 3

Schwartz, who recently joined the company. With participation in production companies in both France and Italy, Metro also has access to likely product.

20th-Fox has often been expected to branch out in this direction too, though proxy Spyros P. Skouras has never wanted to be identified with non-Code product in the U.S. Chances are now remote that 20th will move this way, at least for some time, what with the emphasis on economy and reorganization evident at 20th. In fact there are reports that 20th, which in last year acquired a number of foreign films, would not be adverse to handing them over to local indie distributors "at the right price."

Among such films that 20th has on hand, but hasn't finalized for release yet, are Brigitte Bardot's "Only for Love," Peter Sellers' "Topaze," "Austerlitz" and "Salaambo," to name just a few.

Wall St. Tension

Continued from page 7

"Mr. Hobbs Takes A Vacation" at Kennedy's Port, Mass., President Kennedy's vacation grounds, for Jimmy Stewart starrer which will be filmed at studio here middle of next month. Same producer's "Adventures of A Young Man" based on Ernest Hemingway's short stories is set to ride Sept. 18 with Richard Widmark in lead role. Both are pegged at \$3,000,000 each.

Director Joseph Mankiewicz is completing final details in Europe for Sept. 18 rolling of "Cleopatra" starring Elizabeth Taylor and Richard Burton. Walter Wanger Prod. has unlimited budget, according to Levathes. Levathes kick off in Rome from there unit heads for Cairo, Egypt for additional backgrounds with principal photography shifting back to Beverly Hills plant.

September trio will be supplemented by two October starters. First will be Sam Engels' "The Lion," Jack Cardiff directing William Holden in Kenya scene as star finishes two weeks for Zanuck's "Longest Day." DEZ's pic went before cameras in France last week. Producer also has Peter Lawford and number of potential names — Red Buttons, Avalon, Fabian and Tomomy Sands set as cameo stars. Both pic are in \$3,000,000 category.

Second for October is Mark Robson's Red Lion Prod. "Day of Darkness," which Levathes and Robson are shrouding in darkness on details. However, production earlier admitted locations start in Mexico but from there on in all is hush-hush. Approximately \$3,000,000 is blueprinted for this one.

November chart calls for Martin Manulis' maiden feature setting off ground its "Days of Wine and Roses" for which supplemental castings are being lined up for stars Jack Lemmon and Lee Remick. Blake Edwards directs \$2,500,000 budgeter.

Irwin Allen's first of five under new pact, "Five Weeks in A Balloon," wins green light in December. It's down for at least \$2,000,000.

Trio Levathes hopes to get before lenses, if castings work out, include David Brown's "Something's Got to Give," Frank Tashlin directing \$2,000,000 enterprise; Wald's "Celebration" with \$2,500,000 tag, and another Wald entry, "The Enemy Within" in same cost category. Latter is based on Robert Kennedy's book for which Budd Schulberg turned in completed script at the weekend.

Early in January, studio topper figures "Greatest Story Ever Told" with George Stevens producing and directing to hit cameras. No definitive burp has been set for pic in preparation for past year. Carl Sandburg has been working with writer Ivan Moffitt on script, first draft of which is expected within fortnight. Although he's down as script collaborator, Sandburg has written some dialogue and a few scenes. He will be retained as advisor when spectacle gets under way.

In various stages at moment are "The Comancheros," which ind. lensing last week under direction of Michael Curtiz for producer George Sherman, John Wayne stars with Stuart Whitman and Lon Balin; and producer Henry T. Weinstein's "Tender Is the Night," starring Jennifer Jones, which has about three more weeks to go, Henry King directing.

So much for local 20th lot. But in England Holden is working in Leo McCarey's "Satan Never Sleeps," along with Clifton Webb and France Nuyen and Philip Dunne is directing Robson's "The Inspector," starring Stephen Boyd and Dolores Hart.

Meanwhile producer Frank McCarthy is working on "The Second Sin," for which Ivan Goff and Ben Roberts are scripting suspense yarn which takes place in Alps and England. Plato Skouras and Charles Skouras, Jr., are prepping "Journey of Julius Verne," for which director James B. Clark has been set, for their indie Triton-Raylock companies. David Heilwell, a new indie producer, is working on two pic. All of which indicates frenetic activity on lot.

shots of some of the top girl shows, such as "Scandals" and "Ziegfeld Follies" and opened his own studios in 1938.

LEO ROMANELLI

Leo Romanelli, 53, conductor of King Edward Sheraton Hotel orch, Toronto, died Aug. 5 in that city. The last member of a family active in Toronto musical circles, he had been leader of the hotel's band for 11 years, plus playing at the posh Manoir Richelieu, Murray Bay, Quebec, for the past 20 years of summer months with eight men.

He was the son of the late Joseph Romanelli, harpist, and succeeded his brother Luigi, in 1942 at the King Edward on latter's death. His brother, Don, who had conducted a band in the summer months on Lake Ontario cruise ships, died last year. In earlier days, he was violinist with Luigi at the Tivoli Theatre, Toronto. Survived by wife and son.

WILLIAM CULLEN HODGES

William Cullen Hodges, 85, stage and screen actor, who retired in 1950, died July 28 in a rest home, near Chardon, O. Though he did not get into show biz until he was 46 years old, starting in tent and road shows, he became known as a supporting actor with Tom Mix, H. B. Warner, Wallace Beery, and Mae West.

His final national tour was in the late 1930s with Mae West in "Sex." He played in such Broadway shows as "Silence" with H. B. Warner, "Straight Through the Door" with William S. Hodges, and made films with Tom Mix and Wallace and Noah Beery.

He leaves no survivors.

ALBERT STRETCH

Albert T. Stretch, violinist and former conductor of the Trenton Symphony, died Aug. 1 in Trenton, N.J. He was a member of the former Fritz Schale Orchestra which was the core of the Philadelphia Symphony and was an organizer of the Trenton Symphony, which he also served as first violinist.

His wife, two sons and a daughter survive.

BERGMAN SPELLS BONANZA FOR DRIVE-INS

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BOSTON, PHILADELPHIA,
NEW YORK, ROCHESTER
WASHINGTON**

**PLAYING
9 E.M. LOEW DRIVE-IN
IN NEW ENGLAND**

**6 DRIVE-INS in HOUSTON
3 WEEKS RIVERSIDE Drive-in, TULSA
5 DRIVE-INS in BUFFALO
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INGMAR BERGMAN'S
Secrets of Women
 Distributed by Janus Films

VARITY
 Fifth Ave. Cinema (R&B) (250; \$1.25-\$1.80)—"Secrets of Women" (Janus) (2d wk). Initial week finished Monday (17) was socked \$8,200.

Film DAILY
Good News From The Field
 INGMAR BERGMAN'S "Secrets of Women" in its first week at the Fifth Avenue Cinema, grossed \$8,200, the second highest gross in the history of the theatre. The house record-breaker was another Bergman film, "The Magician," also a Janus Films release.



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THE LATEST BERGMAN FILM



The Devil's Eye

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64 PAGES

LIZ, SINATRA COIN IN ORBIT

Venice Hotels' Bitter Taste of Jam As Pic Fete Mob, Tourists Overlap

Venice, Aug. 22.

A still-booming Venice tourist season is making things hard on the incoming festivalers, here to witness the 22d running of the Venice film derby. Long-feared by hopeful hoteliers, the early scheduling of this year's fest, which started Aug. 20th (rather than 24-25th, as in other stanzas) has caused a jamup of reservations, especially on the Lido, where the event is held.

Consequently, some steady guests have had to be shifted to different hotels, oldtimers have had to make do with less satisfactory accommodations, some late-comers have had to scramble for makeshift accommodations in vicinity of the Festival Palace and Excelsior Hotel, traditional work-play centers of the fest.

Situation is expected to ease in few days time, explain the hotel men, as normal tourist crowd is at its peak over mid-August-Italo holidays. Fest was originally designed to prolong this stay by week or two, taking off, therefore, when biz began to ebb.

Now, for undisclosed reasons, but which probably have much to do with newspaper deadlines, magazine closings, and other organizational details (many big Italo weeklies have Sunday night deadlines) designed to give fest maximum news space, event has been designed so that, as one person

(Continued on page 14)

Ray Charles Makes History In Memphis; 1st Integrated Show a Social & B.O. Click

Memphis, Aug. 22.

History was made in Memphis Sunday (20) when for the first time an integrated audience attended the all-Negro Ray Charles show at the municipally owned and operated city auditorium right down in the heart of the segregated southland. And what's more sans nary one beef or mishap.

Negroes and whites occupied downstairs section and all box and reserved sections with the first floor nearly packed evenly with whites and negroes. This was the first time, moreover, that the "for colored only" banner in front of the ladies and men's rest rooms was taboo during a performance at the auditorium.

Blind singing pianist Ray Charles, who knew he was performing before an integrated audience in Memphis for the first time in history, was literally a show stopper with every number. Show, promoted locally by Negro nightclub owner Willie Mitchell of Club Handy, drew a gross of \$4,912 at \$2.50 top. Charles and his crew of 22 moved to Little Rock to appear at Robinson's Auditorium following this Memphis stint.

BONN TEENAGER GETS TEXAS SHOW

San Antonio, Aug. 22.

A German teenager from Bonn will have her own hourlong show at 8 a.m. every Sunday on KAPE here beginning Sept. 3. She is Andrea Schwen, 18, daughter of a German warrant officer stationed at the Lackland Air Force Base language school.

Program will feature music which is popular in Germany today to dispel the notion that all music of that country is "oom-pah-pah." Many popular recording artists of America have recorded in German and will be heard on the series.

Youngster also will make announcements for German-speaking groups and churches.

TOA Exec Knocks Pay-TV as Drain On Talent Pool

Pittsburgh, Aug. 22.

Philip Harling, chairman of the National Joint Committee Against Pay TV and chairman of the Anti-Pay TV committee of TOA, urged exhibitors from Pittsburgh, West Virginia and Ohio to fight for their very existence in a speech here last week. Harling stressed the narrow talent pool now providing entertainment for all existing media. Harling said it was "plain nonsense" that talent is always available to provide entertainment for every medium possible.

He said, "They (pay tv proponents) refuse to recognize the fact that there is just one talent pool—composed of actors, actresses, producers, writers, directors and

(Continued on page 62)

Red Army Chorus Skips U.S. On No. America Tour

Ottawa, Aug. 22.

"We would be very happy indeed if a similar arrangement could have been reached between the Soviet Union and the United States"—but the Red Army Chorus, which performs in uniform, will visit only Canada and Mexico on its first North American tour. So Soviet Ambassador Amassap Aroutunian said in this capital last week. The visit is part of a cultural exchange, in which

(Continued on page 62)

DEALS DEMAND ROCKETING B.O.

By GENE ARNEEL

Certain film company execs in New York profess they're bewildered, if not pained, with the question, how high is up? The pained expression comes when conversation focuses on the deals entered into with such star names as Elizabeth Taylor and Frank Sinatra.

Company presidents and management board members are not among the unhappy ones. They perhaps are not too keen on the terms demanded by the agents but nonetheless they are the people who approve the star pacts. And obviously it would be unwise of them to express trepidations about deals which they, themselves, okayed.

Cause for concern among department heads other than the chief execs and directors, particularly those involved in sales-distribution and ad-publicity, is the fact that as a picture's budget and/or outside participation goes up and up, they are called upon to see that the box-office gross goes up and up commensurately. It can be a struggle.

The Elizabeth Taylor and Frank Sinatra names got the spotlight in this week's intratrade chit-chat as word got around about their new compensation-demanded status. It allegedly tops everything heretofore.

Miss Taylor has a deal with Warners whereby she is to star in two pictures of the four which her

(Continued on page 16)

'Integrated' Pic Adds 30G to Cost

Hollywood, Aug. 22.

"School board opposition to the theme of segregation added approximately \$30,000 to the cost of 'The Intruder,'" sez producer-director Roger Corman. He had set cooperation with the Chamber of Commerce in Charleston, Mo., prior to locationing in that area for three weeks, but was thwarted after they started shooting because "two members of the local school board objected to use of whites and Negroes together in the film."

Producer said he was given permission to film in three different integrated schools but each time it was revoked when he was ready. He finally made a deal with a smaller segregated school for \$100 for three days, but was chased out by the police after two days of filming, he stated. With only two shots left, one of integrated children walking into the building and another of the overall school itself, he was able to fake the first in a park area (but was thrown out when he allowed Negro actors to

(Continued on page 62)

'Filthy' French Pix Sparking D.C. Probe Into Moral Tone of All Film Imports

Washington, Aug. 22.

Looming this fall is the threat of a probe into imports of "lewd" foreign films destined for regular theatrical exhibition in this country.

It was learned that Capitol Hill's leading lady smut-hunter plans hearings following Congressional adjournment into distribution of Communist literature via the mail, domestic and international. A House Post Office subcommittee source informed VARIETY that Chairman Kathryn Granahan (D-Pa.) who's currently burned up over the alleged low moral tone of foreign particularly French product, will also seek to ferret out loopholes through which "filthy" foreign pix enter this country to degrade our moral values.

The foreign film phase of the probe, according to the source, will be incidental to the main search for Red propaganda channels. If abuses or neglect by postal authorities are uncovered in this connection, Rep. Granahan can be sure to seek remedial steps. She said

"Let there be no mistake about it, my subcommittee intends to prosecute its campaign against obscenity and pornography with renewed vigor."

The possible new investigation was learned of us by the Congresswoman sounded the alarm for a "special Movie Morality Code" to plug the dike against the "invasion" of sex-laden overseas pix.

The call was directed especially to

(Continued on page 53)

'Fiorello' Authors Underwrote Loss For Summer Run

The authors of "Fiorello" have come to the rescue of the Broadway production. Backers of the musical were notified by the management earlier this month that the authors, in what is believed to be an unprecedented arrangement, had agreed to absorb out of future royalties some of the operating losses incurred by the presentation this summer. This, the backers were informed, "made it possible for us to keep the show open."

The situation stems from the beating taken by the musical during July, when \$11,204 was dropped on four consecutive losing weeks from July 3-29. The authors, in addition to agreeing to make up for part of the operating losses, have waived royalties on losing

(Continued on page 62)

M.B.'s Fontainebleau Mulls 'Pvt. Club' Plan

Miami Beach, Aug. 22.

The deluxe Fontainebleau Hotel here is studying a plan to transform the inn into a private club, which would exclude all but members and their guests. The new appeal to "exclusivity" is based on the invasion of the gawkers.

Today's theory in resort hotel operation in Miami Beach is to either run the spot for an exclusive few or cater to conventions and mass trade. It's regarded as a difficult bit to fill the hotel's

(Continued on page 54)

Catholic Legion Plugs 'Summer & Smoke' Pic As 'Model' Fare for Adults

At the suggestion of the Legion of Decency, the film adaptation of a Tennessee Williams play will be shown to members of the International Federation of Catholic Alumnae. And for a reason that has special significance in light of the current spate of "mature" product coming from both Hollywood and overseas.

Film is Hal Wallis' production of "Summer and Smoke." Members of the Catholic Women's group will see it Friday, 25th night at the RKO Palace to inaugurate the special screening being part of the agenda for the group's annual convention in the O.C. City this week.

Source close to the situation said the idea behind the selection of "Smoke" is to demonstrate how a motion picture can be presented for adult audiences with taste and integrity. The Wallis pic thus is a "model" that the Legion would like to see followed by other producers.

Legion itself gave the picture an A-3 rating—meaning okay for mature audiences.

6-Day Bike Race, Back After 22 Years, Recalls Prohibition's Razzle-Dazzle

By HAROLD CONRAD

The granddaddy of the late 1930s bike race is coming back to California. The International Six Day Bike Race, probably one of New York's most fascinating attractions, returns to Madison Square Garden Sept. 22 after 22 years' hiatus. As a spectacle, the Mad Wheel always had the blatant facade of a circus, a sporting event and a six-day picnic with all the goodies, but there was no fan more devoted than the Six Day bike fan. And of these fans, no one was more religious than show folks.

Perhaps it was the late hours or merely the bizarre idea of a bunch of guys continuing to hang around a wonder saviour for six days and seven nights, but when that guy went off for those 2 a.m. spins you'd see more show business names around the Garden than you'd find at an Equity convention. To name just a few do the names: Enrico Caruso, John Barrymore, Al Johnson, Eddie Cantor, Victor Moore, Jimmy Durante, The Lunys, Walter Huston, Bill Gaitton, Joe Cook and Boh Hope were.

(Continued on page 62)

Warners' Freedomland Talent Tie-In Prelude To Possible Buy-In?

The Zeckendorfs' negotiations with Warner Bros. for a tie-in on film and television with Freedomland, the Bronx playground has given rise to a possible deal for the film studio to buy into the Webb & Knapp Zeckendorf operation. In actuality, it is for the moment personalities like Connie Stevens and Dorothy Foy and others with specific appeal to the younger set are being discussed for personnel.

Freedomland with its currently successful name band and record personality policy, has become an important talent buyer. With last night's "Tues." show, for example, the Bronx entertainment has brought in Eydie Gorme & Steve Lawrence as a change of pace from bands like Benny Goodman, Count Basie, Jimmy Dorsey and disk jockeys such as Paul Anka, Sarah Vaughan, others.

Talk persists, despite denials, that Warner Bros. is best appreciative of what the ABC-TV hookup did for Disneyland in Anaheim, Cal. and, more than incidentally, what ABC-TV's vidpix program meant a shot at the Burbank studios, and for Warner Bros. Dope is that the enterprising WB may keep a weather eye on Freedomland for a possible co-ownership potential, after it observes what and how some of the WB starlets do in their personae.

All this is primed for the 1962 season.

The Diverting Touch

In circulation is that In-Flight Motion Pictures, which services the airliners with film product for screening while on the hop, may now provide extra prints dubbed in Spanish.

Just in case a flight happens to be hijacked to Havana.

Logan Rates Khrushchev Above Kennedy, But Strictly On Their Thesping Merits

Montreal Aug. 22. Joshua Logan, in Montreal for the preem of his film, "Fanny," last Friday (18), turned from the world of the cinema to discuss on a purely non-political level the theatrical possibilities of such politicians as Kennedy, Churchill, Khrushchev and Castro. Said Logan:

President Kennedy: "Not enough of a ham. Even when he is really angry, the whole performance has a New England reserve about it."

Premier Khrushchev: "The best actor in the world today. Brando couldn't hold a candle to him."

Premier Castro: "Fabulous actor."

President de Gaulle: "Puts on a great show. He might even be able to steal a few scenes from Khrushchev."

Churchill: "The only man alive today who could take the spotlight from Khrushchev. Even at his age he could do it."

Exhib Apes 'Dolce Vita' Stunt for Monkey Starrer

Minneapolis, Aug. 22. When "La Dolce Vita" (Astor) opened at his Academy Theatre four weeks ago, exhibitor Ted Mann imported Mario di Vecchi, U.S. distributor of the film, to represent producer Federico Fellini at the local preem. Pressagent Phil Jason staged a gala reception for di Vecchi at the Minneapolis airport, similar to the welcome received by Anita Ekberg in the film.

Last week exhib Harold Field, a long-time rival of Mann's, burlesqued the "La Dolce" stunt with an arrival celebration of his own to ballyhoo opening of "Alakazan the Great" (AI) at the Uptown. Field had a limousine waiting at the airport for the monkey and presented it with the key to Como Park zoo. A "suite" was reserved for it at an animal hospital. Critter was passed off as the monkey's uncle Alakazan, featured character in the full-length cartoon who was reported to be "too busy to appear."



WM. ZECKENDORF, Jr.

President of Freedomland, New York, says:

"The vast number of enthusiastic ANKA fans who came to hear and cheer PAUL ANKA set an ALL-TIME HIGH ATTENDANCE RECORD for Freedomland; attendance figures fabulous, attributed by his wonderful performance, exciting and memorable."

'Golden Globes' Eyeing Nat'l TV

Hollywood, Aug. 22.

Though Golden Globe Awards of Hollywood Foreign Press Association aren't slated till March 1962, there is interest in a possible network of television program for next year. So far Golden Globe Awards have been televised in last couple of years by local KTTV station, with some syndication taping. It's understood that if national network goes for idea, it'll probably be a live show.

Golden Globe Awards also attract the stars, as producers become increasingly aware of big percentage of coin coming through foreign countries, for which members write.

In addition to the usual type of awards for best acting performance, best pictures, etc., the Hollywood Foreign Press Association presents three unique awards each year: to the picture best fostering international understanding, and to the world film favorites—male and female—as determined by newspapers all over the world through polls and editors' selections.

Spade Cooley Convicted Of Murder in 1st Degree

Donnell Spade Cooley, hillbilly fiddler and onetime pix standin for Roy Rogers, was convicted last week of first degree murder in the death of his wife last April 3 in their Willow Springs, Calif., home. Conviction took place in Superior Court, Bakersfield, Calif.

The 50-year-old Cooley had suffered a heart ailment that had twice delayed his month-long trial. He was found guilty of beating to death his 37-year-old wife, Ella Mae, violinist with his band when it was in its heyday on tv.

Sandburg's Shiv Kick

Hollywood, Aug. 22.

Little known to millions of his readers is fact Carl Sandburg is a knife collector. He goes to great lengths, no matter what town he is visiting, to seek out pawnshops where he may pick up curio or two.

He's been here more than year on George Stevens' "Greatest Story Ever Told" at 20th-Fox. During that time he's only found one pawnshop. In Santa Monica.

Sure enough he picked up a prize possession: a tribal knife.

Payoff is 84-year-old Sandburg carries on him a penknife. Besides two blades it has corkscrew and bottle opener.

TV Gal On Xmas Trailer

Television's Shari Lewis will appear in this year's year-end holiday greeting trailer from National Screen Service.

Both color and black-&-white are being made available to exhibitors.

83d Wagner Fest, Streamlined With Modern Sets, Sex, Proves Big Draw

By HAZEL GUILD

Bayreuth, Aug. 15.

A new kind of pilgrim is making the lengthy trek this year to attend the 83rd Richard Wagner

Bayreuth 1961 festival presentation of Richard Wagner music drama: new production, staged by Wieland Wagner, conducted by Wolfgang Sawallisch; choreography, Maurice Bejart; choirs, Wilhelm Pittz; starring Grace Bumbury, Victoria de Los Angeles, Wolfgang Windgassen, Dietrich Fischer-Dieskau, Josef Greindl. Running time: 5 hours (with 2 one-hour intermissions). \$17 top. At the Festspielhaus, Bayreuth.

Festival at this little out-of-the-way Bavarian village.

And the skill with which the grandsons of Richard Wagner, the brothers Wieland and Wolfgang Wagner, have combined pressagency, sex appeal, startling modern staging and fine lighting with the world's finest voices to enliven the century-old operas, is the main reason that the music-loving and limelight-loving travelers from all over the world make the difficult trip to this remote town.

To a visitor, who has seen the

Bayreuth Fest, the festival this year is proof of Europe's booming economy. When the Fest got underway for its first postwar revival in 1951, the visitors were an older crowd of genuine music lovers, unfashionably dressed middle-agers mainly German, who had dragged their out-of-date evening clothes out of the mothballs.

The visitors to the Fest this year are so ultra-chic and fashionable that the woman who comes without a mink coat tends to be more outstanding than the girl who shows up in her ordinary fur trappings. Sleek evening dresses by Germany's top couturiers stand out against the greenery of the festival parks. The men, too, have ditched the outmoded tails worn a decade ago, and turn up in extremely colorful evening garb. The festival crowd this year is a much younger group of musical pilgrims. And the sole strange note, as contrasted with the last couple of years, is the nearly total lack of Americans. But in the newly rich economy of Europe, all the

(Continued on page 62)

Seek Change in Code Tabu On Lesbianism to Assure Seal for 'Children's Hour'

Hollywood, Aug. 22.

Attempts are being made by Harold Mirisch, prexy of The Mirisch Co., and producer-director William Wyler to have the MPA Production Code changed on the subject of lesbianism so that their picture, "The Children's Hour," based on Lillian Hellman play, may be released through United Artists with a seal.

Mirisch was predicated, according to pair, on fact that they had been advised that their only hope of getting a seal was to "try to get the Code changed," and Mirisch is trying to do just that. Code as it now stands does not permit of pix which deal with lesbianism.

Wyler says he has been careful to deliver subject of "Children's Hour," which he originally directed for Samuel Goldwyn in 1936 under title of "These Three," in the best possible taste.

"We never have attempted to make a dirty film," he asserted. "Nor do we even want youngsters to see this film. We plan to do everything possible to keep them away, even tell them 'we don't want your money if you're under 16.' Frankly, they wouldn't enjoy it—they couldn't understand it and it would be dull for them."

Mirisch had been confident of a seal since the outset of the film, basing his opinion strictly on the manner in which Wyler was handling the subject matter. Both he and Wyler had also tried to argue that the film dealt with malicious

(Continued on page 62)

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SUMMER CALM JOLTS H'WOOD

Ernest Turnbull's Anzac Sumup

Hollywood, Aug. 22. Theatre biz in Australia is down 40% from pre-1956 grosses, according to Ernest Turnbull, managing director of Hoyts Theatres' 187 houses, and chairman and managing director for 20th-Fox distribution in that country. Drop is due to tv inroads.

"Ordinary and conventional pictures are taking a beating, the death of a dog," he said. "However, I feel we have touched rock bottom." He added, pix circuit used to get by with before tv are now "dead ducks."

Here on his regular biennial visit, Turnbull declared there's no thought of 20th—which has controlling interest in Hoyts—selling out.

Today few 35mm pix do well. Australian exec commented, naming such as "The Apartment" as exceptions. It's pix with special "gimmicks" as Todd-AO, 70mm and Cinerama that are lifesavers, in his opinion. He calls them paradoxes, naming "Can Can" in its 60th week in Sydney, "South Pacific" in 137th week in Sydney and 130th week in Melbourne on two-a-day basis.

"Nothing like this has happened in the business and country. The people are bewildered by the enormous screens. It's like audience participation, with the performers on stage before them. Patrons come again and again to see the films." The experience for a country with 2,000,000 people is short of phenomenal, he observed.

Pix like "Ben-Hur" and "Ten Commandments" have had long engagements, as have Cinerama travogues.

He looks to MGM-Cinerama attractions, "How the West Was Won" and "Brothers Grimm," as renaissance for Cinerama, the move from travogues to story pix likened to shorts and features, "a natural radical development."

Hoyts has Cinerama in Melbourne, and Sydney Turnbull will discuss further installations and bookings with general sales manager Bernie Kranze in New York in two weeks. He will first make trip to Denver to inspect Cooper Foundation Cinerama installation. From G. Ham he and wife head for London, then back to Sydney.

ACE Inc., With \$3,000,000 Bankroll, Set to Prod.—But Who, When, What?

Trade in-the-knowers are asking "now what?" as reaction to over-the-weekend firming of its production project by the American Congress of Exhibitors. Creation of ACE Films Inc. became official last Friday (18) with issuance of corporate charter by the State of Delaware, but the C. of E. move begs more questions than it answers.

Big question marks are: (1) who will topkick new outfit; (2) what properties (if any) are being considered; (3) how soon can exhibs expect the first picture?

According to industryites, matters are just too nebulous at this stage for anyone to hazard conjecture.

First order of business plainly is to muster additional cash. The new production banner purports to have more than \$3,000,000—the amount released from escrow (after two extensions) last Friday upon corporate certification. Insiders, however, downgrade that figure; but in any case ACE is beating the bushes for exhibit investors before pitching to the public via Will Street. Actual financial kitty, plus (Continued on page 18)

While H'wood Goes Global, Italo Prods. Find It Only Right Spot for 'Smog' Film

Hollywood, Aug. 22. For Hollywood producers, roads lead to Rome, London, Tokyo, Hong Kong and what-have-you, but for Italian producers the road is beginning to lead to Hollywood.

Italian film company, S.P.I.C., is locationing here for its feature, "Smog,"—used in a symbolic sense rather than an atmospheric sense, it's said—and will spend two months shooting in 80 locations in the L.A., Hollywood, Pasadena and beach area. Dialog will be in Italian except for English spoken by Americans with whom pic's one French and two Italian principals come in contact.

French actress Annie Girardot and Italian Enrico Salerno and Renato Salvatori star in film directed by Franco Rossi, whose Italian pix have won Venice and Locarno festival awards. Rossi came here three months ago with three Italian crippers to absorb local atmosphere before collabing on screenplay.

Pic is first European production ever to shoot the major portion of its footage here. No studio interiors will be made in Hollywood, and only a prolog and epilog filmed at studios. Pic done after completion of American work.

Hollywood Book Buys

Hollywood, Aug. 22. United Artists has bought "The Girl on the Boat" yarn by P. G. Wodehouse. No producer assigned. Joseph M. Schenck Enterprises has bought film rights to "I Married a Psychiatrist" by Louise Pfister, and to "The Sands of Kalahari" William Mulvihill novel.

'Godzilla' Sale To TV for 50G A Goof: Levine

Hollywood, Aug. 22. Joe Levine, on a four-day trip here last week, disclosed:

(1) Embassy Pictures is dickering acquisition of a dozen more story properties, but titles are secret pending pact signatures; (2) It was a mistake ceding "Godzilla" feature to General Television for \$50,000, and that he won't dump any more pix on tv until he's satisfied the theatrical reissue market has been exhausted;

(3) There's a growth nationally of so-called "specialty" theatres—small-scale, trading somewhere (Continued on page 18)

THINK THEY CAN WRITE 'OBSCENE' DEFINITION

Port Arthur, Tex. Aug. 22. City commission is planning another attempt to set up a censor board for the control of the sale of publications and showing of motion pictures, locally-ruled "obscene." The commission appointed a censor board last year after the showing of a nudist film at a downtown theatre, then learned that it was not empowered to name such a board.

The chief stumbling block to the earlier movement, city officials said, was the determination of what constituted "obscenity."

A new ordinance being drafted by the city's legal department is aimed at providing some criteria for the censorship board to make decisions. It defines obscenity as whether "the dominant theme of the material taken as a whole appeals to prurient interests of the average person, applying contemporary community standards."

PUBLIC BALKS AT 'SICK SEX'

The boxoffice for theatrical films has been substantially short of expectations of late and, perhaps fortunately, it has been a jolt to cinematic officialdom. Prominently-placed execs say that at least they know the reasons for faulty returns in a period—July and August—which over the previous 10 years had been just about the best of the year.

"A good part of the trouble stems from the fact that there has been a cheapening of the image of the motion picture. There are other factors, of course.

There has been a groundswell against sex pictures and this is hurting. As one film company vice-president put it, the public has come to rebel against "product that is oversexed and has nothing more." This is termed "sick sex."

The drive-ins, for example, cater largely to family units. The boy-

See Pickup in Fall

Summer sluggishness, at the boxoffice is no cause for panic, according to interpretations of the state of product and presentation vis-a-vis public attitudes. Tradesters, while unhappy with the July-August returns, see a pickup with the fall lineup of film productions.

Interestingly, New York Times-man Bosley Crowther, no pushover for clouded crystal-ballism of the type that comes from pressagents, in his Sunday (20) piece did a run-down on the potential autumn values, concluded "we can all look forward to some good entertainment in the next several months."

Loew's, RKO and other such impresarios apparently share the optimism with their continuing plans for investment in new theatres.

girl dates and men and women separately make up only a part of the audience. Productions dealing with sex for the sake of sex are losing the mom-dad-and-the-kids clientele.

Other adverse items—
1. The public has gotten wise to the papier mache spectacles from Italy and other foreign ports.
2. The public is wise to the over- (Continued on page 16)

Sol Siegel Sketches M-G Formula: Younger Stars Plus Vet Execs

Hollywood, Aug. 22.

Metro's formula for its success—if there can be a "formula"—is "old hands plus young faces." Sol Siegel, back at his desk following the Tahiti sojourn for "Mutiny on the Bounty," also frankly wishes that some of Metro's bright young faces were just "a little bit older," to help take over the starring roles held down by the dozen-or-so stars who, he frankly admits, "get too much money. And he is, conversely, always on the prowl for young talent to help fill the thinned ranks of top execs... He has reassembled part of the old guard at Metro: Arthur Freed, Joseph Pasternak, Pan Berman, John Houseman and Lawrence Weingarten. They're vet M-G producers.

Siegel, in his fourth year under a seven-year pact, says he is not looking to take on added chores himself, but to find the manpower to take on more of the execution of some of the big plans. There are epics on the plotting board a la "King of Kings," "Four Horsemen" (out this year), "Mutiny" and "How the West Was Won" (out next summer), but Siegel says they won't be started until some of the revenue starts coming in from these epics.

Noting the current news on the razing of the 20th-Fox backlot, Siegel revealed he had told Metro's (Continued on page 16)

Thinks U.S. Primed To Accept Dubbing of Imports, But Sochin Accents Theatres' Responsibility

Disney's Dime Divvy

Hollywood, Aug. 22. Walt Disney Productions has declared a quarterly cash dividend of 10¢ per share on company stock. Melon is payable Oct. 1 to shareholders of record Sept. 15.

Par Picks Up 422G Profit On Outside Deal

Paramount, which has been doing all right on the financial front, picked up an extra profit of \$422,000 equal to 25¢ per Par common share, on one of its outside investments in the first half of the current year. Company statement mentioned the extra item but didn't give details.

However, insiders disclosed that the film company sold off part of its block of stock in Fairchild Camera, and now holds about 12% of the Fairchild issue. The market presented the opportunity for such profit-taking and Par consequently unloaded partially.

Ownership of Fairchild stock went Par's way when DuMont Laboratories was absorbed by Fairchild. The DuMont securities which had been held by Par were converted to Fairchild.

In addition to this investment profit, Par for the six months ended July 1 had estimated consolidated earnings of \$4,420,000, or \$2.63 per share. Corresponding period in 1960 brought a net of \$3,732,000, or \$2.23 per share.

Meanwhile the Par board declared the regular quarterly dividend of 50¢ per common share payable Sept. 22 to holders of record Sept. 5.

EMPIRE (PRF-MISSOURI) REVERTS TO CINERAMA

Kansas City, Aug. 22. Empire Theatre, which has been operated since first of the year as a regular film house, is going Cinerama under management of the Durwood circuit, beginning Aug. 30. "This Is Cinerama" comes to the house, which went dark Aug. 7 after six-week run on "Pleasure of His Company."

Operation will be the standard pattern set by the Cinerama circuit, beginning in 1954 when the house was labelled the Missouri.

Matt Plunkert, who formerly managed the theatre under RKO operation and who recently joined the Durwood staff here, will be manager. Stanley Durwood, president, said the circuit is spending upwards of \$100,000 in re-equipping the house after putting in storage about \$75,000 worth of wide screen booth equipment, drapes and other trapping, recently in use.

Ricketson Projects Taken Over by 20th

Hollywood, Aug. 22

Two books owned by Frank Rick Ricketson for filming on his own have been sold to 20th-Fox for future production, now that Ricketson has retired as indie producer to take care of his personal business affairs. Duo are "Blood and Guts," story of General Patton, and "Lady From Colorado," by Homer Croy.

As proxy of Central City Opera Assn., near Denver, Ricketson hopes to commission two writers to do book and score for opera on a Colorado yarn.

The American public is all ready to accept dubbed versions of top quality foreign imports, but the exhibitor has to promote and exploit them a little more intelligently than would be necessary for a comparable American film, according to Irving Sochin, sales director of Times Film.

Sochin noted several cases where an import had done well in one city and then subsequently failed in another city in an adjacent territory. Obviously, says the exec, the patrons are the same in both cities, but those in one city were made aware of what was being offered while those in the other city had not been "contacted."

Sochin recalled the tales of a number of fine imported pix, straight dramas and thrillers which had never gotten off the ground in the U.S. hinterland despite good dubbing jobs, because exhibs did not know what they were selling and also perhaps because the exhibs had not provided the exhibs with certain basic selling tools.

Ames

Now during the release of three new Times imports, Sochin is out to provide exhibs with the correct selling tools and also to guide the individual pix to the right audience. The French "Fanny" for example, is playing only its first limited dates in subtitled version. The melodrama starring Jean Moreau and directed by Louis Malle is being aimed primarily at the dubbed commercial market.

The picture which played its premiere date at the Little Carnegie in New York earlier this summer, is being held back from national release until September, to coincide with the release of the Miles Davis soundtrack album and the Golden Medal paperback book version. Also, sales execs notes he can get better playing time by waiting until September when he won't be making the cream of drama product in the commercial house.

On the other hand, company's current release, Claude Chabrol's "Leda" is strictly an indie release, and Times has no plans for exhibs. It's "Upstairs at the Plum Sole" which Times calls "Purple Noon," Rene Clement's psychological thriller starring Alain Delon, "Roc and His Brothers," and based on an American mystery, "The Amazing Mr. Ripley," "The Titanic" this pic will be offered simultaneously in both dubbed and subtitled versions. Ideas of having both versions available at one time to take advantage of the indie exhib community for all states is, ordinarily, there is a certain lag between the first limited release and the dubbed release.

Sochin is all for going the (Continued on page 16)

Gordon Lightstone Exiting Can.'s Affiliated Pictures; Job to Par's Al Taylor

Toronto, Aug. 22

Gordon Lightstone will exit Affiliated Picture Corp. Ltd. on Sept. 15 as press and managing director of that company. Lightstone's current proxy of the Canadian Motion Picture Distributors Assn. is also expected to resign from that body.

Former gm president in Canada of Paramount Pictures is appointed in September of last year's proxy of Affiliated Picture which that company was formed by a merger of Paramount and Columbia Pictures in Canada.

Lightstone's resignation from Affiliated is understood to be a result of latter's decision to eliminate district manager. He came to Paramount in 1947 to g.m. in charge of Canadian distribution after resigning a general sales manager of Regal Ltd., L.A. distributor of M-G pictures in Canada.

Lightstone's successor is to be Al Taylor, heretofore Par's U.S. Midwest division manager.

It's Okay for Naughty Words to Be Seen (Subtitled) But Not Heard (Dubbed)

It's all right if you write it, but don't say it out loud. Which is another way of stating that there seems to be developing a peculiar double-standard relating to subtitled motion pictures and those exhibited speaking English.

The first indication was the Roman Catholic Legion of Decency's decision to approve the Italo "La Dolce Vita" which the LOD "separately classified", with that rating going only to the subtitled version. Astor Pictures' subsequently announced intention not to release a dubbed version presumably based in part anyway, on this LOD ruling. It should also be noted that the picture is doing lousy biz in subtitles.

A test of this double-standard sort of thing may now be in the making. If and when Irvin Shapiro's Films-Around-the-World tries to get the New York state film licensing commission's approval of the unexpurgated film version of "The Connection." The picture, as seen by VARIETY at the Cannes fest, makes use of a word never before heard on the soundtrack of a commercial American film. The French translation, long acceptable on French screens, is *merde*.

The point might be made by "Connection" distrib that "the word" already has been seen, if not heard, on American screens. It was, in fact, used in the subtitles of the Polish film, "Kanal," released here earlier, this year with considerable critical acclaim. Any attempt by N. Y. state authorities to cut it out of "The Connection" soundtrack would thus leave the authorities open to the charge that they have established a not-so-subtle differentiation between the screen's written and spoken word—a differentiation which might be rather difficult to support by legal means.

Whether or not Shapiro will actually press the "word" issue is not known at this time.

WB 9-Mon. Net Hits \$9,494,000

Warner this week reported an increase in regular income for the first nine months of the year in addition to a special income entry of major proportions. Net amounted to \$4,983,000, equal to \$4.42 per share. In addition to this there was a profit of \$4,511,000, or \$4 per share, as capital gain via the sale of stock in Associated British Pictures Corp., London. Per share earnings are on the basis of 1,125,013 shares outstanding. Total for the nine months: \$9,494,000.

Net for the first three quarters of 1960 was \$4,577,000, or \$3.05 per share, on 1,499,900 shares out. Net current assets at last May 27 were \$43,392,000, including \$21,303,000 in cash and U. S. Government securities, while debt maturing after one year was \$5,225,000. Net current assets the year previous were \$37,688,000, including \$13,950,000 in cash and Government securities, with one-year debt at \$4,762,000.

Further breakdown shows film rentals, including television, sales, etc. reached \$63,574,000 in the 1961 period. This entry is down from \$66,392,000 a year ago. However, there was a meaningful drop in costs and expenses over the 1961 period. Amortization of film costs, participations and other charges fell from \$49,095,000 in 1960 to \$46,681,000 in 1961. Also, operating and general expenses dropped from \$13,407,000 in 1960 to \$12,205,000 in 1961.

Col Pacts Dmytryk For Italo-Loaled Pic

M. J. Frankovich, Columbia v.p. in charge of overseas production, this week signed producer-director Edward Dmytryk to a one-picture deal. Property involved is "The Re-Incantant Saut," dealing with an Italian boy who has the ability to float in midair.

Dmytryk will shoot the picture in Italy, with Oct. 2 pencilled in as starting date.

Broaden Marcus Plan

It's been decided to move the COMPO (Marcus) merchandising plan into several additional (but undisclosed) cities in September for a three-month period. Biz-building scheme has been operational several months in the Pittsburgh exchange area.

Before that the plan was employed in Wisconsin.

Skouras in Line For MPAA's Nay?

It seems unlikely that the Motion Picture Assn. of America will take any action at all on the memo submitted by 20th-Fox prexy Spyros P. Skouras, relating to 20th's reentry into MPAA. The memo reportedly covers Skouras' specific recommendations not only on the title-subject matter conflict, which led to 20th's resignation, but also on a number of broad industry questions, including legislation, censorship and tax matters.

The MPAA board met in New York Friday (18) to consider the memo, but adjourned without taking any action. A terse MPAA announcement stated simply that the meeting had been held and further consideration would be given Skouras' recommendations, which have never been officially reported.

However, the "impossible" nature of Skouras' recommendations—that is, the broad area which they cover—reportedly makes any action by the MPAA board extremely unlikely.

Friday's MPAA meeting was devoted exclusively to the Skouras memo, with no mention made of possible Production Code changes and films dealing with the subject of perversion. The Mirisch Co. is said to be angling for such a change so as to get a Code seal for William Wyler's upcoming film version of "The Children's Hour," which United Artists will release. (See separate story.)

HOU LIHAN TO BUFF

Daniel R. Houlihan, previously Paramount's branch manager in Boston, has been named manager of the Buffalo branch.

He succeeds Frank Saviola, who now has a sales post in the Buffalo area.

'Chapman Report's' Seal & Sex Life

Richard Zanuck Keeping 'Sensational Aspects' But Within Production Code Bounds

Hollywood, Aug. 22. With cameras slated to roll Sept. 5 at the Warner-Bros.' Burbank lot, producer Richard Zanuck stated, "There are no insurmountable problems on 'The Chapman Report.'" He further added, "I'm confident we're going to get a seal from the Motion Picture Production Code."

Son of Darryl F. Zanuck, prexy of DFZ Productions, declared neither he nor Warner Bros. would make or distribute pic without a seal.

Principal objections in script devolves around interviews Chapman staff has with women on their sex life. "These are being resolved to satisfaction of both parties," he insisted, second party being Code Administration.

"This has been a tough script," Zanuck pointed out, because it had to be written with a delicate hand. Further, the film will tell the story of four women, three others from the book having been eliminated. Character of Cass, one of Dr. Chapman's interrogators who murders one of seven women at end of book, has been thumbed out. Also melodramatic love affair at end of book has been dropped. In essence, last third of novel won't figure in film.

Europe to U. S.

- Stanley Adams
- Frank M. Folsom
- Dean Martin
- Donald McWhinnie
- Harold Pinter
- Donald Pleasence
- Ruth Pologe
- Frank Sinatra
- William Squire
- Bill Travers
- Sophie Tucker
- Langdon Van Norden
- Glenn Wallichs

L. A. to N. Y.

- Sanford Abraham
- Ina Ballin
- Bat'ya
- Polly Bergen
- James H. Chapin
- Steve Cochran
- Freddie Field
- Peter Frank
- Carl Foreman
- Bruce Geller
- Vincent Minnelli
- Joseph H. Moskowitz
- Jan Murray
- Mark Robson
- Robert Rossen
- Spyros P. Skouras
- Ernest Turnbull
- Charles Wick

U. S. to Europe

- Jerry Adler
- Robert Anderson
- Isobel Bailie
- Al Bruno
- Johnny Carson
- John Chancellor
- Milbourne Christopher
- Kevin Corcoran
- Walt Disney
- Roger Douless
- Edda Ferber
- Johnny Kirk
- Tommy Kirk
- Frances Langford
- Ron Miller
- Fred MacMurray
- James Neilson
- Tommy Sands
- Suzanne Storms
- William F. Schneider
- Nancy Sinatra
- Ira H. Tulipan
- William Walsh
- Jane Wyman

N. Y. to L. A.

- Rex Allen
- Leon Becker
- Alan Hewitt
- Martin Jurov
- Richard W. Krakeur
- Bob Kronenberg
- Larry Lewis
- Mort Lindsey
- Johnny Mathis
- Edward Morey
- Leon Newman
- Peter Piech
- George Ross
- Bob Shapiro
- Don W. Sharpe
- Herbert J. Siegel
- Walter Slezak
- Curt Weinberg

New York Sound Track

The gossip stuff about Bill Perleberg perhaps going to 20th-Fox was just so much conversation. He and partner George Seaton like it fine at Paramount and are staying.

Jonas Rosenfield Jr., Columbia's ad-pub v.p.-named motion picture chairman of the Leukemia Society's annual appeal. Campaign runs from Sept. 10 through Oct. 14.

This Week's Quotable Quote. The following is taken from a newspaper interview with a homeoffice executive now touring the midwest to drum up film business: "We are making toothpaste like everyone else. We can only succeed if the public buys our product." Toothpaste, did you say?

Leo Jaffe, Columbia first v.p.-treasurer, back in town after a two-week o.o. of production in Europe. . . . Michael Bergher, Col International v.p., heads for a four-week Far East tour immediately after Labor Day.

The Presidential press corps can play with this: Mort Sahl in "Advise and Consent" as prexy of the White House Correspondents' Assn. Right? Onward! Comedian will also narrate a documentary short on the making of the Col. release. . . . TOA favoring member Loew's with its convention biz, slating the '62 parley for the Tish freres' Americana in Miami Beach, and the '63 conclave for their N.Y. Americana now building in Seventh Ave. . . . The British "No Love for Johnny," another fame-is-the-sue theme at which the Blighty filmmakers are adroit, and under Joe Levine's import aegis, down for early fall preem at the Little Carnegie.

Jim Moran, publicist-panellist, off to the Coast to appear in a prolog to Warners' "The Mask" . . . Come October and start of "Two Weeks in Another Town," director Vincente Minelli will have been with Metro 20 years. This will be 29 pictures ago, most recent being "Four Horsemen of the Apocalypse" . . . Morris Lefko, in charge of sales for "King of Kings," in Chicago for the start of regional Metro meetings anent the pic's marketing.

Dimitri Tiomkin scoring "Pity Me Not," III Task's low-budgeter for Pathe-America release. . . . No date for start of principal lensing on U's "Ugly American" till Marlon Brando is fini with "Mutiny on the Bounty." Meanwhile, "Ugly" producer George Englund has commenced location shooting in and near Bangkok. . . . Larry Parks, a protracted cinema absentee, comes back with a key part in John Huston's "Freud," Montgomery Clift-Susan Kohner costarrer for U.

Charlie Schmeer, from London, is claiming a "first" with four first-rank art directors linked for his upcoming "Jason and the Golden Fleecy," each being assigned a different S. Europe location. . . . Harold Rand, ex-Paramount, now partnered in an indie p.r. setup in Manhattan, made a client of Ely Landau, who's priming theatrical pic activity via a batch of Eugene O'Neill legit works.

Mickey Mouse is an American agent helping East Germans to flee to the west, East German daily Freiheit reported last week. Claim was made by a Communist official named Heyde in a talk to kids in Halle, warning them not to read Mickey Mouse comic books or join Mickey Mouse clubs. "These books have the purpose of getting the addresses of your parents," he said, according to Manchester Guardian.

Columbia's Rube Jacker states he already has set 222 firm dates for "Mysterious Island" for next Christmas, expects a total of 400. . . . Cooper Foundation Theatres sends word that its Super-Cinerama house in Denver, which opened last March, already has drawn customers from all 50 states. A roll call is taken during intermissions.

There's more than one way to see a show. Nat Weiss, 20th-Fox publicity manager, was in Boston last week with tickets to see the Wednesday matinee of Noel Coward's "Sail Away," now trying out there. However, he had a 5-P.M. train to catch, indicating he'd probably miss the last 15 or 20 minutes of the show. He solved the problem by catching that portion of the show the night before. . . . Charles B. Moss, prexy of B. S. Moss Enterprises, returned yesterday (Tues.) from a six-week European tour. . . . Fortunat Baronet, director of international publicity for Universal, off on a two-week vacation.

P.S. on that 20th-Fox board meeting, Time Magazine quoted one investor as saying: "We needed surgery, and we've gotten an aspirin."

American International Pictures prex James H. Nicholson in town for the opening today (Wed.) of "The Pit and The Pendulum" at the RKO Palace on Broadway. . . . Story behind the withdrawal (no pun intended) of the drug addict film, "The Connection," from the Montreal film fest, is not overly dramatic, according to insiders, and has nothing to do with the censorship or controversy. It's just that Films-Around-The-World execs felt that too many fest screenings would eventually dissipate the pic's commercial value. . . . Shirley Clarke, "Connection" co-producer and director, back in town.

Dr. Henry Endress, Lutheran Film Associates exec. has gone to Berlin to line up the premiere there of "Question 7," which deals with East German pressures against religion. A timely scene in the film shows an East German youth making the fight for freedom through the Brandenburg Gate to West Berlin. . . . Author James Lee and tv-stage director Jack Smight have formed a company to film John Updike's novel, "Rabbit, Run" . . . Among the promising new batch of foreign product due to open shortly: Rene Clement's "Purple Noon" (Plein Soleil), August 31 at the Little Carnegie; the Italo "The Great War," at the Victoria and Trans-Lux 52nd Street Theatres, August 30.

RKO circuit segues, come Sept. 20, from its Parade of Summer Hits promotion to a Fall Festival of Motion Picture Hits.

Native avantgarde filmmakers, given to much hand-wringing because even the indie distibs have generally been aloof to their output, are finding some balm courtesy of kindred souls. Item: the Phase 2 coffee house in the Village has inceptioned a Monday night program of offbeat films by Americans. . . . Next National Allied board conclave set for New Orleans in March, with Abe Berenson of Gulf States chain, hosting. . . . Though originally planned as a Gary Cooper starrer, understood 20th still wants to film the Thomas Duncan novel, "Big River, Big Man" . . . Latest biz-builder to exhibits is a primer on "How to defeat pay-tv"—actually, a case history of its victory thwarting TelePrompster's Key TV hopes in Santa Cruz, Calif.

White House, via MPAA office, asked for a print of "Attila the Hun" from Joe Levine. Is that for Caroline—or JFK boning up on great ogress of history? . . . Samuel Bronston's N.Y. office (with Leon Patach as v.p.) switching from E. 48th St. to new digs at 505 Park-Ave.

Rupert Allan, formerly veep and member of the board of the Arthur P. Jacobs public relations firm, and Lois Weber, another former Jacobs staffer, have resigned to form their own p.r. firm, the Allan-Weber Co. Allan will direct the Beverly Hills office and Miss Weber the New York office. Christopher Allan will be business manager of the new firm.

Dishware was okay in the '30s, not today. Prudential circuit's All-Weather Drive-In on Long Island plots a Home Show for the Oct. 11-12 period as b.o. come-on. Later expos in miniature will gamut hi-fi, boats, gardening, gardening, apparel, pets, etc. What with a cafeteria, kiddie rides and such, who goes for the marquee attractions? They've filmed the "El Cid" date at the Warner—it's Dec. 14. John Goodno, Jr., son of the Palace Amusement (Huntington, W. Va.) exec, completes his Baltimore City Hospital doctor's residency next month, and has a John Hopkins research fellowship awaiting.

Universal's yen for original comedies now includes the Larry Markes-Michael Morris "Three On a Match," with Robert Arthur assigned to produce. . . . This week's casting news from U: Fred Essler, who bowed for the studio in 1918 in "The Kaiser, Beast of Berlin," set for his first U pic since via now-shooting "Touch of Mink." And George Shibata, the Santa Ana deputy district attorney and quondam cinema set, booked for a stint in "The Ugly American."

HOSS OPERAS IN O'SEAS GALLOP

Can't Tell Yank Pix From European At Venice Fete Without a Scorecard

Venice, Aug. 22.

Five of the 14 features in Venice competition are being released by American companies although only two of these are formally Yank-produced. Should anyone still retain a doubt that the film industry is more and more a border-spanning international affair—and business—this, plus a further glimpse at the Venice entries, prove also that Hollywood has gotten the message and has joined in the race for international penetration with intent to maintain its worldwide positions.

As previously noted in VARIETY (May 24, p. 1) to exemplify a trend: "If the Italians want Italian pictures, Americans will supply them." This trend continues up, and the Venice roster of worldwide product merely confirms it.

For side by side with the U.S. official films, Metro's "Bridge to the Sun," and Paramount's "Summer and Smoke," we find Columbia releasing two other competing films; the Swiss entry "Thou Shalt Not Kill" and Italy's "Vanina Vanini." While Warners is handling the French-made "La Fille Aux Yeux D'Or." Besides, it's not improbable that American firms will pick up others on the festival roster before—or after—the event winds up its two-week run. Columbia, it's said, is also particularly interested in another Italian entry, Vittorio De Sica's "Last Judgment."

Nor is it far from the point to mention that the two "American" films are in a sense international composites again exemplifying the new elasticity of the medium.

Take "Bridge to the Sun," French director, Etienne Perrier; international cast; shot in France by producer Jacques Bar as the first consignment of his long-range agreement with Metro. Or take "Summer and Smoke"; here the producer and writer are Americans, and the film was made in the USA; but the director, Peter Glenville, and one of the stars, Laurence Harvey, are British.

Other examples pertain to features from other nationalities: Alain Resnais' French entry, "Last Year at Marienbad," has an Italian male lead, Giorgio Albertazzi; Jimmy Durante, Jack Palance, Ernest Borgnine enliven "The Last Judgment." Dino DeLaurentiis' Italian runner; Frenchman Serge Merlin is the star of Poland's "Sampson"; several French players populate Italy's "Vanina Vanini."

The topper, however, is the case of the selftermed "Swiss" entry. Only the Festival program ignores the fact that it was produced (in Yugoslavia) by Italy's Moris Ergas (Zebra Films) in combination with Yugoslavia's Lovcen Film though director and writers are French, as is most of cast, with exception of one (Horst Frank), who is German.

HUBLEY ON VENICE JURY

He Was Documentary Winner In Preliminaries

Venice, Aug. 22.

John Hubley is the Yank member of Venice Festival Jury. Writer-director, whose "Children of the Sun" recently won him a Venice Lion of St. Mark at the local documentary festival, was vacationing on Mediterranean coast when invited.

He is attending with his wife and four children. Hubley's first feature-length effort in animated design, "Of Stars and Men," will incidentally have its world premiere at Venice in a noncompetitive screening. It will be shown in the fest's Information Section.

Golden Reps U.S.

Washington, Aug. 22.

Nathan D. Golden, Commerce Department Motion Picture Chief, is the U.S. Delegate to the 22nd International Venice Film Festival. Golden served in same capacity at the 1960 Venice affair and has also represented the U.S. at the Cannes and Berlin Festivals.

As Simple as That

Venice, Aug. 22.

The Russians have now officially divulged the reason they are not sending the feature originally announced as the official Soviet entry, "The Career of Dima Gorin," to Venice.

"Gorin," say the Soviets, is simply not ready. It will be replaced, as previously announced, by "Peace to Whoever Enters," directed by Alexander Alov and Vladimir Naumov.

Mont'l Film Fete Tops 1960 Gate; Vita' Biggest Hit

Montreal, Aug. 22.

The second Montreal Film Festival wound up Thursday (17) at Loew's here with Russia's single offering, "Ballad O Soldatio" (Ballad of a Soldier). Festival proved even more successful than last year's; some 43,000 persons attended in this 2,800-seater to a \$2 top. More than 80 short features of both a general and scientific nature together with some 17 features were shown.

Biggest draw was "La Dolce Vita," which was booked at the last minute when the festival's administration was unable to get a print of Shirley Clarke's "The Connection," originally programmed. "La Dolce" was only film during the week that brought out the scalpers. House went clean within a few hours of film's announcement and \$2 tickets were going for five or better by evening of showing.

From a festival standpoint, the short subjects were most interesting of session and critical acclaim never reached the fever pitch on most of the features shown. An unscheduled showing of the first part of Masaki Kobayashi's monumental trilogy, "The Human Condition," proved one of the festival's highlights to the few who came to the midnight presentation.

A three-day seminar attended by some 40 directors and producers and held prior to festival's opening is not likely to be part of next year's offering.

UNAFFECTED BY VIDED SURFEIT

By VINCENT CANBY

The pint-sized, palefaced green-horn named television may think he has knocked out the aging theatrical film industry's most reliable weapon—the western action drama—but if he does think so, he isn't reckoning with the strength of the foreign market.

The fact is that bigscale Hollywood outdoor dramas, which went into a b.o. decline in the domestic market with the first flush of the success of "Cheyenne," "Wyatt Earp," "Wagon Train," etc., have never been more popular in important overseas territories. There are few being made but the demand is great. Because of the comparative dearth of this kind of product, ingenious filmmakers in France, Israel and Japan are now reportedly making their own.

An interesting point is that whereas it's now generally estimated that between 52 and 54% of Hollywood's total rentals are coming from abroad, the big-scale westerns bring in 10 to 15% extra from the overseas markets. That's a hard percentage to pin down, since every picture is different and such percentages tend to even off as the pic grows in popularity. (The truly big domestic hit usually does big abroad too.) Not hard to pin down, though, is the fact that a number of outdoor pix which have been so-so at home, have been strictly boff abroad.

A rundown on the number of admissions at Paris first-run theatres from Aug. 12, 1960 to June 1, 1961, tells the story quite succinctly. Of the top 19 films, six are American, and of those six, four are outdoor action specs: United Artists' "Alamo" and "The Magnificent Seven," 20th-Fox's "North to Alaska" and Metro's "Cimarron." "Alamo" and "Alaska," both John Wayne starrers, did quite nicely at home, but "Magnificent Seven" and "Cimarron" took giant steps forward once they made the transatlantic crossing.

Same story was repeated in the equally important Italian market.

Less Sophisticated Markets

The outdoor action specs have always been extremely popular in less sophisticated markets abroad—Japan, the Far East and Latin America. But what does surprise traders is the kind of boxoffice racked up by "Alamo" in Great Britain; where patrons are usu-

(Continued on page 16)

Four Italo Pix Out of 14 Finalists In Venice Derby Add Up to Storm Of Nasty Nationalistic Suspicious

By ROBERT F. HAWKINS

Venice, Aug. 22.

Big query at the 22nd Venice Film Festival, which opened here Sunday night (20), stems from the you-show-me attitude with which other competing (and noncompeting) countries have received the news that Italy would have no less than four pix in competition again this year. Will the selection of four features by local producers be justified by their quality, especially in a tight race such as this one, where only 14 features are admitted into final competition?

Last year, the inclusion of four features from Italy raised a similar storm at the outset, a storm which grew when it turned out that while one film, "Rocco and His Brothers," fully merited inclusion in the local roster, the other three were good but not outstanding items, and certainly not of automatic "festival" calibre.

The 1960 incident, furthermore, had repercussions and eventually helped determine a vote by the FIAPF (Federation of Int'l Producers Assns.) limiting entries from one country at future festivals to two. This law, however, doesn't go into effect until 1962. And since there are precedents (Cannes, for example, accepted four Italian films this spring), it cannot technically be enforced until next year.

Yet it's no secret that the selection has irked many a nation, included this year or not. There have (as noted elsewhere) been several protests, official or unofficial, while eyebrows were raised in several camps. Including the US one, though here again the reaction was a private one without official status.

The French press has deplored more the fact that only two Gallic items made the final list, suggesting that the Italians might have more courteously exchanged France's hospitality at Cannes when a host of Italian items were admitted, by doing the same at Venice for France. The Yugoslavs expected to have two in the final listing, and had so announced the news, while Argentina expected to have one and Germany at least one (of five submitted) in the list of "elite".

Reaction of the Italian press has been significant. While for some months before the choices were announced, the local scribes had noted that it would be difficult for more than one or two Italian films to be accepted at Venice, especially

after last year's poor showing and consequent beefs, a sharp about-face was notable after this year's list was revealed. Now the local pundits are "expressing their satisfaction" at the "wise" move and the welcome recognition of Italy's recent qualitative achievements in the pic field.

Toppers Mum

Fest toppers are officially mum on the subject, though the rumor mill has it that the pre-selection group found itself hard pressed for suitable competitive product for the 1961 event, and had to "fall back" on Italo filmmakers, at least two of whom promised to rush their pix into completion to "make" the Venice deadline. There are other rumors, to be sure, that con-

Venice Grapevine

Venice, Aug. 22.

John Hubley, whose latest pic—and first feature-length of "Stars and Men" is being shown in Venice's non-competitive "information" section, had some qualms before accepting his post as Yank Juror of the feature event. He accepted when told there would be no possible conflict or misunderstanding. Hubley, whose animated short subjects have won prizes at many international festivals, was here once before a few years back.

"Of Stars and Men" which has its world premiere at Venice, is entirely executed in animated designs and is based on Howard Shapley's book by the same name. Pic subtitle will read "Concerning Man's Place and Performance in the Universe." Film is divided into sections headed Prologue, Space Time, Matter, Energy, Life, Epilogue.

Faith Elliott as usual collaborated with her husband on the film, which is being handled by Edward Harrison.

Titanus has two films at Venice: "Bandits at Orgosola," directed by Vittorio DeSeta, which company picked up almost at last minute from director, who also produced; and "Il Posto" (The Job), the second pic while by director Eumario Olti while "Bandits" is DeSeta's first feature.

Elias Lapinere here ahead of opening to set pubad details for Metro's "Bridge to the Sun," will be back during fest. Samuel Bronston will beat local drums to announce his upcoming "The Fall of the Roman Empire" and "The French Revolution" to attending fest guests. The subtitles for Paramount's "Summer and Smoke" being rushed into print in Bonn, Switzerland, labs, while "Bridge to the Sun" is getting its titles done in Paris. . . . there are no titling labs in Italy, probably because practically the only time pix are shown with titles is at the local festival. Italians prefer their fare dubbed, always have.

Some significant figures are cited by Antonio Campi head of Italy's SIAE, Authors & Editors Assn. in anticipation of certain topics which will come up during Venice's post-festival round-table symposium on "Cinema and Sex" at the Cini Foundation on the 1st of San Giorgio.

Campi notes that in an effort to combat TV inroads, filmmakers the world over have begun making ever more provocative pix, resulting in steadily decreasing percentages of films labeled unobjectionable for all by the Censorship Office's rating boards. In 1955, pix "for all" were 9.3%; in 1956, they constituted 10.2% of total, in 1957, 9%, in 1958, 6.4%; in 1959, 5.1%, in 1960, 5.1%. Campi recalls that in pre-war days, the "for all" percentages were usually over 20% of all films made.

Venice A Big, Wide, Wonderful Whirl Of Ballyhoo Spectaculars

The Venice Film Festival has always stimulated the wildest as well as some of the most original publicity ventures, designed to impress the casual festivalier, make rival producers jealous or envious, or simply sell the product to the buyer and to the 500-odd scribes attending the event.

There was a period, in the late '40s, when publicity extravagance was taboo and the fest was soft-pedaled in the name of "art" and "culture." By reaction, oldtimers will recall, came such memorable gimmicks as the full scale Roman Galley advertising "Fabiola," which wound up ramming the U.S.S. Huntington in the waters front of St. Mark's Square; or the giant reproduction of actor Aldo Fabrizi's head, the insides of which functioned as press office for a pic called "First Communion"; or an American party, wild-west style, whose guests had been invited by full scale arrows stuck to their room doors, or the fairground carousel for visiting moppets, who rode replicas of one company's thespis; or the (again American) train which served a

similar purpose while advertising Yank pix on each coach's side.

The trend, now, is for an "in-between" approach: not too brassy, not too sedate. But it must be original. What is perhaps the ultimate refinement of a trend is found this year in a promotion by Dino DeLaurentiis' Productions. Located half-way between the Excelsior Hotel and the Film Palace so as to catch the maximum flow of fest attendees, it consists of a 17th Century Venetian Salon, complete with authentic period antique chairs and furnishings, where studio handouts as well as welcome coffee (hot or iced), hot chocolate (homage again to period Venice), and other drinks are served. Only publicity gimmick in the place is a reproduction of a Tintoretto painting which hangs in Venice's Ducal Palace and depicting the "Last Judgment," which not incidentally is the film which Dino DeLaurentiis is presenting at the Festival. As an adman's tribute to the city on the lagoon, as well as a lasting conversation-piece, this item should get plenty of votes.

Other Venetian efforts are currently concentrated on winding

work on posters around the main square, this year plastered as many faces never before with giant eye-catchers for Metro, Paramount, Cineriz, Columbia, Vides, Titanus, etc., etc.

The competition is fierce; many upcoming publicity moves are still top-secret. Reportedly, the prices on posters hasn't gone up in recent years (also, many companies have secured price by reserving space for many years in advance). But ever-new areas are being covered in the Excelsior-Film Palace orbit to cop whatever attention they can from the Lido's semi-captive audience.

Fight to the finish has caused several incidents and hassles over poster size, location, etc. One case occurring just before fest opening had a company all set to rent two display rooms inside building next to the Film Palace to tout its product. No sooner had deal been set than future tenant, emerging, saw a new and even larger sign being erected right outside door to his exhibit. Needless to say, it belonged to a direct rival. Rental was called off, and inside space has now gone begging.

The Young Doctors

Accurate, restrained and informative medical drama in which moments of great wisdom and reflection overrule several awkward passages. Respectable marquee and word-of-mouth should make it big money pic.

Hollywood, Aug. 11.

United Artists release of Stuart Millar-Lawrence Tuman production. Stars Lawrence Tuman, Ben Gazzara, Dick Clark, Ina Balin, Eddie Albert, features Freddie Love, Edward Andrews, June MacNeil, Joseph P. Kelly, Robert Swink, art director. Jimmy B. Conroy, Angelo Larocca, screenplay by Arthur Hailey, camera Arthur J. Ornitz, editor Robert Swink, art director. Jimmy B. Conroy, Angelo Larocca, reviewed at S. I. M. Studios, Aug. 11. 61. Running time, 103 MINS.

"The Young Doctors" is an enlightening motion picture executed with restraint and clinical authenticity. Furthermore, in dissecting some of the ordinarily "closed shop" conflicts of the rather mysterious medical profession, it brings to its subject a point of view, making it an experience, not easily erased from the mind when one leaves the theatre. The Stuart Millar-Lawrence Tuman production has its dramatic failings, to be sure, but what is wrong within the picture is superseded and dominated by what is right about it.

Although there are bound to be those fingernails when in sizing up its value as entertainment, will find it more of a treatment than a treat, the United Artists release shapes up as a big moneymaker. Its cast makes a good impression on a marquee. Word-of-mouth and the picture itself will do the rest.

The screenplay, based on a novel by Arthur Hailey, was written by Joseph Hayes. Except for several expository passages in which it stumbles into some awkward behavior in attempting to establish personality and relationship and be quick about it, it's a generally brisk, literate and substantial piece of cinema writing marked by a few soaring bursts of thought-provoking philosophical wisdom as regards life, death and love.

Essentially the story represents an idealistic clash between two pathologists, one (Frederic March) the vet department head whose ideals and perspective have been mellowed and blunted somewhat by years of red tape and day-to-day frustration, the other (Ben Gazzara), his new assistant, young, aggressive, up-to-date and meticulous in his approach to the job.

The conflict is dramatically illustrated via two critical cases in which both are pretty intimately involved. On one of them, March makes a grievous error, promptly resigns his post. The ending is a bit abrupt, and the reasons for the error seem quite inconsistent with the sort of person March is portraying, but the point is made, and made with a minimum of the sort of emotional fuss, furor and frenzy that can be so tempting to a screenwriter and director. Both Hayes and director Phil Karlson are to be congratulated for the restraint and reason they have employed in molding and executing this facet of the film. Producers Millar and Tuman, too, are to be commended for conceiving, and fashioning a picture that is informative, arresting and topical.

Again the veteran March proves he's one of the finest actors to be found on the contemporary screen. It is a tribute to this man that one is barely aware or conscious of the fact he is acting. He creates a person, a character of dimension and compassion. Gazzara plays with great reserve and intensity, another fine portrayal. Dick Clark is persuasive as a young intern. Eddie Albert outstanding as a dedicated obstetrician. Ina Balin experiences a few uncertain moments in her enactment of a gravely ill young nurse in love with life in general and Gazzara in particular, but she comes through in the more demanding passages of her characterization. Plus this love's performance as Clark's pregnant wife (She's Ra...), he's Rh...)

...tive, the combination that results in March's unaccountable goof) is tarnished by some of the screenplay's clumsier business, which she draws. Among the supporting players, Aline MacMahon and Edward Andrews are stickouts.

Camerawork by Arthur J. Ornitz is pretty uncompromising in the clinical sequences, doesn't spare the surgical scrutiny to save the squeamish witness in the audience. Pretty bold stuff, but one can't argue too strenuously against realism. It's a vivid, hard-hitting and aggressively-directed job of photography. Robert Swink's editing is clean-cut. There's excitement and dramatic virility to Elmer Bernstein's score, most noticeably so as it accompanies the main titles. Tube.

Teenage Millionaire (MUSICOLOR)

Rock 'n' rollathon strictly for teenagers. Exploitable enough to open well, but likely to evolve rapidly into supporting item.

Hollywood, Aug. 15.

United Artists release of Howard B. Kreitsek production. Stars Jimmy Clanton, song by Chubby Checker, Dion, Bill Black's Combo, Mary Johnson, Vicki Spencer, Jack Larson. Directed by Lawrence F. Doherty. Screenplay, H. B. Cross, with additional dialog by Doherty; camera, Gordon Ayl. Musicolor song sequences by Arthur J. Ornitz; editor, Jack Ruciger; art directors, Roland M. Brooks, Howard Hollander; song sequences by Paul Silbert; assistant directors, Hal Klein; song sequences by Don Kranz. Reviewed at Goldwyn Studios, Aug. 15, 61. Running time, 84 MINS.

Extreme caution is advisable in the programming of this film. Exploitation values and teen appeal may give it some opening strength, but the Howard B. Kreitsek production lacks the quality to sustain itself for very long as a head attraction. Therefore, being of maneuverable 84-minute duration, there might exist the temptation to insert it haphazardly at the bottom half of general double bills, regardless of the calibre or character of the principal feature. This would be regrettable in any situation not thoroughly dominated by a teenage audience. Unaccompanied adults on the receiving end of "Teenage Millionaire" would be as out of sync as a 78 rpm disk on a 45 rpm turntable.

The United Artists release is the cinematic equivalent of a wild rock 'n' roll party, around which has been constructed a plot that is nothing more than an excuse to tie together the film's 11 musical breaks. H. B. Cross' patchy screenplay explains why a teenage lad (Jimmy Clanton) who has inherited a million dollars is likely to be unhappy. Boy's got a yen to warble, but his aunt (Zasu Pitts) is bent on keeping him cooped up, and employs a bodyguard (Rocky Graziano) to keep him out of trouble. U.S. Army greeting solves the crisis.

The 11 songs that interrupt the plot (actually it's vice versa) are virtually all of the r 'n' r variety and they are all audibly insufferable for most anyone over 21, which is as good a sign as any that they have the makings for commercial success. The breaks are bathed in a process dubbed Musicolor, the crude quality to which might suggest to the layman that it consists of nothing more than a colored cellophane lollipop wrapper placed in front of the lens. The colors, each one utilized for a separate break, range from racy chaireuse to outrageous orange to kimnovak lavender. The singers, virtually all of whom are lyrically at the extreme depths of romantic despair, are Chubby Checker, Vicki Spencer, Mary Johnson, Jack Larson and an especially gloomy lad fashionably tagged Dion.

Clanton, a pleasant-looking young fellow, Graziano and Miss Pitts, persevere courageously. Sid Gould and Maurice (Doberman) Gostfield attempt comedy relief that refuses to materialize, let alone relieve. Diane Jergens, Joan Tabor and Eileen O'Neill improve the scenery. The picture was directed by Lawrence F. Doherty. Tube.

Greer Garson, British-born actress, now a transplanted Texan, will receive one of the Nieman-Marcus Fashion Awards Sept. 12 at Sheraton-Dallas Hotel.

One Plus One (Exploring the Kinsey Reports)

Weak attempt to translate Kinsey sex survey statistics into episodic drama; too tame, inconsistent and uncertain in concept either to entertain or inform. Failure to appeal to one type of audience or the other marks it as dubious b.o. bet.

Hollywood, Aug. 15.

Selected Films Inc. release of Arch Oboler production. Stars Leo G. Carroll, with Hilda Bravner, William Traylor, Kate Reid, Ernest Graves, Richard Janaver, June Duprez, Austin Willis, Jane Rose, Truman Smith, Winifred Dennis, Rita Gardner, Jack Betts. Directed and screenplay by Oboler based on his play, "Mrs. Kingsley's Report"; camera, George Jacobson; editor, Chester W. Schaeffer; music, John Barron; sound, Frank Orban, Abe Dicesare; assistant directors, Richard Dixon, Gordon Milligan. Reviewed at S. I. M. Studios, Aug. 15, 61. Running time, 114 MINS.

Arch Oboler's "One Plus One" is an uneven, uncertainly-conceived attempt to deal dramatically, as well as academically, with five primary patterns of sexual behavior statistically accredited with altering the ideal course of civilized mankind's self-imposed marital pair-off system. By proclaiming itself to be an exploration of the Kinsey Reports, as its sub-title so invitingly puts it, the film is likely to attract too many of the wrong people for the wrong reasons and yet disappoint too many of the right people owing to its failure to adhere to the serious, studious structure of its apparent intent. Thus, it will succeed in fully satisfying and entertaining neither sensation-seeker nor knowledge-seeker; and those will be the two types of audience whose interest will be aroused.

The picture, released by Selected Films, may enjoy some mild initial success on the strength of its natural curiosity value, but the response figures to be short-lived once word begins to circulate that it's somewhat of a sheep in wolf's clothing.

Oboler wrote, directed and produced "One Plus One," exercising the latter function under the aegis of Fluorite I.D., a Swiss investment firm. His screenplay is an outgrowth of his play, "Mrs. Kingsley's Report," his filming location a wintry Toronto, and most of his players are drawn from the thespic ranks of the Canadian Broadcasting Co. The picture is episodic in structure, with five playlets linked to a seminar discussion of statistical findings of the Kinsey Reports. The meeting is presided over by a college professor (Leo G. Carroll) and in his audience are the individuals whose flashback musings translate the statistics into drama. The subjects explored are premarital relations, infidelity, divorce, middle-aged male promiscuity and abortion.

Unfortunately, Oboler's course is erratic and inconsistent. His episodes contradict one another in style. After his first three dramas pursue the subject in a serious vein, the fourth abruptly abandons realism for comic absurdity and the unrealistic aura thus introduced in midstream spills over, pervades and tarnishes the fifth. Then Oboler proceeds to cap it off with a preposterous and essentially irrelevant climactic stroke. The episode themselves are tediously stretched and morally and socially inconclusive.

There are a number of capable performances in the picture, however, prominent among which are those of Hilda Bravner, William Traylor, Kate Reid, June Duprez, Austin Willis, Jane Rose, Truman Smith, Winifred Dennis, Rita Gardner and Jack Betts. Carroll is well-equipped for and unaffected in the prof role.

Oboler's direction tends to slip up on detail, such as the altered (Continued on page 54)

Yugoslav Film Festival Reviews

DVOJE (And Love Has Vanished) (YUGOSLAV)

Pula, Aug. 15. Avala production. With Beba Loncar, Milva Baloh, Milos Zutic, Borislav Radovic. Directed by Aleksandar Petrovic. Screenplay, Petrovic; camera, Nenad Jovicic. At Pula Film Fest. Running time, 95 MINS.

This is one of the two or three best films the Yugoslavs have turned out in the 1960-61 season. A simple boy-meets-girl story, but so imaginatively directed and beautifully photographed that it will be around a long time. Art-slanted film, which contributes much to the prestige of Yugoslav picture production, this looks okay for export. It's primarily an item for the arties.

A young man falls in love with a comely girl. She's at first reluctant but finally gives in. Their love lasts for a year but then the man loses interest in her. The transition from being a passionate lover to an indifferent and even rude partner on the part of the man appears somewhat quick, yet this is a minor flaw. Film teems with beautiful scenes of which the tender love scenes have a French flair.

Petrovic reveals remarkable directorial talents and a fine feel for genuine intimacy. Optically, the pic is superb. The two leading players turn in praiseworthy performances. Hans.

Mirno Leto (A Quiet Summer) (Yugoslav)

Pula, Aug. 15. Vardar production. With Ljuba Drenjeva, Slobodan Petrovic, Miro Boskovic. Directed by Dimitrije Osmanli. Screenplay, Frida Filipovic; camera, Ljube Petkovic; music, Dragutin Savin. At Pula Film Fest. Running time, 81 MINS.

Harmless comedy of the seen-and-forgotten type. Film received many laughs here so it appears a good bargain for the domestic market. But there's nothing special about this to give it better than mild export possibilities.

A young couple is fed up with living among the many people in a big city and therefore they are very happy when the husband gets a job in the country. They hope to spend there a quiet summer far away from the big city. However, their joy doesn't last long since, by and by, their friends and relations show up there too, and gone is the chance to spend a quiet summer. Direction is average, acting pleasant and technical credits okay. Hans.

Pesma (The Poem) (YUGOSLAV)

Pula, Aug. 15. Avala production. With Vasa Pantelic, Zoran Milosavljevic, Spela Rozman, Rado Marovic. Directed by Rados Novakovic. Screenplay, Novakovic; camera, Nenad Jovicic. At Pula Film Fest. Running time, 84 MINS.

Another Yugoslav film dealing with the Nazi occupation period. The atmosphere is well captured, with good camerawork and adequate acting. But the direction is too slow. Also, the pic is overloaded with dialog. This is chiefly an item for the native market, and possibly okay for release in East European countries.

It has to do with young Communists who plan to join the partisans and take along a famous poet with them. The poet is caught and beaten up by the Gestapo. The Communists are freeing the man but one of them, the youngest in the group, pays with his life for his deed.

This has some good scenes, with a very effective ending. But the flaws are too big a handicap to make "Poem" much better than an average production. Technical credits are fine. Hans.

Solunski Atentatori (The Salonika Terrorists) (YUGOSLAV)

Pula, Aug. 15. Vardar production. With Aleksandar Gavric, Petre Pricko, Josuhur Duki, Marlies Behrens. Directed by Zika Mitrovic. Screenplay, Jovan Boskovic; camera, Ljube Petkovic; music, Dusan Radic. At Pula Film Fest. Running time, 105 MINS.

Another Yugoslav action film; but this one doesn't center around Tito's partisans. Macedonian revolutionaries are the heroes in this pic. The time is 1903 when these patriots stood up against the then Ottoman empire which kept the

Macedonians down by brute force. Film seems a good bet for the native action trade and also may slip into foreign markets. But chances are slim for this, as measured by western standards, since only a mediocre actor. It lacks pace and it's too talky.

Plot has to do with a group of Macedonian highschool boys who plan the assassination of some of Ottoman's big shots. Also the blow-up of a bank is on their list. The greater part of the film deals with their preparations and is rather tiresome.

Direction by Zika Mitrovic is rather old-fashioned. Acting as well as technical credits are nothing special. Hans.

Ne Diraj U Sreću (Don't Meddle With Fortune) (YUGOSLAV)

Pula, Aug. 15. Lovcen production. With Slobodan Petrovic, Irena Kolesar, Pavle Vujisic. Directed by Miro Dukanovic. Camera, Aleksandar Sekulovic; music, Dusan Radic. At Pula Film Fest. Running time, 80 MINS.

The Yugoslavs now are turning out more comedies. This one garnered lots of laughter when screened here. It's a strictly Yugoslav escapist fare based on that country's problem, the housing shortage in big cities. A sure commercial success within its home-goods. Export possibilities are limited to the East European market.

Story starts out in an apartment which is shared by a couple of families plus their relations. The hero in the film, one of the husbands, then has a dream which takes up a large part of the pic. This dream contains a number of amusing situations, and fortunately is not overly long. Acting, direction and technical credits are average. Hans.

Nasilje Na Trgu (Violence At The Square) (YUGOSLAV)

Pula, Aug. 15. Lovcen production. With Broderick Crawford, Branko Plesch, Valentina Cortese, Anita Bjork, Bibi Andersson. Directed by Leonardo Berkovici. Screenplay, Berkovici; camera, Aleksandar Sekulovic; music, Dusan Radic. At Pula Film Fest. Running time, 104 MINS.

This vehicle commands some special attention because its international cast includes such names as America's Broderick Crawford, Italy's Valentina Cortese and Sweden's Anita Bjork and Bibi Andersson. With the exception of Crawford, who's seen throughout the film, their roles are relatively small. Plot is quite interesting, with the atmosphere of a German-occupied city in 1944 well caught. But the unconvincing script and heavy-handed direction are considerable drawbacks; hence export chances are only moderate.

Crawford enacts a medico who's been ordered by the resistance movement, of which he's a member, to throw a bomb at a German officer. The bomb kills 30 Germans and as a reprisal measure, the Germans take 300 hostages who are to be shot if the man who threw the bomb doesn't surrender himself voluntarily. In order to save the hostages, Crawford does it against the movement's order. The end sees them all killed. Crawford's acting talents are evident but not too impressive because of constant underplaying for which the direction is to blame. Hans.

Parce Plavog Neba (A Piece of Blue Sky) (YUGOSLAV)

Pula, Aug. 15. Bosna production. With Baheta Petar, Stjepan Vujisic, Olivera Markovic. Directed by Toma Jancic. Screenplay, Vasa Popovic; camera, Edward Bogdanic; music, Bojan Adamic. At Pula Film Fest. Running time, 88 MINS.

Another Yugoslav comedy dealing with human weaknesses. Film presents a series of amusing situations and has some amicable characters to offer. But this is too typically a domestic feature to go in other than Eastern markets.

Pic concentrates on various people living tightly together in a Serbian town. There's a notorious drunkard, a crippled boy, a pigeon breeder, a woman suffering from complexes, a girl who's looking for a husband, a student, an artist, etc. Director Toma Jancic has given the whole thing an optimistic slant. Acting is not bad and technical credits about average. Hans.

STORY DEAL: HOKUM & FACT

New Exhib-Backed Producing Outfit Pitching 'B' Product for 1G Ann'l Dues

Hollywood, Aug. 22. Establishment of a production-distribution company with a program of independent exhibitor-backed films was revealed to VARIETY by George Waller, president of the newly-formed Independent Theatre Productions Co. Organization has a backlog of nine properties in various stages of production or preparation and expects to tee off distribution setup this Christmas.

I.T.P. was set up to supply indie theatres with films on a "membership" basis. Waller said, explaining exhibits will be offered a minimum of four films in \$250,000 budget category each year for an annual fee of \$1,000. Payment is based on \$250 per picture which Waller lists as average flat rental of a "B" type second feature.

Theatreman can play films as long or as often as he wishes during the year, with a central library to be set up in each of the 32 exchange cities from which he can draw. Company head says they have enough money to make the first picture now, "Redboards of the Yellow River" from a novel by Radko Doone and said recent talks with exhibitors throughout the country indicate immediate prospects for 1,000 members, thus, giving company \$1,000,000 necessary for the four pix. All are to be in widescreen and color with IATSE crews used. Waller said additional memberships could send production up to 12 pix a year, with fee remaining the same.

Company would produce most of the films through indie producer setups, with completed pix of similar quality and generally family appeal, also being sought. They would produce their own trailers, to be included to exhibits on the membership fee, though other exploitation materials (press books, (Continued on page 14)

MGM-Cinerama Set 3-Hour Limit For 'West Won'

Hollywood, Aug. 22. Initial MGM-Cinerama "How the West Was Won" will be limited to 150-155 minutes, according to blueprints by producer Bernie Smith. Three segs of the triple-screen color hard-ticket attraction have yet to start, but rigid plans for running time will be met, according to filming and editing outline approved by studio topers.

Additionally, it is planned to have a 15 minute intermission in the 310 U.S. and European hard top theatres to begin playing film after May 1, holding entire show to less than three-hour goal.

Pattern set up is based on experiences with five Cinerama travlogs. To date they have grossed \$115,000,000 in 47 theatres, of which \$9,000,000 was racked up during a seven-year run at Hollywood Theatre. Local house winds reissue run of the Lowell Thomas produced shows Sept. 21.

Selling policy for MGM-Cineramas will be 90-10 deals exclusively, contracts being negotiated by Cinerama vicepres-general sales manager Bernie Kranze in New York. Maiden deal most likely will be Warner Hollywood where travlogs had exclusive Los Angeles exposure.

Sources at MGM feel "West Was Won" has potential of grossing more than all tri-screen oldies combined over period of years. Confidence is based on star roster and fact pic offers more natural U.S. vistas than anything yet done on screen, or to be done in many years. Bookings in first 110 theatres here and abroad are expected to run minimum of three years with five-year possibilities in some situations.

In view of this, only solution for (Continued on page 16)

Alexander Prod. Sells Silent Reelers Overseas

Hollywood, Aug. 22. With Europe a growing market for comedies in film theatres, M. & A. Alexander Productions, importers-exporters of theatrical film and telepix packages, has sold more than 100 one-reel silent comedies in Germany, France and Greece. All are old Christie Comedies, from 35 to 40 years old. Films will be subtitled in native language in each country.

In Germany, package was sold to individual theatres, as also was done in Greece, but in France deal was closed for group with A. E. F. Corp.

A dozen early-day stars figure in films sold, including Colleen Moore in a one-reeler tabbed "Roman Scandals." Other stars include Bobby Vernon, Neal Burns, Jimmy Adams, Dorothy Devore, Billy Dooly, James Harrison, Jack Duffy, Frances Lee, Duane Thompson, Walter Hiers, Eddie Barry.

Metro, Indie In 'Grimm' Battle

Hollywood, Aug. 22. Exhibition threat to Metro-Goldwyn-Mayer-Cinerama's giant "Wonderful World of the Brothers Grimm" is looming with appearance of a German-made live-action film tagged "Grimm's Fairy Tales."

Monte Lee Enterprises and Nossbeck-Denwitz Productions have acquired U.S. and Canadian distribution rights to the color, widescreen film, a combination of the "Little Red Riding Hood" and "Hansel and Gretel," tales running 90 mins.

Lee yesterday said deals are being negotiated with independent theatre owners on a percentage basis, with part of campaign aimed at children's matinees. Plans call for a merchandising campaign, to include "Red Riding Hood" and "Gretel" caps to be given to each child at screenings.

MGM-Cinerama pic is currently being shot, with release not expected until late next year.

ZANUCK KILLS 'WARRIOR' DUE TO 'LONGEST DAY'

Hollywood, Aug. 22. Darryl F. Zanuck has decided to kill "The Bearded Warrior." Story has been on slate for DFZ Productions, to be produced for 20th-Fox by Richard Zanuck, but in view of "Longest Day" with a \$5,000,000 budget, it was decided to forget the second war story. "Longest Day" is now in production abroad and while young Zanuck was high on "Warrior," at least for a time, it was decided best to forget it.

Meanwhile balance of sked to be made for 20th continues as is, with exception of "Chapman Report," now set for Sept. 5 start at Warner Bros. Zanuck senior will make "Short Cut" abroad, while son will produce "Shock Treatment" by Winifred Van Atta, and "Fate Is the Hunter," by Ernest D. Gann. Latter two should roll almost immediately after "Chapman," according to Richard Zanuck.

Chumley Branch Manages For Paramount in Philly

Edward G. Chumley, special sales exec on Paramount's "Ten Commandments," has been appointed Par's branch manager in Philadelphia. He's held numerous field posts since joining the company in 1930.

Philadelphia post was vacated with the retirement of Ulrik F. Smith, who had been with Par 47 years.

ANGLE-SHOOTERS HELP PAYOFF

By DORA ALBERT
Hollywood, Aug. 22. How much are the film rights to a popular book worth? Value depends on not only how popular the book is, but also on how shrewd the agent is; how shrewd the studio negotiator is—and how eager; and how much competition there appears to be.

Strictly by logic, prices paid for screen rights make very little sense. A number of years ago, a non-fiction book called "Wake Up and Live," by Dorothea Brande—possessing no hint of a plot, no character or dialogue—sold for \$50,000. It sounds incredible but 20th Century-Fox forked over that much, it's said, to a shrewd agent, just for the title; then built its own story around that title.

Later, Warners' paid about \$100,000 for "FBI Story," another non-fiction book—mainly for its popularity on best seller lists and for its title. Then Warners discovered its right to the title could be challenged—as it has been—by the Gordon Gordons, who had sold screen rights to an earlier fiction book to Art Gardner and Jules Levy, with the very same title. Case is still pending.

Many lawyers will tell you that titles as such are not copyrightable. However, if the title is attached to a best seller, you'd better pay through the nose if you want it, otherwise lawyers could claim that you're palming off something else as the best seller. The author of an obscure book might be just a nuisance if he sues, but the authors of prominent works would probably be able to collect if their titles are used without permission.

But don't get the idea that just because one agent is said to have collected \$50,000 for rights to a title, and another about \$100,000, that a book, complete with characters and story, is necessarily worth that much or more.

Rights to moderately popular books may sell for only \$5,000 to \$7,500—even when handled by a high-powered agent. Some authors have sold rights to older books or books in less demand for as little as \$2,000.

Blind to U.S.A.
Those figures you see in newspaper columns about authors collecting \$25,000 to \$200,000 or more are sometimes true, but often exaggerated. Or the "escalator" clause is taken at face value.

Hope of big screen rights has sometimes sent authors scurrying to hinterland, making personal appearances; here and there, to boost book sales, in the hope of promoting a Hollywood sale. Actually, the opposite tactic is equally apt to work—staying on the home grounds if you're a Hollywood author and fighting it out with lectures, radio and tv appearances and newspaper interviews, to impress producers. Many producers do not know that there's a world beyond Los Angeles city limits.

It's customary in the early stages of the game, before any sale is made, for press agents to plant whatever they can and wherever they can about producers panfing to buy the story. To read such come-on, a movie sale is the easiest thing in the world to knock off. The sad truth is that producers hot-foot it after books like, say, "The Chapman Report" while still in galleys, rarely get excited about the average book.

Press agent pipes about screen rights are of three types: (1) the pure invention (Such and Such a Studio is interested in or bidding for So and So's novel)—the only trouble is neither author nor studio know about it; (2) the projected pipedream (the author has consented to the pleasant fabrication, and no one at the studio is (Continued on page 18)

Delay 'Francis of Assisi' Playdates For School and Clergy Advantages

Raps Longstreet Script As 'Unfit,' Actress Sues

Los Angeles, Aug. 22. Actress Joan Caulfield has sued writer Stephen Longstreet for \$5,000 plus interest from Aug. 15, 1960, in Superior Court action over purchase of film rights to author's novel, "The Beach House."

Complaint charges that under terms of deal Longstreet was to write a script from his book, as a starring vehicle for Miss Caulfield. Script, however, according to actness, was "inadequate, unfit and unfilmable," and couldn't be used for a picture.

Clem Perry Exits As Lopert's Aide

Clem Perry, for last two years assistant to proxy Ilya Lopert, Lopert Films (United Artists subsidiary) is resigning effective Sept. 1, prior to joining Lopert, was exec vp of the Ruffoff & Becker Theatres, New York art theatre circuit, where he is credited for having played a major part in the development of the U.S. art theatre market as it's constituted today.

It was during his tenure at R & B that the eastside artie Sutton theatre switched to a first-run basis, thus providing the pattern for non-Broadway showcasing of class product, both foreign and domestic, in the New York area. Perry's future plans are unset as of the moment, but he reportedly has been approached by a major company interested in entering the art film distribution market, ala United Artists with Lopert or Columbia with Kingsley International.

Perry's resignation looks to be part of a general reorientation of the UA-Lopert relationship set in motion early this year when Ilya Lopert moved his personal headquarters abroad to coordinate U.A. European production. It's understood that Eugene Pickler, former Loew's Theatres proxy who joined UA in a deep capacity in June, is now more or less running the Lop Films show for UA, which is integrating the subsid operation more and more closely with that of the parent company.

It's expected that Lopert Films, which presently has its own offices at West 57th Street in N.Y., will be moving to quarters in the same 7th Ave. building housing the UA homeoffice, as soon as a subtenant for the 57th St. space can be found.

MARK ROBSON HAS FOUR UP HIS \$3-MIL. SLEEVE

Hollywood, Aug. 22. Mark Robson, 20th-Fox producer-director, has four pix on his slate, each of which will cost \$3,000,000 and over. With "The Inspector" now shooting in London, next entry for camera start will be "Day of Darkness," which he will direct starting Nov. 1. Nelson Gidding is writing script based partially on original idea by Robson.

Following this will be "Tower of Babel" and "Greatest Raid of All." Former will be made at Brevittis Studios, while "Raid" will be filmed in England and France.

"Wingate," bio of Gen. Orde Wingate, will be filmed in England, Palestine, Ethiopia and Quebec where story takes place.

Producer-director left for London Sunday for two-week looksee on "Inspector."

Allied's 13 3/4 Divvy

Allied Artists has declared quarterly divvy of 13 3/4% per share on company's 5 1/2% preferred stock. Melton, voted by directorates' exec committee last week, is payable Sept. 15 to holders of record as of Sept. 1.

Albany, Aug. 22. Postponement of 20th-Fox's "Francis of Assisi" opening at Fabian's Palace in Albany from Aug. 16 until late September and date backs in other large cities of this exchange district is to capitalize on the return of children to school.

An exception is a group of summer stations—Union Lake, Placid, Hamock, Lakeside and Wundham—where the 20th-Fox picture opens Sunday 20.

A new date for Albany on which the picture is to be shown at a meeting held at the Fabian's Manager John W. White and William Buyer-Voorhees, 20th-Fox's man in the district, were offered. It was work Wednesday night, but later with Buyer's wife, A. S. Smith, or with a date to be mutually official. The Albany exchange relations for the picture are Bill White, Palace manager, and attending.

There will be a heavy group with the Fabian's management, for the picture here. Late-Fox Francis can't leave Albany on the Hudson, because of a screening of the film in the Fox projection room.

The substantial Catholic population in Albany and a number of other exchange district cities and towns is expected to produce excellent business for the picture of the life of St. Francis. Also, the numerous Francis churches, including a college, grade schools and seminaries, and Franciscan staffed parishes.

Klein, Smerling Buy NT&T Stock In Proxy Battle

Los Angeles, Aug. 22. Speaking for himself and associates, Eugene Klein, proxy of National Theatres & Television, is dedicated to maintaining control of circuit, despite report from Sheldon Smerling, whose exec post was abolished recently, having 500,000 shares with his group.

Klein said he bought 2,000 NT&T shares last week. His personal tally is 52,000 of 600,000 shares in tow for management.

"We're still adding," he asserted, and "will buy all the stock necessary to keep control." Outstanding shares total 2,816,247.

Smerling, according to Klein, has no contract. This scratches report that the former exec, who continues as board member, had three-year ticket.

Fact is when Smerling came on from Gotham to take over theatre operations at request of B. Gerald Cantor several months ago, board agreed to an oral one-year salary.

Smerling has been relieved of duties but is still on payroll. He's now east conferring with his attorneys and stock buying group, reported to be the Smerling family and tappers of ABC-Vending Co. in Philadelphia and New York on piling up more stock.

Cantor's holdings of 175,000 shares were bought up by Smerling's interests, also say, Feb. 20, 1960 slate, before last month's board meeting, at which Smerling was given notice of discontinuation of duties. Both Cantor and Ficks are no longer on board.

Seidman to U.S. Industries

Lloyd Seidman, vp of the Donahue & Co. agency since 1946, has resigned to become president of the Educational Science Division of U.S. Industries, Inc.

Deal concerns it-off-into teaching machines, both text and film.

Little Messages To Film Producers

THE ART OF BREAKING OUT OF A PAPER BAG

Your picture is complete. It has been cut, scored, printed, trailerized, press-booked and sneak-previewed. The outlook is promising. Then you decide and your echo echos that what the picture must have is a great word-of-mouth gimmick.

Word-of-mouth is a condition devoutly to be desired. It is mentioned in all film showmen's prayers. And after three expensive luncheon-conferences at The Divan of the Four Moslems you and your echo come up with a real gem of a gimmick—nobody will be admitted to the theatre during the *first 15 minutes* of your picture!

Convinced that this great built-in twist has rendered trade paper advertising superfluous, you stand by for the gimmick to explode of its own inherent hilarity. And it does—at least three New York columnists give you gag mentions.

Meanwhile your picture opens cold. Nobody has heard more than an idle rumor. It's just another title and—as you yourself have elected—another gimmick. Afterwards exhibitors and amusement editors and fans go around saying, "Actually, I hear it was a good picture but the producer kept it a secret."

The smart thing would have been to first advertise to the trade. In, of course,

VARIETY

Chi Sturdy; 'Machine' Boffo \$29,000; 'Guns' Bangup 22G, 8th; 'Spartacus' Lusty 14G, 'Fanny' 26G, 'Vita' 15G

Chicago, Aug. 22. First-run biz continues steady this frame and will get a moderate uplift from two new, nice entries with support from sturdy holdovers. Woods preem of "Honeymoon" expect a sock \$29,000. Carnegie's "Dentist In Chair" shapes fancy in first. "Underworld U.S.A." and "Stop Me Before I Kill" combo is figured okay at Monroe for opener.

"Two Rode Together" looks hefty in second frame at Roosevelt. "Magic Fountain" is heading for a fairish second round at McVickers. "Naked Edge" looks sharp in Oriental third. "Goodbye Again" holds solid in third lap at United Artists while "Romanoff And Juliet" is notching a snappy third Esquire stanza.

"Fanny" is posting a hotly sixth Chicago canto while "Guns Of Navarone" in eighth week at States-Lake shapes smash. "Spartacus" is still big in ninth round on grind at the Loop. On hard-ticket, "La Dolce Vita" is garnering a potent 10th week at the Todd.

Estimates for This Week Carnegie (Telem) (495; \$1.25-\$2) - "Dentist In Chair" (Indie) Fancy \$6,500. Last week, "French Mistress" (Indie) \$4,000. Chicago (B&C) (2,900; 90-\$1.80) - "Fanny" (WB) (6th wk.) Great \$26,000. Last week \$28,000. Cinema (Stern) (500; \$1.50) - "Saturday Night, Sunday Morning" (Cont) (8th wk.) Tidy \$3,000. Last week \$3,500. Esquire (H&E Balaban) (1,350; \$1.25-\$1.80) - "Romanoff And Juliet" (U) (3d wk.) Solid \$9,000. Last week \$12,000. Loop (Telem) (606; \$1.25-\$2) - "Spartacus" (U) (sub-run) (9th wk.) Fast \$14,000. Last week \$15,000. McVickers (JL&S) (1,500; 90-\$1.80) - "Magic Fountain" (Indie) (2d wk.) Fairish \$7,500. Last week \$9,000. Monroe (Jovan) (1,000; 65-90) - "Underworld U.S.A." (Col) and "Stop Me Before I Kill" (Col). Oke \$4,500. Last week, "Lost Souls" (Indie) and "Woman Of Sin" (Indie) \$5,300. Oriental (Indie) (3,400; 90-\$1.80) - "Naked Edge" (UA) (3d wk.) (Continued on page 11)

'Machine' Hefty \$14,000, Toronto; 'Vita' Hot 13G, 'Spartacus' 10G, 3d Wk.

Toronto, Aug. 22. Newcomers include "The Honeymoon Machine" off to a hefty start at Loew's and "The Magician" good at the Towne. However, "Guns of Navarone" is still sock at three theatres. "La Dolce Vita" with night capacity, shapes sock in third at Tivoli. "Spartacus" is lusty in third at Uptown on pop-scale.

Estimates for This Week Carlton, Danforth, Humber (Rank) (2,318; 1,230; 1,203; \$1-\$1.50) - "Guns of Navarone" (Col) (3d wk.) Wham \$55,000. Last week \$62,000. Eglinton (FP) (918; \$1.50-\$2.50) - "Windjammer" (NT) (35th wk.) Steady \$7,000. Last week, ditto. Hollywood (FP) (1,080; \$1-\$1.50) - "Weekend with Lulu" (Col.) Fair \$3,900. Last week "Parrish" (WB) (7th wk.) \$5,000. Hyland Rank (1,357; \$1-\$1.50) - "Very Important Person" (20th (2d wk.) Lusty \$7,500. Last week \$8,000. Imperial (FP) (3,343; \$1-\$1.50) - "Fanny" (WB) (3d wk.) Hotsy \$13,000. Last week \$13,900. International (Taylor) (557; \$1-\$1.25) - "Never On Sunday" (Lope) (31st wk.) Good \$3,500. Last week, ditto. Loew's (Loew) (1,641; \$1-\$1.25) - "Honeymoon Machine" (M-G) Fine \$14,000 or close. Last week, "Goodbye Again" (UA) (3d wk.) \$7,500. Tivoli (FP) (935; \$1.50-\$2.50) - "La Dolce Vita" (Astral) (3d wk.) Rugged \$13,000. Last week \$14,000. Towne (Taylor) (693; 90-\$1.25) - "The Magician" (Indie) Nice \$6,000. Last week, "Romanoff and Juliet" (U) (7th wk.) \$3,500. Uptown (Loew) (2,453; \$1-\$1.75) - "Spartacus" (U) (3d wk.) Pop-scale on three-a-day; Still hefty at \$10,000. Last week \$12,500.

Estimates Are Net Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income. The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Sept.' Giant 25G, Frisco; 'Vita' 17G

San Francisco, Aug. 22. First-run biz is strong here currently, with "Come September" outstanding with a smash take opening week at the Golden Gate. "Master of World" looks nice on opener at the huge Fox. "Thief of Baghdad" also is rated fine on initial round at Warfield. "Guns of Navarone" still is wow in eighth stanza at St. Francis while "La Dolce Vita" continues mighty in fifth session playing the Clay and Larkin.

Estimates for This Week Golden Gate (RKO) (2,858; \$1.25-\$1.50) - "Come September" (U) and "Blast Of Silence" (U), Sock-eroo \$25,000 or over. Last week, "World By Night" (WB) and "Private Lives Adam and Eve" (U) (reissue), \$11,500. Fox (FWC) (4,651; \$1.25-\$1.50) - "Master Of World" (AT) and "Teen-Age Cavemen" (20th). Bright \$15,000 in nine days. Last week, "Voyage Bottom Of Sea" (20th) and "Sniper's Ridge" (20th) (2d wk.) \$9,500. Warfield (Loew) (2,656; \$1.25-\$1.50) - "Thief Of Baghdad" (M-G) and "Five Guns Tombstone" (M-G). Nice \$11,000. Last week, "Honeymoon Machine" (M-G) (2d wk.) \$9,000 in 8 days. Paramount (Par) (2,646; \$1.25-\$1.50) - "Fanny" (WB) (3d wk.) Hep \$14,000. Last week \$18,000. St. Francis (Par) (1,400; \$1.25-\$2.00) - "Guns Of Navarone" (Col) (8th wk.) Wow \$12,000. Last week \$13,000. United Artists (No. Coast) (1,151; \$1.25-\$1.50) - "Exodus" (UA) Oke \$8,500. (3d wk.) Last week \$10,500. Vogue (S. F. Theatres) (364; \$1.50) - "Secrets Of Women" (Janus) (3d wk.) Good \$2,800. Last week \$3,200. Presidio (Hardy) (774; \$1.25) - "Big Deal" (Indie) Tall \$5,500. Last week, "Carry On Constable" (Indie) (6th wk.) \$2,700. Larkin, Clay (A-R) (400-400; \$1.75-\$2) - "La Dolce Vita" (Astor) (5th wk.) Wow \$17,000. Last week \$18,000.

United Artists (No. Coast) (1,151; \$1.25-\$1.50) - "Exodus" (UA) Oke \$8,500. (3d wk.) Last week \$10,500. Vogue (S. F. Theatres) (364; \$1.50) - "Secrets Of Women" (Janus) (3d wk.) Good \$2,800. Last week \$3,200. Presidio (Hardy) (774; \$1.25) - "Big Deal" (Indie) Tall \$5,500. Last week, "Carry On Constable" (Indie) (6th wk.) \$2,700. Larkin, Clay (A-R) (400-400; \$1.75-\$2) - "La Dolce Vita" (Astor) (5th wk.) Wow \$17,000. Last week \$18,000.

'NIKKI' NIFTY \$9,000, PROV.; 'GUNS' 8 1/2G, 3D

Providence, Aug. 22. RKO Albee jumped into lead this week with "Nikki" and is with nifty take in first. Strand's third week of "Guns of Navarone" looks lusty. But State's "Goodbye Again" is barely good. "Fanny" shapes fatso in first at Majestic. Estimates for This Week Albee (RKO) (2,200; 65-90) - "Nikki" (BV) and "Flute and Arrow" (BV) Nifty \$9,000. Last week \$10,000. Strand (Majestic) (Col) and "Mania" (Indie) \$8,000. Elmwood (Snyder) (724; \$2-\$2.50) - "Exodus" (UA) (10th wk.) Steady \$3,500. Ninth round \$3,700. Majestic (SW) (2,200; 65-90) - "Fanny" (WB) Shapes happy \$8,000 or close. Last week, "Parent Trap" (BV) (4th wk.) \$5,000. State (Loew) (3,200; 65-90) - "Goodbye Again" (UA) and "Three On a Spree" (UA). Good \$8,000. Last week, "Thief of Baghdad" (M-G) and "The Ruffians" (Indie) \$6,000. Strand (National Realty) (2,200; \$1.25-\$2.50) - "Guns of Navarone" (Col) (3d wk.) Loud \$8,500. Second was \$14,000.

'KING' SLICK \$12,000, HUB; 'GUNS' 21G, 6TH

Boston, Aug. 22. There's a drought here, with no rain for 17 straight days and a heat wave which has clobbered the box. Hot weekend put the finishing touches on an already dull week. With only two new pix, biz is listless. "King of Roaring 20's" at Paramount shapes slick. "Guns of Navarone" is still smash in sixth round at Gary. Other first-runs are playing to mild biz. Estimates for This Week Astor (B&C) (1,170; 90-\$1.50) - "Spartacus" (U) (8th wk.) Oke \$5,000. Last week \$6,000. Beacon Hill (Sack) (678; \$1-\$1.50) - "Never On Sunday" (Lope) (20th wk.) Good \$7,500. Last week \$8,000. Boston (Cinerama, Inc.) (1,354; \$1.75-\$2.65) - "Windjammer" (NT) (reissue) (15th wk.) Mild \$6,000. Last week \$6,500. Capri (Sack) (900; \$1-\$1.50) - "Raisin in Sun" (Col) (6th wk.) Big \$7,500. Last week \$7,000. Exeter (Indie) (1,376; 90-\$1.50) - "Romanoff and Juliet" (8th wk.) Oke \$4,000. Last week, same. Fenway (Indie) (1,350; \$1.50) - "Hiroshima Man Amour" (Zenith) (rerun) (2d wk.) Pale \$1,800. Last week, same. Gary (Sack) (1,277; 90-\$1.80) - "Guns of Navarone" (Col) (6th wk.) Still terrific at \$21,000. Last week \$20,000. Kenmore (Indie) (700; \$1.50) - "Love and Frerchwoman" (Kings) (14th wk.) Oke \$6,000. Last week \$7,000. Metropolitan (NET) (4,357; 90-\$1.25) - "Last Sunset" (U) (3d wk.) Dull \$6,000. Last week \$7,000. Memorial (RKO) (3,000; 90-\$1.49) - "Portrait in Black" (U) (reissue) and "This Happy Feeling" (Indie). Slow \$8,000. Last week, "Tammy Tell Me True" (U) (Continued on page 11)

Baltimore, Aug. 22. Best of the lot here are still "Guns of Navarone" and "La Dolce Vita" despite changeover at three houses. "Guns" is good in sixth week at the Hipp and "Vita" is hotsy at the Towne. Also for sixth round, "Goodbye Again" is rated fair on opener at the New. "Marines Let's Go" shapes mild in first at Mayfair and "Voyage to Bottom of Sea" is sad in first at Stanton. "Fanny" is warm in fifth session at the Charles while "The Truth" is pleasing in fourth week at the Cinema. Estimates for This Week Aurora (Rappaport) (367; 90-\$1.50) - "Elmer Gantry" (UA) and "Apartment" (UA) reissues. Okay \$1,500. Last week, "North by Northwest" (M-G) and "I Accuse" (M-G) reissues, \$2,000. Charles (Fruchtman) (600; 90-\$1.50) - "Fanny" (WB) (5th wk.) Sock \$6,000. Last week \$5,000. Cinema (Schwaber) (460; 90-\$1.50) - "Truth" (Kings) (4th wk.) Nice \$2,000. Last week \$2,500. Five West (Schwaber) (445; 90-\$1.50) - "Romanoff and Juliet" (U) (3d wk.) Good \$2,200. Last week \$2,500. Hippodrome (Rappaport) (2,300; 90-\$1.50) - "Guns of Navarone" (Col) (6th wk.) Good \$8,500. Last week \$9,000. Little (Rappaport) (300; 90-\$1.50) - "Red Shoes" (Indie) reissue. Fair \$1,500. Last week, "Back Streets of Paris" (Indie) (2d wk.) \$1,800. Mayfair (Fruchtman) (750; 90-\$1.50) - "Marines Let's Go" (20th) (Mid \$4,500. Last week, "Naked Edge" (UA) (4th wk.) \$4,100. New (Fruchtman) (1,600; 90-\$1.50) - "Goodbye Again" (UA) Fair \$6,000. Last week, "Spartacus" (U) rerun (3d wk.) \$5,000. Playhouse (Schwaber) (355; 90-\$1.50) - "Never On Sunday" (Lope) (40th wk.) Steady \$2,300. Last week \$2,200. Rex (Freedman) (500; \$1.50) - "Summer with Monika" (Indie) (2d wk.) Good \$3,000. Last week \$3,200. Stanton (Fruchtman) (2,800; 90-\$1.50) - "Voyage to Bottom of Sea" (20th). Drag \$5,500. Last week, "Nikki" (BV) (2d wk.) \$5,200. Town (Rappaport) (1,125; 90-\$1.50) - "La Dolce Vita" (Astor) (6th wk.) Hep \$8,000. Last week \$8,400.

Balto Blah But 'Vita' Sweet 8G

Baltimore, Aug. 22. Best of the lot here are still "Guns of Navarone" and "La Dolce Vita" despite changeover at three houses. "Guns" is good in sixth week at the Hipp and "Vita" is hotsy at the Towne. Also for sixth round, "Goodbye Again" is rated fair on opener at the New. "Marines Let's Go" shapes mild in first at Mayfair and "Voyage to Bottom of Sea" is sad in first at Stanton. "Fanny" is warm in fifth session at the Charles while "The Truth" is pleasing in fourth week at the Cinema. Estimates for This Week Aurora (Rappaport) (367; 90-\$1.50) - "Elmer Gantry" (UA) and "Apartment" (UA) reissues. Okay \$1,500. Last week, "North by Northwest" (M-G) and "I Accuse" (M-G) reissues, \$2,000. Charles (Fruchtman) (600; 90-\$1.50) - "Fanny" (WB) (5th wk.) Sock \$6,000. Last week \$5,000. Cinema (Schwaber) (460; 90-\$1.50) - "Truth" (Kings) (4th wk.) Nice \$2,000. Last week \$2,500. Five West (Schwaber) (445; 90-\$1.50) - "Romanoff and Juliet" (U) (3d wk.) Good \$2,200. Last week \$2,500. Hippodrome (Rappaport) (2,300; 90-\$1.50) - "Guns of Navarone" (Col) (6th wk.) Good \$8,500. Last week \$9,000. Little (Rappaport) (300; 90-\$1.50) - "Red Shoes" (Indie) reissue. Fair \$1,500. Last week, "Back Streets of Paris" (Indie) (2d wk.) \$1,800. Mayfair (Fruchtman) (750; 90-\$1.50) - "Marines Let's Go" (20th) (Mid \$4,500. Last week, "Naked Edge" (UA) (4th wk.) \$4,100. New (Fruchtman) (1,600; 90-\$1.50) - "Goodbye Again" (UA) Fair \$6,000. Last week, "Spartacus" (U) rerun (3d wk.) \$5,000. Playhouse (Schwaber) (355; 90-\$1.50) - "Never On Sunday" (Lope) (40th wk.) Steady \$2,300. Last week \$2,200. Rex (Freedman) (500; \$1.50) - "Summer with Monika" (Indie) (2d wk.) Good \$3,000. Last week \$3,200. Stanton (Fruchtman) (2,800; 90-\$1.50) - "Voyage to Bottom of Sea" (20th). Drag \$5,500. Last week, "Nikki" (BV) (2d wk.) \$5,200. Town (Rappaport) (1,125; 90-\$1.50) - "La Dolce Vita" (Astor) (6th wk.) Hep \$8,000. Last week \$8,400.

Rain, Cool Weather Boosting B'way But 'Marines' Limp 24 1/2G; 'Assisi' Fine 29G, 'Guns' 56 1/2G, 'Fanny' 175G

Although Broadway first-runs are being helped by a few new films this stanza, cooler and rainy weather is a big plus factor at the wickets. In fact, several houses are holding close to last week's figures or even topping them. Sunday and Monday (21) considerably aided trade. "Marines Let's Go" wound its initial stanza at the Paramount with a fair \$24,500. Opening week of "Sand Castles" at the arty Guild hit a big \$14,000.

Still champ in total amount of coin, "Fanny" and stageshow looks to climb to a wham \$175,000 this (7th) session at the Music Hall. It wins an eighth week and undoubtedly a ninth. It pushes back the opening of "Come September," originally slated to preem just prior to Labor Day. "Guns of Navarone" is another blockbuster, with a mighty \$56,000 in ninth round, day-dating the Criterion and arty Murray Hill. "Spartacus" is pushing ahead of last week, with a great \$27,500 likely in 47th stanza at the De-Mille. "Cold Wind in August" is holding with a smash \$17,000 in fourth frame, day-dating the Embassy and arty Trans-Lux 52d Street. "Gone With Wind" held very well in 17th session at the State, with "Honey-moon Machine" opening today (Wed.). "Scream of Fear" opened yesterday (Tues.) at the Forum and arty Fine Arts. "The Joker" held in great fashion at the \$14,600 in second week, day-dating at the 55th St. Playhouse and 68th St. Playhouse. "Francis of Assisi" continues big with \$29,000 in fourth round at the Rivoli. "Young Doctors" preems at the Astor and arty Trans-Lux 65th Street tomorrow (Thurs.). "Goodbye Again" is heading for okay \$15,500 in eighth round at the Astor. "By Love Possessed" shapes mild \$21,000 in fifth week at the Capitol. "Ada" opens next Friday.

"Naked Edge" looks like good \$14,000 in current (8th) stanza at the Victoria. "Pit and Pendulum" moves into the Palace today (Wed.) after four weeks of "Tammy Tell Me True." "La Dolce Vita" held with socko \$26,000 in 18th session at the Henry Miller on hard-ticket. "Exodus" likewise is smash \$23,000 for 35th round at the Warner. Estimates for This Week Astor (City Inv) (1,094; 75-\$2) - "Goodbye Again" (UA) (8th-final wk.) Current week ending today (Wed.) is heading for good \$15,500 after \$15,000 for seventh stanza "Young Doctors" (UA) opens tomorrow (Thurs.). Capitol (Loew) (4,820; \$1-\$2.50) - "By Love Possessed" (UA) (5th wk-9 day). This session ending up tomorrow (Thurs.) looks like mild \$21,000 after \$20,000 for fourth week. "Ada" (M-G) opens Friday-25. Criterion (Moss) (1,520; \$1.25-\$2.50) - "Guns of Navarone" (Col) (6th wk.) Critical round ending tomorrow (Thurs.) is heading for great \$44,000 after \$47,000 for eighth week. Stays. Day-dating with Murray Hill. De-Nille (Reade) (1,463; 90-\$2.75) - "Spartacus" (U) (47th wk.) Current stanza ending today (Wed.) looks to push to sock \$27,500 after \$27,400 for 46th week. Continues. Embassy (Guild Enterprises) (500; 90-\$1.75) - "Cold Wind in August" (UA) (5th wk.) Fourth frame finished yesterday (Tue.) with a big \$8,500 after \$8,200 for third week. Henry Miller (Gilbert Miller) (200; \$1.50-\$2.50) - "La Dolce Vita" (Astral) (8th wk.) The 18th session finished Saturday (19) with a smash \$26,000 after \$23,700 for 17th week. Palace (RKO) (1,642; 90-\$2.50) - "Pit and Pendulum" (M-G) Opens today (Wed.). In ahead, "Tammy Tell Me True" (U) (4th wk.) Fair \$14,000 or near after \$16,000 for third.

Forum (Moss) (813; 90-\$1.80) - "Scream of Fear" (Col.) Opened yesterday (Tues.). In ahead, "The Truth" (Kings) (8th wk-8 days) hit okay \$12,800 after \$12,500 for seventh regular week, and excellent extended-run. Paramount (AB-PT) (3,665; \$1-\$2) - "Marines Let's Go" (20th) (2d

wk.) Initial round ended Monday (21) was fair \$24,500. Radio City Music Hall (Rockefellers) (6,200; 90-\$2.75) - "Fanny" (WB) with stageshow (7th wk.) This week finishing today (Wed.) is heading for wow \$175,000 or close after \$168,000, over hopes, for sixth session. Holds, with "Come September" (U) opening date not definitely set. "Fanny" has earned an eighth week and possibly longer, with a ninth session at least in store. Rivoli (UAT) (1,545; \$1.50-\$2.50) - "Francis of Assisi" (20th) (4th wk.) This week finishing tomorrow (Thurs.) is heading for sock \$29,000 or near after \$34,000 for third week. Continues. State (Loew) (1,900; \$1.50-\$2.50) - "Honey-moon Machine" (M-G). Opens today (Wed.) In ahead, "Gone With Wind" (M-G) (reissue) (17th wk.) Good \$16,500 or near after \$16,000 for 16th frame, and unusually longrun for an older reissued several times prior to this engagement. Victoria (City Inv) (1,003; 50-\$2) - "Naked Edge" (UA) (8th wk.) This round ending tomorrow (Thurs.) looks to hit nice \$14,000 after \$12,300 in seventh week. "Great War" (Lope) opens Aug. 30. Warner (SW) (1,813; \$1.50 \$3.50) - "Exodus" (UA) (35th wk.) This stanza ending today (Wed.) looks like rugged \$23,000 as against \$22,000 for 34th week. Stays until Oct. 24, with "El Cid" (AA) due in shortly after that date.

First-Run Arties Baronet (Reade) (430; \$1.25 \$2) - "Saturday Night, Sunday Morning" (Cont.) (21st wk.) The 20th round finished Sunday (20) was (Continued on page 11)

Cincy's Pennant Fever Clips Biz; 'Guns' Lofty \$13,000, 'Vita' Loud 12G

Cincinnati, Aug. 22. First-runs, with only one marquee change, shape for a spotty session currently. Twin Drive in looks as the single ho. climber with solid outlook for entries. "David and Goliath" and "Dondi" Hefty holdovers are second weeker. "La Dolce Vita" and "Guns of Navarone" sock in sixth round. "Francis of Assisi" is okay in second at Keith's. "Thief of Baghdad" looks fatish in second stanza. "Fanny" rates smash in eighth frame. Exhibs say baseball fever over Reds' pennant chase is hurting just now. Estimates for This Week Albee (RKO) (3,100; \$1-\$1.50) - "Goodbye Again" (UA) (2d wk.) Mild \$6,500 after \$10,000 biz. Capitol (SW Cinerama) (4,400; \$1.25-\$1.80) - "Guns of Navarone" (Col) (6th wk.) Sock \$13,000. Last week \$14,000. Esquire Art (Shor) (500; \$1.25) - "Romanoff and Juliet" (U) (2d wk.) Biz \$3,000. Following \$3,600 preem. Grand (RKO) (1,300; \$1.50 \$1.75) - "La Dolce Vita" (Astral) (2d wk.) Hotsy \$12,000 or near. Last week \$13,900. Guild (Vance) (300; \$1.25) - "Saturday Night, Sunday Morning" (Cont.) (4th wk.) Fair \$1,700. Last week \$1,800. Hyde Park (Art) (Shor) (500; \$1.25) - "Carry On Constable" (Indie) (2d wk.) Potent \$1,200. Last week \$1,500. Keith's (Shor) (1,300; 90-\$2.25) - "Francis of Assisi" (20th) (4th wk.) Good \$2,900 or near. Last week \$3,000. Palace (RKO) (2,600; \$1-\$1.25) - "Liel of Baghdad" (M-G) (2d wk.) So-so \$5,000. Last week \$5,900. Twin Drive-In (Shor) (500 cars each side) (90) - "Wee" David and Goliath" (AA) and "Dondi" (AA) Okay \$10,000. Last week, "Parent Trap" (BV) (sub-run) and "Walking In Baby Back Home" (U) \$3,500. East (Ladies Man) (Par) and "One Foot In Hell" (Par) (sub-run). Oke \$6,000. Last week, "Konga" (AI) and "Cat Burglar" (UA) (2d wk.) \$6,400. Valley (Wiethe) (1,200; \$1-\$1.50) - "Fanny" (8th wk.) Fatish \$6,500. Last week \$7,900.

L.A. Biz Better; 'Ada' Good \$19,000, '2 Rode' Strong \$15,000; 'Trap' 25G In 4 Spots, 'Vita' 22G, 'Guns' 18G

Los Angeles, Aug. 22. First-runs are holding firm here this week with a pair of fairly good openers and a number of strong holdovers to give a bright outlook. 'Ada' shapes good \$19,000 or near it in four theatres. 'Two Rode Together' is leading for a stand \$17,000 in two houses. 'Parent Trap' box in second round at three hardtops and in fourth at the Vogue. 'Last Impression' with 'Fanny' \$25,000 in first. 'Guns of Navarone' is aiming at \$18,000 in third round at Warner Beverly. 'Spartacus' is sharp \$16,000 in 4th. 'Work at Panthers' while 'Fanny' looms brief \$13,000 in eighth at Hollywood Paramount. 'La Dolce Vita' is rated great \$22,000, two locations in sixth stanza.

Key City Grosses

Estimated Total Gross This Week \$2,484,100 Based on 22 cities and 204 theatres, chiefly first runs, including N.Y. Last Year \$2,668,000 Based on 21 cities and 215 theatres.

'Sept.' Smash 9G, 'L'ville; 'Guns' 11G

Louisville, Aug. 22. Exciting product and cooler weather are combining to give all first-runs excellent biz this week. Holdover of 'Guns of Navarone' is heading for a rousing second week's biz after sock opening stanza. 'Nikki' in second at the Brown is fine. 'Come September' at the Kentucky shapes smash in first. 'Naked Edge' at the Ohio is neat in second. 'Fanny' in fifth at the Mary Anderson is only fair.

Estimates for This Week State. Hawaii. Baldwin, El Rey (UATC) 28-S-State-FWC 2,404; 1,106; 1,800; 861; 90-\$1.50—'Ada' (M-G) and 'Secret of Monte Cristo' (M-G) State. Hawaii. Baldwin 'Two Loves' (M-G) El Rey. Good \$19,000 or near. Last week. State with Iris. 'Honeymoon Machine' (M-G) and 'King of Fire' (M-G) 2d wk. \$5,500 Hawaii. Baldwin with Oshkuma. 'Pepe' (Col) 3d wk and 'Hand in Hand' (Col) 3d wk. Hawaii. Oshkuma. 'One Foot Jacks' (Par). Baldwin. \$13,700 El Rey. 'Carry On Constable' (Gov) 11th wk and 'Carry On Nurse' (Gov) 2d wk \$1,660.

Warren's, Hollywood (W-B-FWC) (1,757; 756; 90-\$2.50) 'Two Rode Together' (Col) and 'Underworld U.S.A.' (Col) Stout \$15,000 or close. Last week. Warren's with Pix. Beverly. 'On the Double' (Par) and 'Please Turn Over' (Col) reissue. \$18,200 Hollywood with Hillstreet. 'Marines Let's Go' (20th) and 'Battle Bloody Beach' (20th). \$12,200.

Iris FWC. 825; 90-\$1.50—'Rosemary' (Indie) and 'Breathless' (reissue). Thin \$3,000. Hillstreet Metropolitan 2,752; 90-\$1.50—'Marines Let's Go' (20th) and 'Battle at Bloody Beach' (20th) 2d wk. Sad \$2,500. Pix. Beverly (Prim-State) 756; 1,150; 90-\$1.50—'On Double' (Par) and 'Please Turn Over' (Col) reissue. 2d wk. Fair \$9,000 or thereabouts.

'Come Sept. Wham 30G, St. L.; 'Edge' Sharp 12G

St. Louis, Aug. 22. Big news here this stanza is the mighty showing being made by 'Come September' in first week at the huge Fox. 'Naked Edge' another newie, shapes socko on opener at Loew's Mid-City. 'Alakazam' looms fair in first at the St. Louis. 'Guns of Navarone' is rated big in fifth at State while 'Fanny' also is big in seventh at Esquire.

Estimates for This Week Ambassador (Arthur) 2,970; \$1.25-\$1.50—'Exodus' (U) 4th wk. Good \$10,000. Last week, \$12,000. Apollo Art (Grace) 700; 90-\$1.25—'Never On Sunday' (Lope) 29th wk. Okay \$2,000. Last week, \$2,100.

Esquire (Schuchart-Levin) 1,800; \$1.25-\$1.50—'Fanny' (WB) 7th wk. Big \$10,000. Last week, \$12,000. Fox (Arthur) 5,000; 90-\$1.25—'Come September' (U). Wham \$30,000. Last week. 'Voyage Bottom of Sea' 20th and '20,000 Eyes' 20th (2d wk). \$14,000. Loew's Mid-City Loew. 1,160; 60-90—'Naked Edge' (U). Sock \$12,600. Last week. 'Parent Trap' (B) 7th wk. \$9,000.

State Loew. 3,600; 60-90—'Guns of Navarone' (Col) 5th wk. Big \$10,000. Last week, \$12,000. Pageant (Arthur) 1,000; 90-\$1.25—'Two-Way Stretch' (Indie) 3d wk. Good \$2,800. Last week, \$3,000. St. Louis (Arthur) 3,800; 75-90—'Alakazam' (A) and 'Beware of Children' (AI). Fair \$8,000. Last week. 'Curse of Werewolf' (U) and 'Shadow of Cat' (U). \$15,000. Shady Oak (Arthur) 760; 90-\$1.25—'Romanoff and Juliet' (U) 15th wk. Big \$3,500. Last week, \$3,000.

'GUNS' SOCKEROO 8G, PORT.; 'THIEF' DIM 4G

Portland, Aug. 22. Plenty of competition for first-runs here this stanza, and the take at the boxoffice shows it despite some new, strong entries. About best newcomer is 'Goodbye-Again' but it's only modest at Orpheum. 'On Double' shapes slow on opener at Paramount while 'Thief of Baghdad' is rated drab on initial stanza at Broadway. 'Guns of Navarone' still is in chips in fourth session at the Fox. 'Honeymoon Machine' looms modest in second at Music Box.

Estimates for This Week Broadway (Parker) 1,800; \$1-\$1.50—'Thief of Baghdad' (M-G) and 'Magic Boy' (M-G). Drab \$4,000 or less. Last week. 'Tammy Tell Me True' (U) and 'Pharaoh's Woman' (U) 2d wk. \$3,800. Fox (Evergreen) 1,600; \$1-\$1.49—'Guns of Navarone' (Col) 4th wk. Bangup \$8,000. Last week, \$7,700. Hollywood (Evergreen) 1,900; \$1-\$1.49—'Spartacus' (U) 7th wk. Pop prices. Good \$3,000. Last week, \$2,200.

Music Box (Hamrick) 640; \$1-\$1.50—'Honeymoon Machine' (M-G) and 'Secret of Monte Cristo' (M-G) 2d wk. Modest \$5,000. Last week, \$5,600. Orpheum (Evergreen) 1,536; \$1-\$1.49—'Goodbye Again' (U) and 'Have to Run Fast' (U). Light \$5,000. Last week. 'Alakazam' (AI) and 'Operation Camel' (AI). \$2,000. Paramount (Port-Par) 3,400; \$1-\$1.50—'On Double' (Par) and 'Deadly Companions' (Par). Slow \$6,000 or close. Last week. 'Nikki' (BV) and 'Dondi' (BV). \$4,400.

'Thief' Fancy 20G, K.C.; 'Sept.' 14G, 2d

Kansas City, Aug. 22. Two new bills take over usually sub-run theatres this session, both doing nice to above average biz. 'Thief of Baghdad' and 'Ring of Fire' combo in seven spots shapes good. 'Deadly Companions' at three ozoners and hardtops is rated modest. Big holdovers include 'Come September' bullish at Roxy. 'Guns of Navarone' fancy at Plaza and 'Fanny' nifty at Paramount. 'Voyage to Bottom of Sea' is mild in holdover at two theatres.

Estimates for This Week Brookside (Fox Midwest-Natl) 800; \$1—'Tammy Tell Me True' (U) 15th wk. Steady \$3,500. Last week, ditto. Capri (Durwood) 1,260; \$1-\$1.80—'Spartacus' (U) 26th wk (5 days). Healthy \$4,000, closing run on Sunday. 'Romanoff and Juliet' (U) opens Wednesday (23) on continuous run basis. Last week, 'Spartacus' was \$4,500.

Crest, Riverside (Commonwealth) 900 cars each; 90c. Electric (Fulton) 1,800; 90c—'Deadly Companions' (Indie). Moderate \$15,000. Last week, sub-runs. Fairway (FMW-NT) 700; \$1—'Carry On Constable' (Gov) 6th wk and 'Carry On Nurse' (Gov) 2d run. 2d wk. Okay \$1,600. Last week, same.

Iris, Vista (FMW-NT) 1,360; 700; Dickinson, Overland, Aztec (Dickinson) 700; 700; 500; Boulevard Rosedale 750 cars. Avenue (Fulton) 800; 80c—'Thief of Baghdad' (M-G) and 'Ring of Fire' (M-G). Seven theatre hookup, good \$20,000. Last week. Iris, Vista, Crest, Riverside, Boulevard, 'House of Fright' (AI) and 'Black Sunday' (AI). \$21,000.

Kimo (Dickinson) 504; 90-\$1.25—'Never On Sunday' (Lope) 2d run. 9th wk. Great \$1,500. Last week, ditto. Paramount 1,900; \$1-\$1.25—'Fanny' (WB) 3d wk. Nifty \$7,000, may hold. Last week, \$9,000. Plaza (FMW-NT) 1,630; \$1.25—'Guns of Navarone' (Col) 15th wk. Sock \$8,000, stay. Last week, \$9,000.

Rockhill (Little Art Theatres) 750; \$1-\$1.25—'Saturday Night, Sunday Morning' (Cont) 5th wk. Hefty \$1,500. Last week, same. Roxy (Durwood) 1,850; \$1-\$1.50—'Come September' (U) 2d wk. Shapes smash \$14,000 or close. Last week, record \$17,000. Uptown, Granada (FMW-NT) 2,043; 1,217; \$1-\$1.25—'Voyage to Bottom of Sea' (20th) 2d wk. Mild \$6,500. Last week, \$11,000.

'Master' Okay \$8,000, Philly; 'Guns' Booming 20G, 6th; 'Spartacus' 9G, 2d

Philadelphia, Aug. 22. With not much help from the few new entries, biz here currently is definitely offish. 'Honeymoon Machine' is rated mild at Stanton while 'Master of World' is just okay at Stanton. Third newcomer, however, 'Lust for Sun' looks hotly at the Studio.

Facing the holdovers is 'Guns of Navarone' still socko in sixth stanza at the Fox. 'Spartacus' too, is strong in second session on popscale at the Midtown. 'Fanny' is rated fine in seventh at Randolph. 'La Dolce Vita' looms good in fifth at the Boyd. 'Goodbye Again' is holding nicely in fifth at Goldman.

Estimates for This Week Arcadia S&S 536; 99-\$1.80—'Voyage to Bottom of Sea' (20th) 5th wk. Off to dull \$3,000. Last week, \$3,500. Boyd (SW) 1,563; \$2-\$2.75—'Dolce Vita' (Astor) 5th wk. Good \$10,000. Last week, \$12,000. Fox (Milgram) 2,400; 99-\$1.80—'Guns of Navarone' (Col) 6th wk. Soc. \$20,000. Last week, \$21,000.

Goldman (Goldman) 1,200; 99-\$1.80—'Goodbye Again' (U) 5th wk. Holding at \$7,000. Last week, \$7,700. Midtown (Goldman) 1,200; 99-\$1.80—'Spartacus' (U) 2d wk. Neat \$9,000. Last week, \$15,000. Randolph (Goldman) 2,500; 99-\$1.80—'Fanny' (WB) 7th wk. Nice \$8,500. Last week, \$10,000.

Stanton (SW) 1,483; 99-\$1.80—'Master of World' (AI). Okay \$8,000 or near. Last week. 'Homicidal' (Col) 3d wk. \$9,700 for 9 days. Studio (Goldberg) 489; 9-\$1.80—'Lust for Sun' (Indie) and 'Virgin Island' (Indie). Hold \$6,000. Last week. 'Karati' (Indie) and 'Naked Terror' (Indie), \$2,500 for 5 days.

Trans-Lux (T-L) 500; 99-\$1.80—'Tunes of Glory' (Lope) 5th wk. Fair \$4,500. Last week, \$6,000. Viked (Sley) 1,000; 99-\$1.80—'Naked Edge' (U) 15th wk. Oke \$5,500. Last week, \$7,000.

World (R&B-Pathe) 483; 99-\$1.80—'Truth' (Kings) 4th wk. Okay \$4,000 or near. Last week, \$4,500. WacArthur (K-B) 900; \$1.25—'Man in Moon' (T-L) 15th wk. Steady \$4,000. Last week, \$4,800. Ontario (K-B) 1,240; \$1.49—'Naked Edge' (U) 4th wk. Mild \$5,000. Last week, \$5,600.

Palace (Loew) 2,390; \$1-\$1.49—'Exodus' (U) (subrun) 3d wk. Good \$9,500. Last week, \$11,500. Plaza (T-L) 278; \$1-\$1.80—'Truth' (Kings) 7th wk. Fair \$3,000. Last week, \$3,300. Playhouse (T-L) 459; \$1.25-\$2—'Guns of Navarone' (Col) 6th wk. Hotsy \$6,500. Last week, \$7,100.

Town (Kings) 900; \$1.25-\$2—'La Dolce Vita' (Astor) 7th wk. Big \$10,000. Last week, \$11,500. Trans-Lux (T-L) 600; \$1.25-\$2—'Guns of Navarone' (Col) 6th wk. Socko \$12,000. Last week, \$13,700. Uptown (SW) 1,300; \$1.25-\$1.75—'Spartacus' (U) (subrun) 8th wk. Okay at \$6,000. Last week, \$5,500.

Warner (SW) 1,440; 90-\$1.49—'Fanny' (WB) 6th wk. Hep \$10,000. Last week, \$11,500. 'September' Socko 20G, Buff.; 'Guns' Big 12G, 3d Buffalo, Aug. 22. 'Come September' is pacing city currently with a smash session at the Lafayette despite a generally offish tone elsewhere. 'Thief of Baghdad' is barely good at the Buffalo. 'Guns of Navarone' is still socko in third at Century while 'Fanny' looks okay in sixth at the Center.

Broadway Grosses Estimated Total Gross This Week \$581,700 (Based on 30 theatres) Last Year \$694,300 (Based on 27 theatres)

'Guns' Great 18 1/2 G, D.C.; 'Vita' \$10,000

Washington, Aug. 22. Mainstem appears in grips of summer dogdays with only one entry and holdovers losing their legs. 'La Dolce Vita,' an old-timer in seventh Town round, still is great. 'Guns of Navarone,' another longrunner at two Trans-Lux houses, in sixth lap looks great. 'Fanny' is hep in sixth at the Warner. 'Spartacus' still is good in eighth of subsequent-run at Uptown. Lone initiator, 'Armored Command,' looks only fair at two Stanley Warner houses.

Estimates for This Week Ambassador-Metropolitan (SW) 1,480; 1,000; \$1-\$1.49—'Armored Command' (AA). Fair \$11,000. Last week, 'World by Night' (WB) and 'Steel Claw' (WB). \$7,500. Apex (K-B) 940; \$1-\$1.25—'Bridge' (AA) 3d wk. Oke \$4,000. Last week, \$5,600.

Capitol (Loew) 1,340; \$1-\$1.49—'Honeymoon Machine' (M-G) 2d wk. Mild \$10,500 after \$14,000 opener. Goodbye (RKO) 1,850; \$1-\$1.49—'Goodbye Again' (U) 2d wk. Tall \$13,000 after \$17,000 first session.

MacArthur (K-B) 900; \$1.25—'Man in Moon' (T-L) 15th wk. Steady \$4,000. Last week, \$4,800. Ontario (K-B) 1,240; \$1.49—'Naked Edge' (U) 4th wk. Mild \$5,000. Last week, \$5,600. Palace (Loew) 2,390; \$1-\$1.49—'Exodus' (U) (subrun) 3d wk. Good \$9,500. Last week, \$11,500.

Plaza (T-L) 278; \$1-\$1.80—'Truth' (Kings) 7th wk. Fair \$3,000. Last week, \$3,300. Playhouse (T-L) 459; \$1.25-\$2—'Guns of Navarone' (Col) 6th wk. Hotsy \$6,500. Last week, \$7,100. Town (Kings) 900; \$1.25-\$2—'La Dolce Vita' (Astor) 7th wk. Big \$10,000. Last week, \$11,500.

Trans-Lux (T-L) 600; \$1.25-\$2—'Guns of Navarone' (Col) 6th wk. Socko \$12,000. Last week, \$13,700. Uptown (SW) 1,300; \$1.25-\$1.75—'Spartacus' (U) (subrun) 8th wk. Okay at \$6,000. Last week, \$5,500.

Warner (SW) 1,440; 90-\$1.49—'Fanny' (WB) 6th wk. Hep \$10,000. Last week, \$11,500. 'September' Socko 20G, Buff.; 'Guns' Big 12G, 3d Buffalo, Aug. 22. 'Come September' is pacing city currently with a smash session at the Lafayette despite a generally offish tone elsewhere. 'Thief of Baghdad' is barely good at the Buffalo. 'Guns of Navarone' is still socko in third at Century while 'Fanny' looks okay in sixth at the Center.

Estimates for This Week Buffalo (Loew) 3,500; \$7-\$11—'Thief of Baghdad' (M-G) \$9,800. Last week, 'Goodbye Again' (U) and 'Three on S'pree' (Indie) 2d wk. \$7,800. Center (AB-PT) 2,000; 70-\$1—'Fanny' (WB) 6th wk. Okay \$6,000. Last week, \$7,400.

Century (UATC) 2,700; 70-\$1.50—'Guns of Navarone' (Col) 3d wk. Socko \$12,000. Last week, \$15,000. Lafayette (Basil) 3,000; 70-\$1.25—'Come September' (U). Great \$20,000 or near. Last week, 'Deadly Companions' (Indie) and 'Blast of Silence' (U) \$5,000.

Voyage Fair \$10,000, Pitt; Kampf 9G; Company 9 1/2 G, Guns Wow 12G

Pittsburgh, Aug. 22. Holdovers continue to spotlight this session in what shapes as a generally steady week. Of the two new entries, "Voyage to Bottom of Sea" at Stanley is only fair. "After Mein Kampf" other newcomer at Penn Shaps, fairish. "Lavender Hill Mob" and "Genevieve," out on reissue, look brisk at arty Squirrel Hill.

Biggest noise is still "Guns of Navarone" looming bangup for fifth straight week at Gateway. "Pleasure of His Company" remains lofty in second at Warner. "La Dolce Vita" shapes sturdy in seventh at Nixon. "Spartacus" is rated loud in third of popscale run at Fulton. "Romanoff and Juliet" looks good in seventh at Shady-side.

BROADWAY

(Continued from page 9) big \$8,500 after \$9,500 for 19th week. Fine Arts (Davis) (468; 90-\$1.80) — "Scream of Fear" (Col). Opened yesterday (Tues.). In ahead, "Goodbye Again" (UA) (8th wk-5 days). Okay \$4,500 after \$5,500 for seventh full week. Beekman (R&B) (590; \$1.20-\$1.75) — "Rocco and Brothers" (Astor) 9th wk. Eighth frame finished Monday (21) was great \$8,000 after \$7,500 for seventh week. Carnegie Hall Cinema (R&A) (300; \$1.25-\$1.80) — "Apu Trilogy" (Harrison) (6th wk). Current week finishing today (Wed.) looks like big \$4,900 after \$5,200 in fifth round. Fifth Ave. Cinema (R&B) (250; \$1.25-\$1.80) — "Secrets of Women" (Janus) (7th wk). Sixth stanza finished Monday (21) was rousing \$4,000 after \$4,500 for fifth week. 55th Street Playhouse (Moss) (253; \$1.25-\$2) — "The Joker" (Loper) (3d wk). Second round ended Sunday (20) was big \$6,100 after \$5,900 for first week. Little Carnegie (L. Carnegie) (520; \$1.25-\$2) — "Leda" (Times) (6th wk). Fifth session finished Monday (21) was great \$8,000 after \$8,000 in fourth week. Guild (Guild) 450; \$1-\$1.75) — "Sand Castles" (Indie) (2d wk). Initial session ended Monday (21) was big \$14,000 or close. Murray Hill (R&B) (565; 95-\$1.80) — "Guns of Navarone" (Col) (9th wk). This week winding tomorrow (Thurs.) is heading for smash \$12,500 same as eighth week. Paris (Pathe Cinema) (668; 90-\$1.80) — "Truth" (Kings) (5th wk). The eighth round finished Sunday (20) was lively \$9,000 after \$9,500 for seventh week. Pix (Bernard Brandt) (819; 99-\$2) — "Rocco and Brothers" (Astor) (8th wk). Seventh stanza finished Saturday (19) was boffo \$9,300 after \$9,000 for sixth. Plaza (Loper) (525; \$1.50-\$2) — "Never on Sunday" (Lope) (45th wk). The 44th frame completed Monday (21) was smash \$17,000, same as 43d week. 68th St. Playhouse (Leo Brecher) (370; \$1.50-\$2) — "The Joker" (Lope) (3d wk). Second week concluded Sunday (20) was great \$8,400 after \$9,700 for first. Sutton (R&B) (561; 95-\$1.80) — "Two Women" (Embassy) (15th

wk). The 15th week ended Sunday (20) pushed to big \$12,000 against \$11,000 for 14th frame. Trans-Lux 52d St. (T-L) (540; \$1-\$1.50) — "Cold Wind in August" (UA) (5th wk). Fourth stanza completed yesterday (Tues.) was torrid \$8,500 after \$9,500 for third week. Trans-Lux 83th St. (T-L) (550; \$1.25-\$2) — "Old Man and Sea" (WB) (subrun) (2d wk-8 days). Looks to hit okay \$4,500 after \$6,500 for opener. "Young Doctors" (UA) opens tomorrow (Thurs.), day-dating with Astor. World Perfecto (390; 90-\$1.80) — "Lust for Sun" (FAW) (8th wk). This session ending tomorrow (Wed) is heading for smash \$9,400 after \$9,000 in seventh week.

Goodbye Rousing 10G, Mpls; Truth Hep 8G, Alakazam Hot \$5,000

Minneapolis, Aug. 22. All mainstem offerings appear to be firm to sock this round as film trade shows signs of gaining strength. Combination of two bright newcomers and four staunch holdovers is helping for best showings in several weeks. "Goodbye Again" and "The Truth" are the hefty fresh entries, former looking especially sock. "Ada," third loop arrival, shapes fair at Lyric. Nabe first-run newbie is "Alakazam the Great," rousing at Uptown. Two blockbusters are helping h.o.s. "Come September" sock in second stanza at Orpheum while "Guns of Navarone" continues boff in third chapter at State. "Nikki" is rated rousing in second frame at Gopher. "Windjammer" is healthy in 11th week at Century. Second hard-ticket, "La Dolce Vita" appears good winding first month at Academy.

Estimates for This Week Academy (Mann) (947; \$1.75-\$2.65) — "La Dolce Vita" (Astor) (4th wk). Good \$7,500. Last week, \$8,000. Century (Cinerama, Inc.) (1,150; \$1.75-\$2.65) — "Windjammer" (NT) (reissue) (11th wk). Hefty \$11,000. Last week, \$12,000. Gopher (Berger) (1,000; \$1-\$1.25) — "Nikki" (BY) (2d wk). Rousing \$8,000. First was \$10,500. Lyric (Par) (1,000; \$1-\$1.25) — "Ada" (M-G). Mild \$6,000. Last week, "Deadly Companions" (Indie); \$3,000. Mann (Mann) (1,100; \$1.25-\$1.50) — "Goodbye Again" (UA). Aided by ex raves, should hit hep \$10,000. Last week, "Fanny" (WB) (7th wk), \$6,500. Orpheum (Mann) (2,800; \$1.25-\$1.50) — "Come September" (U) (2d wk). Socko \$14,000 after \$19,000 in initial stanza. St. Louis Park (Field) (1,000; \$1.25-\$2) — "Spartacus" (U) (2d wk). (3d wk). Looks like boffo \$9,500. Last week, \$10,000. State (Par) (2,200; \$1.25-\$1.50) — "Guns of Navarone" (Col) (3d wk). Wow \$16,000. Last week, \$15,000. Suburban World (Mann) (800; \$1.25) — "Romanoff and Juliet" (U) (4th wk). Okay \$2,500. Last week, \$3,200. Uptown (Field) (1,000; \$1.25) — "Alakazam, Great" (AI). Expanding timetable to five showings daily with this one. Brisk \$5,000 or near. Last week, "Parrish" (WB) (7th wk), \$3,000. World (Mann) (400; 85-\$1.50) — "The Truth" (Kings). Potent \$2,000. Last week, "Honey-moon Machine" (M-G) (2d wk), \$4,000.

Brown Succeeds Lee

Detroit, Aug. 22. William Brown, former house manager of the 5,000-seat Fox, has been promoted to managing director, succeeding Joseph E. Lee, a motion picture veteran, on his retirement. Lee formerly was regional manager for 20th and has been in biz since silent days. Brown's appointment climaxes 18 years with the Fox, owned by Woodmont Corp. He began as an usher under the late David M. Idzal and rose through the various ranks of theatre management.

LOS ANGELES

(Continued from page 8) in Hand" (Col) (4th wk). Okay \$4,000. Four Star (UATC) (868; \$1.50) — "Watch Your Step" (Mag) (4th wk). Neat \$3,200. Last week, \$3,900. "Chinese" (FWC) (1,408; \$2-\$2.40) — "Goodbye Again" (UA) (5th wk). Mild \$7,000. Last week, \$9,300. Fox Wilshire (FWC) (1,890; \$1.49) — "Francis of Assisi" (20th) (5th wk). Slow \$3,500. Last week, \$4,100. Crest (State) (750; 90-\$1.50) — "L'Avventura" (Breg) (5th wk) and "Carry On Admiral" (Gov). Snappy \$2,500. Last week, \$1,700. Hollywood Paramount (State) (1,468; \$1-\$1.24) — "Fanny" (WB) (8th wk). Brisk \$13,000. Last week, \$12,000. Music Hall, Canon (720; 500; \$2.40-\$2.75) — "La Dolce Vita" (Astor) (6th wk). Great \$22,000. Last week, \$24,600. Warner Beverly (SW) (1,316; \$1.25-\$2.40) — "Guns of Navarone" (Col) (8th wk). Socko \$18,000 or close. Last week, \$17,700. Warner Hollywood (Cinerama Inc.) (1,389; \$1.20-\$2.65) — "Seven Wonders of World" (Cine) (reissue). Started 14th week Sunday (20) after big \$14,000 last week. Fine Arts (FWC) (631; \$2-\$2.40) — "Never on Sunday" (UA) (39th wk). Boffo \$7,300. Last week, \$7,000. Pantages (RKO) (1,513; \$1.23-\$2.75) — "Spartacus" (U) (44th wk). Lusty \$16,000. Last week, \$15,500. Egyptian (UATC) (1,392; \$1.25-\$3.50) — "Ben Hur" (M-G) (91st wk). Solid; \$17,500. Last week, \$17,100.

CHICAGO

(Continued from page 9) Torrid \$22,000. Last week, \$37,000. Palace (Indie) (1,570; 90-\$1.80) — "This Is Cinerama" (Cinerama) (reissue) (8th wk). Slim \$5,500. Last week, \$5,000. Roosevelt (B&K) (1,400; 90-\$1.80) — "Two Rode Together" (Col) (2d wk). Hardy \$17,000. Last week, \$23,000. State-Lake (B&K) (2,400; 90-\$1.80) — "Guns of Navarone" (Col) (8th wk). Smash \$23,000. Last week, \$25,000. Surf (H&E Balaban) (685; \$1.50-\$1.80) — "Never on Sunday" (Lope) (29th wk). Hoty \$6,200. Last week, \$7,300. Todd (Todd) (1,089; \$2.20-\$3.50) — "La Dolce Vita" (Astor) (10th wk). Slick \$15,000. Ninth week, \$16,000. United Artists (B&K) (1,700; 90-\$1.80) — "Goodbye Again" (UA) (3d wk). Good \$14,500. Last week, \$18,000. Woods (Essaness) (1,200; 90-\$1.80) — "Honey-moon Machine" (M-G). Sock \$29,000. Last week, "Voyage to Bottom of Sea" (20th) (3d wk), \$12,000. World (Teitel) (608; 90-\$1.25) — "Hand in Hand" (Col) (3d wk). Nice \$3,800. Last week, \$3,600.

National Boxoffice Survey

Trade Still Spotty; 'Guns' No. 1 for 4th Time in Row; 'Fanny' 2d, 'September' 3d, 'Vita' 4th Most key cities covered by VARIETY show uneven biz in current session largely because many holdovers have had their runs stretched and also because new, strong fare for Labor Day weekend will not be launched until next week. Still pacing the field is "Guns of Navarone" (Col), making the fourth consecutive week it has been champ. "Fanny" (WB) again is finishing second, the same as a week ago. "Come September" (U), out for first time extensively this round, is managing to land third place, edging out "La Dolce Vita" (Astor), which has been third in the three previous weeks. It lands fourth money. "Spartacus" (U) is winding up fifth. It was fourth last frame "Goodbye Again" (UA) is finishing sixth while "Naked Edge," also from United Artists, is landing in seventh spot. "Francis of Assisi" (20th) is capturing eighth position, an improvement over last week. "Exodus" (UA) will be ninth. "Nikki" (BY) is finishing 10th. "Never on Sunday" (Lope) is taking 11th place while "Two Rode Together" (Col) rounds out the Top 12. "Honey-moon Machine" (M-G) comparatively new, "Romanoff and Juliet" (U), "Thief of Baghdad" (M-G) and "The Truth" (Kings) are the runner-up pix. Several new films are opening this week but few of them loom strong, indicating that bigger fare is being scheduled for closer to Labor Day. "Master of World" (AI) looms as standout of the newies, being big in Detroit, okay in Philly and brisk in Frisco. Also new is "Alakazam" (AI), fair in St. Louis and nice in Minneapolis. "Ada" (M-G), another newcomer, shapes fair in Minneapolis and good in L.A. "Marines Let's Go" (20th) in highly disappointing in the current session, being fair in N. Y. at Paramount, poor in Baltimore, fairish in Detroit and sad in L.A. "David and Goliath" (AA) shapes solid in Ciney. "Parent Trap" (BY), big in Omaha, is rated fair in L.A. "Saturday Night, Sunday Morning" (Cont) still is hep in some four key cities. "Carry On, Constable" (Gov), okay in K. C., shapes potent in Ciney and Denver. "Two Women" (Embassy) continues its extended run in N. Y. with another smash figure. "Cold Wind in August" (UA), still is smash on longrun in two N. Y. houses "The Joker" (Loper) continues boff in two N. Y. articles. Complete Boxoffice Reports on Pages 9-10-11.

New Pix Up Det.; 'Master' Big \$16,000, 'King' Solid 15G; 'Assisi' 14G, 2d

Sue Denver Exhibs For B.O. Hanky-Pank

Denver, Aug. 22. Nine separate boxoffice percentage suits were filed in the Colorado District Court last week against various theatres in the Denver area. Defendants are Atlas Theatre Corp., Ator Amusement, A. & A. Theatre, Civic Theatres, Federal Theatre Corp. and Westwood Theatre Corp. Actions, based on the allegation of fraudulent exhib reports on grosses, were instituted by Allied Artists, Buena Vista, Columbia, Metro, Paramount, 20th-Fox, Warners, United Artists and Universal. Distributor plaintiffs are represented by Robert B. Moch of Denver in association with the New York firm of Sargoy & Stein.

New Films Cheer Omaha; 'Goodbye' Fast \$11,000, 'Machine' Fine \$7,000

Omaha, Aug. 22. Pair of newcomers will help big at downtown first-runs this stanza. "Honey-moon Machine" shapes good at the Omaha while "Goodbye Again" is lofty at three houses. Third week of "Guns of Navarone" is proving hep at Orpheum. Hard-ticket "South Seas Adventure" looms great at Cooper in fifth thanks to tourists in town for Jehovah's Witnesses rally over weekend. "Parent Trap" remains big in sixth at State. Estimates for This Week Admiral, Chief, Skyview (Blank) (1,239; 1,000; 1,200; 75-\$1) — "Goodbye Again" (UA) and "Cat Burglar" (AA). Potent \$11,000. Last week, "Master of World" (AI) and "Hand" (AI), \$11,400. Cooper (Cooper) (687; \$1.55-\$2.20) — "South Seas Adventure" (Cinerama) (5th wk). Loud \$8,000. Last week, same. Dundee (Cooper) (500; \$1.55-\$2.20) — "Spartacus" (U) (13th wk). Fair \$2,700. Last week, \$2,800. Omaha (Tristates) (2,068; 75-\$1) — "Honey-moon Machine" (M-G). Good \$7,000. Last week, "Fanny" (WB) (2d wk), \$6,200 at \$1-\$1.25 scale. Orpheum (Tristates) (2,877; \$1.25) — "Guns of Navarone" (Col) (3d wk). Fine \$9,000. Last week, \$10,000. State (Cooper) (743; \$1) — "Parent Trap" (BY) (6th wk). Big \$6,000. Last week, \$6,800.

Estimates for This Week

Fox (Woodmont Corp) 5,041; \$75-\$1.49 — "Marines Let's Go" (20th) and "Long Rope" (20th) Fair \$14,000 Last week, "Kona" (AI) and "Atlas" (A) (2d wk) \$10,700 Michigan (United Detroit) 4,036; \$1.25-\$1.49 — "King of Roaring 20's" (AA) and "Brainwashed" (AA). Nice \$15,900 Last week, "Nikki" (BY) and "David and Goliath" (AA) (2d wk) \$14,000 Palms (U) (2,955; \$1) \$1,499 — "Master of World" (AI) and "Capture Capsule" (Indie) (By \$16,000) or close Last week "Two Rode Together" (Col) and "Warrior Empires" (Col) (2d wk) \$14,000 Madison (U) (1,408; \$1.25-\$1.49) — "Fanny" (WB) (6th wk) Great \$14,000 Last week, same Grand Circus (U) (1,400; \$1.25-\$1.49) — "Francis of Assisi" (20th) (2d wk). Sturdy \$14,900 Last week, \$16,000. Adams (Balaban) (1,700; \$1.25-\$1.50) — "Thief of Baghdad" (M-G) and "Green Helmet" (M-G). Fair at \$7,500. Last week "Gene With Wind" (M-G) (reissue) (15th wk), \$8,500. United Artists (UA) (1,667; \$1.25-\$1.80) — "Guns of Navarone" (Col) (7th wk). Hefty \$13,000. Last week, \$13,800. Music Hall (Cinerama, Inc.) (1,208; \$1.20-\$2.65) — "This Is Cinerama" (Cinerama) (reissue) (12th wk). Fine \$13,000 Last week, \$13,200. Trans-Lux Krim (Trans-Lux) (1,000; \$1.80-\$2) — "La Dolce Vita" (Astor) (6th wk). Wow \$14,000 Last week, \$16,000. Mercury (UM) (1,465; \$1-\$1.80) — "Romanoff and Juliet" (U). Looks like big \$9,000. Holds.

New Frontiers For Global Par

Paramount, freewheeling as ever on the diversification front, is working on a participation on the corporate-ownership level in Tinsley Laboratories, U. S. optical equipment manufacturers. Details are being withheld pending clearances with the Securities & Exchange Commission, but the basic idea calls for Par to take over a controlling 42,500 shares of the Tinsley stock. Meanwhile, Paul Raibourn, Par's v.p. in charge of planning, is back in New York this week from Tokyo where the Japanese Sony electronics concern hosted him during a week's visit, the hosting having included availability to him of a helicopter for short hops. This would indicate some kind of possible get-together between Par and Sony.

BOSTON

(Continued from page 9) and "Secret Ways" (U) (3d wk), \$7,000. Orpheum (Loew) (2,900; 90-\$1.49) — "Two Rode Together" (Col) and "Green Helmet" (M-G) (2d wk). Mild \$9,000. Last week, \$12,000. Paramount (NET) (2,257; 76-\$1.25) — "King of Roaring 20's" (AA) and "Time Bomb" (AA). Good \$12,000 Last week "Marines Let's Go" (20th) and "2000 Eyes" (20th) \$7,000. Pilgrim (ATC) (1,909; 75-\$1.25) — "Who Dared" (BY) and "Nikki" (BY) (6th wk) \$7,000 Last week "Thief of Baghdad" (M-G) and "Cry Freedom" (Indie) (2d wk) \$7,500. Saxon (Sack) (1,100; \$1.25-\$1.90) — "Fanny" (WB) (7th wk) Brisk \$14,000 Last week, same. State (Trans-Lux) (730; 75-\$1.25) — "Male and Female" (Indie) and "Solo Star" (Indie) (3d wk) Fair \$5,900 Last week, \$6,000.

French Pix Producers Still Wonder What Type Film Will Click in U.S.

Paris, Aug. 22.

Local film producers, ever hoping for a lucrative break in the Yank film market, are beginning to think that nobody can really predict which French (or European) picture that matter will click over there. With critics extremely important for art pix, the main French export, producers are trying to work out what the top first-string Yank alestitters really want. They admit to being perplexed.

They find a director's first film may not be understood or liked and then his second one praised sky high or vice versa. A point still fresh are the recent excellent good reviews of Philippe De Broca's second pic "Le Farcen" (The Joker) in N.Y. His first, "Game of Love," considered more inventive and beguiling here, was panned in N.Y. while "Joker," though felt heavier and generally disappointing here, got much better notices.

Jean-Luc Godard's first entry "Breathless" took fine writeups and now producer Georges Du Jacquetard is wondering if the second "A Woman is Always a Woman" will fare as well or be the opposite of De Broca's welcome "Claude Chabrol's "Comans" got fine attention from scribblers while his latest "Leda" was rated only so-so by Yank apparaters. But it's still running in N.Y. in fifth week.

Francois Truffaut's "400 Blows" got all sorts of prizes but nobody has yet taken on his second pic, "Shoot the Pianist" in spite of good notices here, if weak by The hot French pic, "The Cleaters," came a cropper in the U.S. Louis Malle's second pic "The Lovers" showed first in the U.S. for solid acclaim while his first pic "Francis" drew more watered down acceptance.

Many Foreign Clicks in U.S.

But others point to repeat hit biz on both sides of the pond of each pic as "La Dolce Vita," "Black Orpheus," "Never on Sunday," "The Truth," "Rocco and His Brothers." The hit "Italo" "L'Avventura" did top European biz but was not understood by scribblers in the U.S. It has not had many playdates there.

Ingmar Bergman's early problems were also pointed out before he hit. The Russo "Crane" is flying, the first more humanistic pic to break through in Europe for solid attendance, did only so-so in the U.S., but the second, "Ballad of a Soldier," did only fair here but very well in N.Y.

Urge Sophisticated Fare For India

Honolulu, Aug. 22.

A music and drama critic for several publications in India says the U.S. will have to offer more sophisticated fare overseas if it's to hold its own in the cold war.

Mrs. Anita Malik, enroute back to New Delhi after 10 months in the U.S. and Canada, deplored the practice of "playing down" to audiences in India.

She said Dave Brubeck, Marion Anderson and Martha Graham were acclaimed in India and suggested the comedy team of Mike Nichols and Elaine May would be a big hit in India's larger cities.

"You should send the popular things to the villages and small towns but you must realize that in the cities, Indian audiences of the type that go to see foreign culture are very sophisticated and well informed," Mrs. Malik said.

"There's a cultural cold war in Asia and the Communists are sending their best. But the chief culture we get from America is Hollywood films. There are so many people like me who like the Americans and hate to see you misunderstood—we weep."

The critic suggested the U.S. should send its top symphony orchestras to India. "Some of your State Dept people have told me they'd like to but it's too expensive. I don't accept that, from Americans especially. You should put a few millions into it and see what you reap," she added.

Mexican Labor Peace

Motion Picture Export Assn. execs in New York anticipate two years of peace in the "ordinarily volatile" Mexican labor scene as result of a new pact signed recently by the American companies and the union repping employees in the Mexican branches. The U.S. film companies have about 400 employees in those offices.

Latest settlement follows on the heels of similar pacts negotiated by MPEA reps with branch employees in Israel, Rio de Janeiro, Singapore, Columbia and The Philippines.

Aussie Film Biz In Major Upbeat

Sydney, Aug. 15.

There's a strong optimistic note prevailing in Aussie film biz circles with the near bow on of spring, what with a major upbeat in the nation's economy and a marked downturn in unemployment. The past winter has been solid in key cities. Metro came to the aid of independent exhibitors around mid-winter on blanket release, with pix keyed in own houses to very profitable return.

U.S. pix kept the majority of first-run houses busy in the tempo should increase through the end of the year.

Current toppers are "South Pacific" (20th), 136th week; "Can-Can" (20th), 68th week; "Suzie Wong" (Par), eighth week; "Spartacus" (U), 34th week; "Apartment" (UA), ninth week; "Pepe" (Col), eighth week, and "Seven Wonders of World" (Cinerama), fourth week.

Traffic in the grassroots has been very solid, according to key showmen contacted. However, tele swings into country areas early next year, and this may hurt.

DIP IN BRIT. CINEMA ATTENDANCE STEMMED

London, Aug. 15.

The decline in cinema attendance in Britain has been stemmed, according to the annual report of the Cinematographic Films Council. Although 400 cinemas shuttered during the year ended last March 3, attendance still is around 121,000,000.

This represented a slump of 11% compared with a similar period in 1960. Overall decline during the year of 1960 was 14% while in 1959 it was 20%.

British production continued at roughly the same level as in previous years.

Calls Halt on 'Call Girl' Pictures

Film Censors To Crack Down on Overly Sexy Pix In West Germany

Frankfurt, Aug. 15.

SPIO, the West German film industry's highest level organization, has called a halt to films overloaded with sex and unclad bodies, long considered the real paydirt of the local industry. In reflecting that films centered around call girls and prostitutes are destroying or at least diminishing the German image in other countries and with the German teen-agers who are the majority of local cinema patrons, SPIO decided to take a firm stand against films that count on the unclad human body or on overly sexy themes.

Films which feature call girls or prostitutes or which have a call girl in the leading role, will get the special scrutiny of the Film Censorship Board, SPIO officials announced.

Major problem, off the record, has been the big success of "Das Maedchen Rosemarie" (Rosemary) abroad. The film, concerning the true story of a Frankfurt call girl and her high class customers is

No East German Films Will Be Permitted In Future on West's Tele

Frankfurt, Aug. 15.

In view of the tense political situation, the West German Television board meeting here has decided that no more films from East Germany, made by the Communist-controlled DEFA, will be shown on the West German television screens from now on.

Group discussed other problems of recent tele productions, and decided that if classic music is used the breaks at the beginning and end of programs, the entire piece should be aired and not just a few bars cut in and out.

The group objected to a recent television show called "Chopin and George Sand," stating that the life of great composers can be shown in a more desirable light.

A couple of productions did earn praise, though. The group agreed that two TV plays, "The Persian" and "A Moon for the Misbegotten," had been done excellently.

Arg. Film Prods. No Help at Home

Buenos Aires, Aug. 13.

Argentine film producers appear to have become convinced this year of the futility of attempting to make any headway in their domestic market, which cannot in any case cover their initial costs, and to be going out relatively constructively to gain kudos abroad, plus some much needed foreign currencies.

Even those six films which won prizes at foreign festivals have made only a small dent at the local boxoffice, though some of the prize-winners have yet to be released here.

The foreign award winners were "La Mano en la Trampa" (The Hand In The Trap), which won the critics' award at the Cannes Film Fest and Santa Margherita de Ligure; Lautaro Murua's "Alias Gardelito," the Golden Janus winner at Margherita; "Hijo de Hombre" (Son of Man) (Sono), first Latin-American award winner at San Sebastian, and the Friendship and Culture Award, won at Moscow by Hugo del Carril's "This Land is Mine." This award is unlikely to help the ex-Peronista tango singer-producer-actor at home.

Recent statistics show that only three of the 1960 local productions did well at the domestic boxoffice. These were "La Potato," "Un Guapo del 900" and "Saturday Night Movies," the three having canceled Screen Institute loans. Once such loans are cancelled, producers must still recoup their own capital, and with costs soaring even higher, there's little likelihood of this year's films ever coming out of the block.

Distrib in France, With Big Stakes In Films, Keen for Adult Pictures

Paris, Aug. 22.

U.S. Negro's Top Roles

Berlin, Aug. 22.

Gloria Davy, the American Negro soprano of the Met Opera roster, is scheduled to be soloist with the Berlin Philharmonic at the opening concert Sept. 24 of the Berlin Arts Festival.

She will sing the title role in "Aida" five nights later (29). Karl Boehm will conduct.

'New Town Blues' Cure Via Show Biz

London, Aug. 22.

Show biz along with other activities has been called on to chase away "New Town Blues"—a modern malady that's rife in the dozen or so new townships just built round the London area—by a report published by the Ministry of Housing and Local Government. These towns, it says, have too much loneliness and too little neighborliness.

Cure, apart from time, are picture houses, dancehalls, concert halls, coffeebars, clubs and sporting facilities, says the report, which was read in Parliament. It recommended that, besides these, civic halls where people can be encouraged to get to know each other should be built by the local authorities.

Hassle Over Right To Playdate 'Exodus' In Jerusalem To Courts

Tel Aviv, Aug. 15.

Some feared that Israel would be the only country where "Exodus" (UA) would be received without a bang. But there's a real hassle in Israel. It came from Jerusalem, the locale of the biggest mass scene of the pic. The whole issue is pending before the court, the question being which cinema in Jerusalem has the legal right to present "Exodus."

Otto Preminger, producer-director of the picture, and United Artists, film's distributor, have contributed all the Israeli revenue from "Exodus" to the Weizmann Institute of Science. Meyer Weisgal, chairman of the Executive Committee for the institute, and Louis Chissick, general manager of UA in Israel, who acts as advisor, have decided to show the 70m version in the three big cities—Tel Aviv, Jerusalem and Haifa while in smaller spots, where no widescreen is available to use the 35m version.

But Haim Shieff, owner of Orion cinema in Jerusalem, with 35m equipment, persuaded Weisgal to watch an invitation-performance. He wanted to convince Weisgal that 35m is good enough. He agreed to pay the institute 70% of the net income and some of the money in advance. It is difficult to figure out what happened later because of widely varying testimony in the court. The judge will have the last say.

Before Shieff signed contract with the Weizmann Institute the Mizrahi Brothers, owners of a cinema in Jerusalem having 70m equipment, stepped forward with a better offer, and Weisgal accepted Shieff, charging he was framed, started to show "Exodus" without contract. The Weizmann Institute got out an injunction but despite the courts orders, Shieff showed "Exodus" for 10 nights. Then he stopped.

Now nobody is showing "Exodus" in Jerusalem.

Convert Theatre Site

Medicine Hat, Alta., Aug. 22.

The Roxy Theatre building here may be remodelled to house a store and offices.

Structure, owned by Joe McCully, had been leased to Famous Players until the theatre shuttered in December, 1960.

Since distribs here now put big sums into pix for future rights, producers are more prone to take their suggestions and ideas instead of being completely against them, as in the past. However, outlooks on names and film values differ between these branches of the pix biz. The distribs interrogated here seem more bullish about adult pic than producers.

One important distrib felt that it was useless to risk money on a star carrying a film these days. To him, it was only the subject matter and direction that counted, and these were more commercial than the so-called stars. He thought a good theme by a good director was usually a solid boxoffice value, but admitted that a Jean Gabin or Brigitte Bardot would help. But only in a good production.

Good Picture Essential

Another opined that the biggest stars in the business could not put over a bad film. He preferred to bet on talented directors and scribes rather than endowed stars. As an example he said that after the success of "Never on Sunday" he would ride on the next Jules Dassin pic, but not necessarily one with Melina Mercouri, star of "Sunday."

Still another distrib pointed out that Bardot paired with director H. G. Clouzot for "The Truth" led to a blockbuster because it was also a good pic. But that Bardot in her next film, "The Slack Reins," though with director Roger Vadim, drew much less since the pic was not up to par.

Other distribs oddly enough felt that Sophia Loren and Gina Lollobrigida did not draw at the box-office and were more publicity for newspapers than actual attendance bait. Tony Perkins, in spite of his Cannes Film Fest acting prize and "Goodbye Again" (UA), was also downgraded as a lure.

Stars No Draw in Bad Pix

Another stated that even comic Fernandoel was not a sure draw in a bad film. It was also felt that dramatic pix were more general surfire bait than comic pix and that one comedian, Bourvil, became a star only after doing some straight roles.

One distrib said the public had finally been brought around to choosing a pic more for its director and story than for its stars. Pix by Ingmar Bergman, Alfred Hitchcock, Rene Clair, Vadim and many of the new crop like Jean-Luc Godard and Francois Truffaut were more important as draws than most stars, according to other distribs.

Yank producer Sam Spiegel had a say in this affair via an interview here. He maintained that only one star was worth the money she got and actually enhanced the b.o. value of any film in which she appeared. And that was Elizabeth Taylor.

He thought Shirley MacLaine was still an outsider and hard to judge as yet despite fine roles in good pic.

Maly Ballet Boff In New Zealand

Auckland, N. Z., Aug. 15.

Probably the most successful theatrical venture ever in New Zealand annals was pulled off by exhibitor and concert promoter R. J. Kerridge here, with the recent two-city tour of the Leningrad Maly Ballet. Seat sale opened at an unprecedented \$15 top and even with the cheapest seats at \$9, such theatres as Auckland's 1,900-seat St. James was filled for all five performances.

Breakdown was not released, but the enormous cost of air-lifting the company's 50-odd members from Russia almost certainly whittled down the profits to a modest sum. Government-owned national orchestra collaborated for the season, making it probably the most memorable ballet ever seen here, even including the recent visit by the English Royal Ballet.

The Leningrad troupe has gone on to Australia for a short season there.

LAST THANKSGIVING...
 THE BIG INDUSTRY NEWS
 WAS
 JOHN WAYNE IN
 "NORTH TO
 ALASKA"

THIS THANKSGIVING...
 A BIGGER AND
 BETTER TREAT
 FROM 20TH!



JOHN WAYNE

THE COMANCHEROS

20th Century-Fox presents JOHN WAYNE in THE COMANCHEROS
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*20th delivers
 the goods for the
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Movielab in Cloak-and-Dagger Moves Towards More Diversified Operation

What goes at Movielab, the Manhattan film processor? Plenty. But it's being kept mostly under executive chapeaux. Spokesman for the outfit admits to this much, though the company is maneuvering to better compete with older, diversified and wealthier Pathé.

In general outline Movielab is out to buy its processing business, both theatrical and Bu. Concurrently with this, company could blast off and soon with a tangential activity, which insiders deny will involve either production or distribution. It conceded only that the plans got in, moldering, but what's cooking is top secret.

An early tipoff something is in the air was company's decision to switch from over-the-counter to the American Stock Exchange, which action is due to be formalized tomorrow. Thus, initial stock offering of 100,000 shares, at \$10 per, sold out some time back, and a second public issue is scheduled.

Linked to this is Movielab's stepped up interest in film financing (with enabling help from stock sale receipts) as the prime escalator of its process biz. This, of course, is the same rationale employed successfully by Pathé. Hand-in-glove is the Movielab view that its fresh financing efforts can induce more production in the east's chief market, which in turn translates into more processing orders.

Payoff is already evident per a rash of financing pacts of late with assorted indie producers.

Movielab's uplifted horizons bode expansion beyond its New York base. This possibly envisages U. S. branches, but there are also bids from Turkey and Brazil to set up shop in those countries, and it is being mulled by company chairman Saul Jaffee and his exec team. These expansions, however, are not the projects cloaked by the aforesaid company stealth.

Movielab Upbeat Vistas Sparked by 10% Hike In Sales; 2d Qtr. Net 60%

Apoptos the upbeat horizons at Movielab, the Manhattan film processor (see separate story), prez-chairman Saul Jaffee told stockholders this week company's second quarter racked up peak sales and earnings since outfit launched in 1930.

Quarter ended July 1 hit sales tally of \$1,370,000, up 10% from like period a year ago. After all charges and taxes, net was \$60,675, equal to 19c a share on the 312,500 common shares out. Profit in the like '60 period was \$52,361, or 17c a share.

Six-month sales reached \$2,826,449, up 11% over the comparable '60 volume, and responsible for a first half net of \$130,074, or 42c a share. The year ago first half profit was \$123,829, equal to 40c a share.

Company expects to add to its capacity shortly with a new black-and-white developing machine and enlarged color facilities. Jaffee is bullish on continued sales-earnings upturns for balance of the term.

If Exhibit Is a Retailer, Texas Sales Tax Applies

Austin, Tex., Aug. 22. In the wake of the state's new tax law which establishes a state sales tax on Sept. 1, the question of what is a retailer is being asked by Texas theatre interests. The new tax is applicable to retail sales starting at 25¢ when a 1¢ tax is paid.

If distribution is considered in retail trade, then the new tax would apply to film rentals, some sources believe. These same sources believe that the tax would apply to motion picture theatre tickets of an exhibitor is considered a retailer. Some sources do not believe that the new tax would apply to tickets as the state already has a ticket tax of 10¢ on tickets costing more than \$1.

Meetings have been scheduled with the State Comptroller for his opinion as to whether exhibition and distribution are considered to be retailers as Texas motion picture exhibitors don't want to take any chances on violating the new tax law.

Ohio Supreme Court To Review 'The Lovers'

Columbus, O., Aug. 22. Court of Appeals in Cleveland has asked the Ohio Supreme Court to review the case of "The Lovers," the French film found obscene by Cuyahoga County Common Pleas Court. The Appeals Court had upheld the conviction of Nico Jacobellis, manager of the Height Art Theatre.

Since this decision conflicts with a ruling by another Ohio appeals court, the Supreme Court was asked to rule which of the decisions stands. Jacobellis was fined \$2,500 and the film seized.

Star Turnout at Venice Meagre as Fete Kicks Off With Japanese 'Yojimbo'

Venice's international film fest got underway here Sunday (20) night with the screening of Japan's lone entry in competition, "Yojimbo," whose star, Toshirō Mifune, was on tap for the unspooling. But the turnout of other stars was meagre, with Susan Strasberg, Cameron Mitchell and Rosanna Schieffino among the few who were present.

Despite reports the several countries were going to pull out of the fest at the last minute, only West Germany had done the no-show bit. The fact that Italy has four pix in competition (out of a total of 14) has drawn quite a bit of adverse comment.

Eyebrows rose even higher Sunday when the names of the seven-man jury were announced. It includes three Italians, including the jury president. Although there have been no formal protests, there has been a lot of grumbling about "inopportune loading of dice."

After the screening of the Japanese entry, film received a rousing hand from the audience. Reception followed at the Hotel Excelsior. Inaugural ceremonies featured the presentation of diplomas of merit to all competing nations by first president Ialo Siro and The Motion Pictures Export Ass'n's Leo Hochstetler accepted for the U. S.

France is now participating in the fest fullscale, following the last-minute conciliatory acceptance of "Leon Morin, Priest," for showing out of competition at the final night gala. America's "Summer and Smoke" will be shown Saturday (26) and "Bride to the Sun" next Thursday (31).

Four Italo Pix Out

Continued from page 5

siderable pressure, both direct and via the local press, was exerted on the Venice Fest to accept more Italo features than it first had in mind.

The waters are rather muddy at this point. What remains beyond discussion is the fact that in selecting four Italian films for the second year in a row, Venice has placed itself way out on a limb and risks making a pack of potential new enemies and, what's worse, losing a very large number of old friends. There are many observers who predict that FIAPF ruling or not, producers in other countries will make sure that the Italo grab-all or similar moves by other nations and/or festivals, won't happen again.

What remains a fact is that, with one or two weeks or so to go until the local affair winds up, the chips are definitely down, and the remaining days will show whether the Venice choice was a wise one or not. Whether forced into the move by circumstances and a shortage of available non-Italian product, or by their own volition, festival audiences and fest followers the world over will as a result be consciously or unconsciously gunning for new fest topper Domenico Meccoli and his selection committee, whose responsibility this year's roster of 14 competitors ultimately is.

YUGO WAR PIC CHASES FRENCH REPS IN VENICE

Venice, Aug. 22. The French delegation caused a stir at the fest here last night (Monday) by refusing to attend the screening of the official Yugoslav entry, "Thou Shalt Not Kill," made in Yugoslavia by French director Claude Autant-Lara. The film has an anti-militarist theme which so annoyed the French they reportedly were ready to withdraw from the fest last week. They reconsidered, however, and stayed in.

Film stars Laurent Terzieff, Horst Frank and Suzanne Flon. Columbia has worldwide rights.

Venice's Jamup

Continued from page 1

described it, "it's stepping all over the tail end of the tourist season." (Fest opens and closes on Sunday).

One Lido Hotel is currently in an even graver fix: its manager, confident that fest starting date would as usual be on 24th, accepted bookings for non-festival guests through 23d or 24th, but also took on the fest crowd "from the start"—not realizing, until too late, that the two groups overlapped. He's now valiantly trying to untangle the resulting mixup.

"All too bad," say some disgruntled local hoteliers, who recall they predicted the conflict when dates were first announced this spring, but were unable to get them shifted to later in month. Too bad, they say, for with some foresight, the overlap could in great part have been avoided, and with them the inevitable turn-downs of good customers. More regrettable, too, for it's a known fact that once the Festival ends in early September, the Lido, traditionally becomes a desert island, and most of the big Hotels are forced to close down.

Big Boom Nonetheless

In any case, there is consolation in some of the results attained so far. The Excelsior management expects this season to go into the books as one of the best in recent years, up sharply from last year. This pertains to most other hostels playing to the money crowd, so much so that the in-between situations which have been hit hardest here in recent years by the so-called "popularization" of tourism, with all the entails: tents, scooters, bikes, cycles, short stays, rationed rations, cut rate tours, etc.

The Excelsior, as hub of the Lido summer activity, has also been aided by the much-heralded return of the Windsors and other society luminaries to their old haunts, along the white-sanded Adriatic beaches. The same Hotel, which last year hoped to catch a "different" crowd with big and brassy after-dark attractions, (including some strip items) in the refurbished, Chez-Vous nitery on the precincts equipped with a revolving stage and elevating stage, etc.) has now switched back to its more traditional attractions, good dance bands, and occasional game guestims. Other new addition at the Excelsior: the Bamboo Bar, an after-hour eatery, designed to accommodate the many traditional latecomers at lunch and ease the burden on the downstairs beach-side luncheon "Tavern," where stragglers sometimes came in at 3 p.m. or later.

Other major conversation pieces of the summer season on the Lido have been the frequent croupier strikes at the Venice Casino (and the block firing, some time ago, of all croupiers for undisclosed reasons); the several hundred trees planted around the Festival Palace and Casino Square, to enrich the view; and the great Bikini battle.

The battle of the minimum two-piece bathing suit began with the Mayor of Venice's announcement that "two-piece" suits would no longer be tolerated on the Lido. The dampening effect, local and long-range, was immediate. True or not, the local papers announced "mass desertions" of the beaches, especially by foreigners, in their crusade against the edict. There were some reported instances of police intervention for "over-exposure," but the situations by now seems to have simmered down, and, lest any aficionados be deterred, it should be noted that the number of suitably displayed bikinis has increased, not declined, now that the usual hopefuls are drawn to the Lido in quest of their winter contracts.

Inside Stuff—Pictures

Moira Walsh, outspoken film critic on the Roman Catholic monthly, America, finds "Francis of Assisi" "disappointing," but doesn't blame Hollywood or the individual producer (Plato Skouras) for the failure. In the Aug. 19 issue of America, Miss Walsh casts the spotlight on the entire field of Catholic film criticism which, she finds, has improved in recent years, but the improvements "still have not percolated down to the grass roots—to the parish, the diocesan press and the schools."

Miss Walsh remembers that when she wrote 13 years ago that "Ingrid Bergman's Joan of Arc was a superficial bore; it was regarded as virtual heresy to imply in a Catholic publication that a movie about a saint could be anything short of magnificent." There is little or no evidence, she continues, that "uncritical promotion in the Catholic press (and occasionally in the pulpit) had had the effect of getting people to go to 'pious' movies, unless they already wanted to see them for other reasons."

For the failure of a film like "Francis," despite the possibilities inherent in the story, Miss Walsh would blame the critics: "A shocking amount of the Catholic opinion-making on the subject of films in this country, until quite recently, has had the effect of producing small audiences, small in comprehension, that is—and also, it would seem, small in size."

She suggests that the situation has changed "drastically for the better" in recent years, however, largely through the "comprehensive statements" on films and tv made by Pope Pius XII, and the urging of new Catholic critics who have taken a broader view of the arts. She also notes that the Legion of Decency has placed itself in the forefront of the new movement "in a statesmanlike accommodation that has not been sufficiently understood or widely enough publicized."

As a footnote to his general findings, William Perlberg has characterized the Moscow Film Festival as a "big propaganda mill from conception to end." His report to the U. S. State Dept., whom he repped in Moscow as an official U. S. delegate, would suggest that he no longer participate in this event.

Perlberg said major activities for delegates surrounded visits to industrial plants, the Kremlin, agricultural farms etc., at each of which seasoned spokesmen vented forth with a constant stream of political propaganda. A majority of the films screened were from Iron Curtain countries like Yugoslavia and he charged these, too, were filled with such material.

Opening event featured a filmed coverage of the Yuro Gagarin space flight, Perlberg stated, and said that Soviet officials, among them Premier Khrushchev, took the occasion to turn the meeting into a boast for Russian space accomplishment. Additionally, he charged events were planned so fully that no delegate could attend all sessions, noting, as well, translated programs were not made available until the end of the first week. Producer also decried inability to trust Soviet newsmen, who he asserted frequently misquoted delegates or "wrote out of context."

Soviet film industry reception was cordial, Perlberg said, though he decried fact that only a planned scene was shown them and there was no opportunity to see actual production. He noted large attendance at theatres and said prices were cheap. One theatre was showing a third-dimension film without glasses, using a three-dimension glass as part of the screen. Viewing was difficult, however, with patron having to catch a special angle to see the picture clearly.

Columbia Pictures stock on the New York Stock Exchange hit a new high of \$35.25 last week as interest in the company continued to mount. Year's low was \$21.37 1/2. Latest Wall Street outfit to endorse the Col issue is Bache & Co., which lead off its market letter of Friday (18) with an analysis of the company. Col was rated "an attractive speculative buy for immediate gain."

Bache and others on the street, in supporting Col, note the success of "Guns of Navarone," values in the film library, the equity in Screen Gems which is estimated at \$34 per Col share, plus the "blockbuster potential" of future product.

Bache says Col's first quarter earnings may be slow, but an improvement is seen for the balance of the year, bringing the net to \$3 per share.

Incidentally, perhaps another contributing factor behind the Col stock activity was the report by Rube Jacker, domestic sales chief, that billings in a recent single week went over \$1,000,000, unusually tall. This got a pickup in some financial pages.

U. S. Information Service officials were red-faced over an incident which occurred here at gala black-tie premiere of U-A's "The Alamo," at the Astor Cinema, Port-of-Spain, Trinidad. Shown in conjunction with the feature was an official U. S. film showing Virgil Grissom's recent flight into space. An audience, which included the acting Governor General of the West Indies and other top officials, saw the film start with the rocket takeoff, minus commentary, music or sound effects. Grissom's rescue from the sea was followed by scenes of preparation for the takeoff. Finally the film was ended in mid-reel. In addition to the reels being shown in wrong order and minus a soundtrack, film was also in negative form, black areas appearing white and vice versa. Speaking of the embarrassment, United Artists' spokesman Ike Greenberg said, "The wrong film was shipped from the United States, and for once we broke our rule to trial-show every film before public showing. This is the first time the USIS has made a mistake." Meanwhile, a cable rushed off to Washington requested quick shipment of a positive film.

Appropos the recent fullpage VARIETY ad for composer Aaron Copland, novelist Carl Carmer construed it as a "first" for a longhair U. S. composer in VARIETY annals. Writer's sidebar remark was made at a weekend presentation of the MacDowell Medal to Copland at the MacDowell colony in Teterboro, N.J., where a crier is scoring Prometheus Productions' "Something Wild," UA-skipped Prometheus had taken the ad in question, marking Coplands first filmic assignment since "The Heiress" 12 years (and an Oscar) ago.

New Exhib-Backed Production

Continued from page 7

24-sheets, etc.) would be available at extra cost.

Following first year of exhibition under this policy, films would be up for foreign or tv sales, with theatre-members sharing equally in these profits.

Waller said films will not be made available "at any time" to majors or large chains. Distribution would be handled through field reps, with a large theatre in each town set as the "library" from which others can draw.

Aside from "Redbeard," ITP now owns "Sea Cadet" and "Return to Happiness," original screenplays by Waller; "Mousie," with Fred Mason script; "The

Long, Lonely Hill," John Abbott; "The Unknown Soldier," Cleo Williams, and "Teenage Outcast," Ernest Loewy and Gary Crutcher. Additionally, they have rights to Radko Doone's novel "Ranger Guard," and will cover a teleplay, "Davy Jones," starring Buster Crabbe, into a feature.

Company is headquartered at Carthy Studios and will film in these facilities, with other negotiations currently underway with Republic, Waller said.

Waller functions as production head, with Fred Mason as sales chief, John Abbott casting director. Cleo Williams is also an officer.



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Normandy Town Re-Lives June 6, 1944, As Zanuck Launches His 'Longest Day'

Ste. Mere Eglise, Aug. 22. Many are the ways of shooting a film and it's already obvious that in deciding to make "The Longest Day" on actual locations in Normandy, producer Darryl F. Zanuck has chosen the hard road.

The CinemaScope picture, based on Cornelius Ryan's definitive account of the June 6, 1944 invasion of Europe, has gone into production in this little Norman town of 1,500 inhabitants. Nothing much has happened in this neighborhood since William the Conqueror and, more recently, Hitler the Madman. Then, of course, came the night when the sky filled with fire and the U. S. 101 and 82d Airborne divisions came dropping in over Ste. Mere Eglise, which immediately became the scene of a bitter and bloody battle.

Since then, the town has been putting up monuments and catering to tourists who come from all over including Germany.

The arrival of "The Longest Day" and the re-staging of the liberation, has given Ste. Mere Eglise a front-row seat at its own history. It has also brought about certain discomforts for the citizenry including a lack of sleep. The Zanuck film is shooting at night and few Normans can resist watching the show into the early hours, when the fog starts creeping in over the ancient town square, with its old church and new monuments.

So far, there has been a good deal of nostalgia for the older folk who still vividly remember "les Boches" and plenty of excitement for the younger generation to whom the concept of war still holds certain romantic appeal.

The square has been scrupulously reconstructed. Early in the morning of D-Day, as Allied bombers began passing overhead by the thousands, an incendiary set on fire the house of Madame Julia Pommier which stood on the edge of the square. A local bucket brigade was formed and it worked under the watchful eyes of the Germans. Suddenly, American paratroopers began dropping. In the light of the blaze they made perfect targets for the Nazis. Ste. Mere Eglise became a battlefield littered with dead. Bodies hung from the trees and from the power lines. One, Pvt. John Steele, landed on the church steeple and hung there for two hours unable to cut himself loose. He played dead and was shot in the rear as he watched the slaughter below. Steele will be played by Red Buttons.

Too Painful
Madame Pommier's house has been rebuilt for the film. Abstained, it can be conveniently and spectacularly burned as often as the occasion requires. Trees that originally stood in the square have been re-planted. One monument unveiled only last year, had to be sandbagged since it was obviously somewhat out-of-tune with the proceedings.

Madame Pommier, now 82, refused to witness the simulated turning of her house. "I suffer too much pain remembering all the belongings I lost that night," she says.

An extraordinarily large technical crew, some 200 people in all, are on hand here to tend to the invasion details. Gerd Oswald is directing the sequence under the ever-present Zanuck, who, every once in a while, goes helicoptering off to another location. It's near Paris, some 200 miles distant, where Spitfires have been filmed strafing a column of German troops. Andrew Marton is directing that sequence.

Sol Siegel

Continued from page 3
General manager Ray Klone to make Metro's lot 3 available to Siegel whenever possible.

The new production system at Metro has cut costs to producers by approximately 10%, he also says, although he doesn't duck the fact several M-G films have cost a lot more than originally budgeted—due for different reasons. However, he also adds that there has never been a question of spending more money when there is. Siegel says he and producer Joseph R. Vogel have never quibbled over costs.

Wisc. Amus. Sales Tax Due For Gov's Veto

Milwaukee, Aug. 17. The Republican sales tax bill, passed by a single vote following a five-weeks fight, appears slated for veto by Democratic Gov. Gaylord Nelson.

A separate section on services includes amusements, entertainment and athletic events. If Gov. Nelson does not veto the bill, this means motion picture and legitimate theatre, musical attractions and other such entertainment in Wisconsin, will be due for a sales tax. The Wisconsin tax department will have to set what the tax will be, if Gov. Nelson approves the measure by signing. The sales tax would become effective on Oct. 1.

Netter to Astor As Int'l Prexy

L. Douglas Netter Jr., head of the New York office of Samuel Goldwyn Productions, is resigning to become prexy of Astor Pictures International, George Foley, prexy of the parent Astor Pictures, announced yesterday (Tues.) in New York.

According to Foley, Netter's appointment launches "beginning of Astor's complete production activity." Company, which has hit it big with its first major import, the Italo "Dolce Vita," plans to make preproduction deals now, both at home and abroad, to assure an even flow of pictures as far in the future as 1964.

Prior to joining Goldwyn in 1958, Netter was vice-general manager of the Todd-AO Corp. He entered the industry in 1945 in a sales post with Eagle-Lion. His father is the retired prexy of Florida State Theatres.

Philly's Locust Theatre Blacks Out; Charges UA Withholds 'Exodus' Print

Philadelphia, Aug. 22. The Vine St. film colony is watching with interest the warring of nerves between the Locust Theatre, West Philly film house owned by parking lot tycoon Harry Sley and the local United Artists branch.

"Exodus" was scheduled to open at the Locust Aug. 9, but the print was never delivered. Sley, whose Viking Theatre antitrust suit against the major film companies is headed for the U. S. District Court of Appeals, seems on the way to another film litigation.

"Exodus" was booked into the Locust along with another UA picture, "The Hoodlum Priest." The night before the scheduled opener, Jay Wren, Sley's general manager, received notification that "Exodus" would not be delivered since they were double featuring it despite the fact that the local branch had booked both pics.

Wren charged it was another in the long series of harassments of the Sley houses by the local film exchanges. "Exodus," he stated, is being coupled in the Philadelphia area drive-ins with Disney pix without protest by the exchange.

The staff at the Locust Theatre has been kept on duty ever since Aug. 9 and the film house has been running three-inch daily ads in the neighborhood block of theatres. Prospective patrons who arrive at the boxoffice are told that UA refused to deliver the pic.

"We have a contract approved Aug. 3, along with a booking confirmation from UA to play 'Exodus' and 'The Hoodlum Priest,' both of which are their pictures," Wren said. "The night before our opening we were told we couldn't have 'Exodus' since we were playing it with another film."

Wren promptly notified the exchange that the Locust had been forced to close and that UA would be held fully accountable for all damages resulting from its actions. Al Glaubinger, UA branch head, and district manager Gene Tunick remained unavailable for comment.

Liz, Sinatra

Continued from page 1

husband, Eddie Fisher, is to produce. Miss Taylor reportedly gets \$1,000,000 for each of the two, against 10% of the gross. This is not all. After this payoff is computed, Miss Taylor will rake in 50% of the net profit—if there is a profit.

Fisher is to be given \$100,000 for each of the pictures in which Miss Taylor is starred, in addition to \$100,000 for each of the non-Taylor pictures plus a percentage of the profits.

This is Fisher's fee as producer. In the event WB reneges on the two productions other than Miss Taylor's, WB is called upon to pay a penalty fee to Fisher.

Miss Taylor has script and other approval rights.

Each picture will be regarded as a separate entity; there shall be no cross collateralization.

Sinatra's new terms work differently. He's said to be now taking \$750,000 as guarantee against 10% of the gross. Thereafter he gets 33 1/3% of the gross after, and if, the picture involved breaks even. In the "Sinatra" arrangement the break-even point comes at about when his film grosses double the negative cost.

The key top-echelon film company officials who agree to such payoffs to the important marquee names make an interesting point. They say that any given production, as a separate investment, might be doubtful if considered only in terms of production investment. But, importantly, distribution costs are charged off from the top and this is where the film company financier figures to make fiscally good. It doesn't matter too much to them whether the star remuneration amounts to just so much ego money or tax money. It's the income from distribution that makes for a substantial part of the corporate profits.

MGM-Cinerama

Continued from page 1

"Brothers Grimm" may be itinerant. Pic will be ready by next summer, if not by fall. Idea is being toyed with for mobilizing circuit of balloon theatres as outlets. Open-air tent theatres will not operate within 50 to 100 mile clearance areas. Cost tally for "West" is \$12,000,000; "Grimm," \$6,000,000.

Although Cinerama operated on own with travelog quintet garnering \$115,000,000 many new theatres have opened with first of series on licensing deals. "West" will have international resources of MGM publicity and advertising not heretofore available to Cinerama.

Wall-to-wall theatre deals, which narrowed net considerably on oldies, are out on the two new triple screen pix. Factor will play vital part in skyrocketing profit after expenses by exhibs are deducted on new pacts.

Projectors and special screens go along with prints as part of 90-10 deals. Cinerama will not sell apparatus. Proviso is one reason why MGM is not handling sales or distribution.

Soon as "West" is ready, Kranze will set up special staff in New York for booking, etc.

U.S. Dubbing

Continued from page 3

straight commercial theatre route, whenever possible, though New York is an exception. The problem is that outside of New York and a couple of other major cities, there is really no second run art house break, comparable with the domestic pic payoff in commercial houses.

Generally speaking, Sochin is more than optimistic about there being a place in commercial U.S. theatres for the imported product. He says take, for example, the huge number of kids coming out of college every year he has two in this group. These are the people who are now shopping for entertainment, and when they shop, they aren't looking for old star names, but for content. The domestic market for "the cream of Europe's films" must inevitably grow, "whether exhibitors like it or not."

Pasternak's Formula for Survival

Hollywood, Aug. 22.

Joe Pasternak is up in arms about producers who come out and yell for giving new faces and talent a break in pix and do nothing about it. "I say let's do something about it. Let's stop talking and do it," he challenged.

"Certain stars this year are asking for \$1,000,000 a picture. Next year it will be \$2,000,000. Ultimately it will go to \$5,000,000. What's the limit?" he wants to know. He says: "If we have to pay \$1,000,000 for a star we shouldn't dole out another half million for a co-star. Instead let's add new talent and give them a break."

Taking creative end as a whole, the MGM producer declared, "Anybody who sincerely loves this business besides making a wonderful living out of it owes it a chance to survive. I think it should be given the right to continue."

Sphere of complaint doesn't narrow down to actors and actresses, it embraces directors, writers—everybody. "When are the creative people in the industry going to realize we all have an equal responsibility, how much can the business stand and still survive?"

In past eight months Pasternak has seen a number of pix with new youngsters and made by new young producers. "They've come through with flying colors." He said he didn't have to mention names but application held for all giver. proper opportunity "to show what he's got."

Producer says he's got at least dozen new people never before seen on screen set for "Horizontal Lieutenant," "Courtship of Eddie's Father," "Only A Paper Moon," and "Jumbo." In "Horizontal" he will have 22-year old U. of California student Yoshio Yodo and Jack Carter. All his pix from now on will have one or more new faces, he promises. They will be recruited from night clubs, tv, concerts, acting and dramatic schools.

He's not going to limit finds to acting, but in all branches of creative arts, he added. Idea has sanction of prexy Joe Vogel and studio production head Sol C. Siegel, Pasternak asserted.

Hoss Operas in O'Seas Gallop

Continued from page 3

ally inclined to be base about the building-of-the-west.

Even more striking, perhaps, have been the figures on Universal's "The Last Sunset," Kirk Douglas-Rock Hudson starrer, in its first run at London's Leicester Square Theatre. The pic reportedly topped such previous U attractions as "Glenn Miller Story" and "The Grass Is Greener." On the basis of these figures, great things are expected when it moves into other foreign dates.

Another big moneymaker abroad is Paramount's "One-Eyed Jacks," Marlon Brando's \$6,000,000 therapeutic exercise (to work off the desire to be a film director). As one Par exec sees it, the picture is going to do "all right" in the domestic market, but it will do "substantially" better abroad. ("All right" being a euphemism for "we may break even.")

What's the reason for this increasing demand for westerns overseas? The story is one of causes and effects going back about 10 years.

When television got into the entertainment act, the B pictures were the first to feel the effect, and of the B's, the low-budget westerns were among the first to go. When television discovered the adult western, even the big westerns—with color, scope and a raft of marquee names—found the going tough in the domestic market. Fewer were made, with the consequence that the demand in tv-less overseas territories was even greater than before.

Whether or not this current demand will last is another question, however. Television's western series are obtaining increasing circulation on small screens abroad, and are bound to affect the foreign theatrical boxoffice just as they did the domestic. One major company exec, though, is not so sure that the effect abroad will be quite as drastic.

Wonder and Romance

For one thing, he argues, westerns are regarded abroad with a kind of wonder and romance that escapes the domestic patron. Just the scenery alone will dazzle the eye of non-American, even the intellectual type who likes to gas about such stuff as the classic form and philosophy of the American western drama. He says that whereas westerns, especially "adult" westerns on tv, have become something about which to make jokes at home, they are still taken seriously in the rest of the world.

Hollywood filmmakers, however, do not seem inclined to go all out in meeting this overseas demand. They are apparently still keeping a weather eye on the domestic market experience with such product. In January of this year, for example, VARIETY's listing of 74 pix which had made \$1,000,000 or more in the domestic market in 1960 included only two western specs, UA's "The Unforgiven" and "Mag-

nificent Seven." (Interestingly enough, the same poll listed eight Biblical or pectoral spectacles, seven of which were made abroad, as having gone beyond the million dollar mark.)

On the horizon are only four big westerns, each one of which has some kind of special b.o. insurance, plus a handful of small efforts which creep onto the market to fill out double feature programs.

The four major efforts include Metro's Cinerama spec, "How The West Was Won," with an all-star cast; UA's "Sergeants Three," Frank Sinatra and the clan in a transposed (to Kanab, Utah) remake of "Gunga Din"; 20th's "Comancheros," starring John Wayne, and U's "The Last Hero," with Kirk Douglas. That's hardly glut-tering the market.

Summer Calm

Continued from page 3

whelming exploitation devices so frequently used to steamroll inferior product into boxoffice success.

3. The avalanche of roadshow pictures has created in the public mind the idea that anything less than a roadshow could hardly be worth the money.

4. Saturation bookings have gotten out of hand; the public is too limited as to selection of film entertainment.

5. The importance of air-conditioning in theatres has dwindled in direction proportion to the peak-level of air-condition units in private homes.

6. Good theatrical features, not too vintage, frequently are being televised, for free, during prime time.

7. Boating and fishing are more popular than ever and this means more competition.

On the basis of a reporter's talks with many film company execs, the industry for the most part is aware of the nature of the boxoffice ills. That is, the trade knows the cause and is largely hopeful that corrective measures will be taken in some areas.

Of the new pictures on the market, Columbia's "Guns of Navarone" is standout. Walt Disney's "Parent Trap" is doing well enough and Metro's "Honeycomb Machine" is off to a nice start. Warners' "Fanny" is unusually strong in key dates but there have been a few instances of b.o. softness in "unsophisticated" locations. "Tammy" and "Gidget" are okay. Of the foreign originations, "Never on Sunday" and "Dolce Vita" are well powered. Ditto "The Truth."

Disappointing in varying degrees: "Young Savages," "Goodbye Again," "On the Double," "Last Time I Saw Archie," "Ladies Man," "Two Loves," "Last Sunset," "Two Rode Together," "Snow White and Three Stooges," "Naked Edge," "Parrish," "Atlantis," "Thief of Baghdad," "St. Francis of Assisi," "All Hands on Deck," and "Morgan the Pirate."

Arthur Panitzky

Arthur Panitzky
Chairman



FILMWAYS, INC.

D. W. Griffith Retrospective in Ky.

Memorial Services At Grave Included—Natives' Awareness Broadened Beyond 'Birth of A Nation'

Centerfield, Ky., Aug. 22. Oldham County, some 20 miles away from Louisville, is a community with a strong, nostalgic affection for its own history. Its newspapers abound in recountings of civil War exploits; its old houses are beautifully maintained and its veteran locomotives displayed with pride in a railroad siding. But when Lee Heiman, head of the Oldham County Historical Society, decided it was time to honor film pioneer David Wark Griffith, who was born in that county, lived much of his life there, and is buried in Mount Tabor cemetery at Centerfield, the reaction was quite staggering. What started out as a one-day homage almost immediately became a full weekend tribute, and mushroomed to encompass most of the preceding week as well.

William K. Everson, "Silents Please" researcher, came here from Manhattan ahead of time to assist Heiman in keeping the ball rolling and to conduct a number of screenings and lectures. The plan was to boost the event much as current movies would be boosted. But there was a difference. This time Louisville and Oldham County newspapers, radio and television came forward first, offering the kind of air time and editorial space that normally has to be begged, coerced, and sometimes even paid for! The resultant publicity brought out many a veteran who had known Griffith, and had rare and interesting documents or stills relative to the great director.

Friday night (Aug. 11) saw a screening of the complete 12-reel version of "The Birth of a Nation." No admission charge was made, but the old blockbuster would have been boxoffice even if one had. The large auditorium of the Oldham High School was filled to overflow, and the enthusiastic audience frequently burst into spontaneous applause and joined in the singing of "Dixie" whenever it appeared on the accompanying musical score (done "live" with records).

Saturday was devoted to a Centerfield "Open House" at which visitors could inspect the historic buildings in the area. Mount Tabor church served as headquarters, and during the afternoon a 25-minute documentary covering Griffith's contributions to the cinema was screened periodically.

In mid-afternoon, there was a 45-minute memorial ceremony at Griffith's grave, when many of Griffith's old friends spoke movingly of their association with him. Ballard Clark, a LaGrange attorney, Richard Reynolds, Griffith's chauffeur, Robert Fuqua, a cameraman who had worked on "Orphans of the Storm" and "Abraham Lincoln," Arey Miles, an Eminence, Kentucky, exhibitor who had been directly responsible for spurring the Screen Directors Guild into replacing Griffith's unmarked grave with the impressive monument that is there now, Lee Heiman and Everson, were the principal speakers. A letter was read from Lillian Gish, who, but for being in Europe at the time, would certainly have been there.

The event came to a close Saturday evening with a lecture-screening of a three-hour compilation of Griffith films, showing both his early contributions to film technique and his later spectaculars. Films represented in this 1907-1931 compilation included "Rescued from an Eagle's Nest" (Griffith's

first appearance as a screen actor), "The Adventure of Dollie" (his first directorial effort), representative Biographs, "The Birth of a Nation," "Intolerance," "Isn't Life Wonderful?," "Broken Blossoms," "America," "Orphans of the Storm," representative excerpts from the Griffith "supervised" films of 1914-16, and "Abraham Lincoln" which won him a "Best Director" award in the Film Daily poll of 1931.

Kentuckians who have always revered Griffith as man, but have regarded his film activities as centering primarily around "The Birth of a Nation," now have even more respect for their native son and hope to add to his local stature by periodic showing of his films.

Exhibits Ducking Col Pictures In NSS Feud

Detroit, Aug. 22. If what came out of the National Allied board huddle in Detroit last week reflects cross-country experience, Columbia Pictures is a loser in its protracted ruckus with National Screen Service over trailers, poster accessories, etc.

It turned out at the Motor City powwow, in the offhand swapping, that "all things being equal"—as one of the attendees put it—exhibits are increasingly bypassing Col features in order to circumvent the double-trailer and related charges foisted on them by the Col-NSS feud.

To what extent it's damaging can't be measured. The dent is probably small (albeit significant) and certainly isn't affecting such as a "Guns of Navarone"—the all-things-equal yardstick obviously not applying here.

Allied chieftains are still pressing for a rapprochement between the two foes, but admittedly the outlook is dim. It's also suggested that Col is no more than breaking even on its own trailering, and not realizing the profits that allegedly led to its breakaway from dependence on NSS accessories.

AGE \$3,000,000

Continued from page 3
how much would ultimately be needed before launching, has been something of an intraday numbers game, though a \$10,000,000 figure was earlier cited by ACE as requisite before kickoff.

Also pending is selection of a directorate to supplant the production organizing committee. In meantime, latter group looks for an early meeting (date stymied because the membership is now vacation-and-busin' s scattered) to blueprint the next steps. Top item—after money—probably will be a decision on executive producer.

Prior reports that UA's Max E. Youngstein and Eugene Pickler were strong in the running were denied by Si Fabian, organizing committee chairman.

Despite production arm's now-murky status respecting all these points, at least one source close to the braintrust is billing the move as the greatest boon to product-hungry exhibition since the old First National was in manufacture with exhib backing.

Can.'s Nat'l Film Board Rolls With Longest Pic

Regina, Sask., Aug. 22. A National Film Board crew is shooting an hour-long documentary near Swift Current, Sask., with Frances Hyland and James Douglas, of Toronto, co-starred. It will be the longest film made by NFB. A 1962 release is planned. Titled "Drylanders," the story by M. Charles Cohen is based on the life of a homesteading family from 1907 to 1938. David Haber, of New York, is associate producer.

Consolidated, Pathe Labs Under Single Umbrella When Ownerships Merge

Hollywood, Aug. 22. Republic Corp., by vote of its directorate, will acquire America Corp., a diversified N. Y. industrial holding company. Rep stockholders will ballot within next two, three months on a proposed tentative exchange of one share of firm's common stock for three shares of America.

In disclosing Rep's latest expansion move, proxy Victor M. Carter said rate for proposed acquisition is subject to further study. Rep currently has approximately 2,500,000 shares of common stock outstanding, while America's outstanding stock totals around 3,183,000 shares. If deal is consummated, acquisition by Republic would up its annual sales to about \$85,000,000, according to Carter. Incidentally, America last June acquired 265,420 shares of Republic's common stock. Carter, under proposed deal, would become board chairman of combined firms, Gordon K. Greenfield, current America proxy, would become proxy of surviving Republic Corp.

Merger would give Rep, whose operations now include Consolidated Film Industries, a second major film lab, Pathe, which is owned by America as one of its principal subsidiaries. America's other two top subs include Virginia Metal Products Inc., Portsmouth Gas Co., Ohio Utility concern.

Drive-In To Operate On Amusement Park Site

Kansas City, Aug. 22. Fairyland Drive-in, first new theatre to be built here in several years, is set to open tomorrow (23). It is located next to Fairyland Park, city's only commercial amusement park, and on land leased from the park owners, Mr. and Mrs. Marion Brancato.

Capacity of 1,200 cars makes it one of the larger in the area, and cost is reported in excess of \$1,000,000. Reuben Finkelstein, president of Fairyland Drive-In Theatre Inc., heads the operation. He continues to operate the Kansas Drive-In as he has for the past 15 years.

'Godzilla' Sale

Continued from page 3
between the arty and conventional markets, and Embassy is duly cognizant of the development in terms of a "Two Women" or "No Love for Johnny," which indie is releasing in U.S.-Canada.

Part of Levine's visit was given to pre-production palaver on various upcoming projects, including "Love Game," original yarn which Michael Gordon will direct, and "I Married a Psychiatrist," which Harriet Parsons will produce from a Richard Morris screenplay. Exec figures budgets at about \$3,000,000 for each. These two will roll here, as will a third early next year with Robert Aldrich helming as part of his two-pic pact with Levine.

Slated to leave on weekend for Gotham, Joe Levine decided to extend visit here until Friday (25). Instead of planing for New York, he heads for Rome where important deal pends. From Italian capital he goes to Venice to attend Film Festival for two days.

Leonard Lightstone, general sales manager for Embassy, who was here three days negotiating "Two Women" deals with Pacific Coast Drive-Ins and National Theatres & Television, planned east Sunday (20). On way out he made deal for pix with Interstate Circuit for nine key situations.

Amusement Stock Quotations

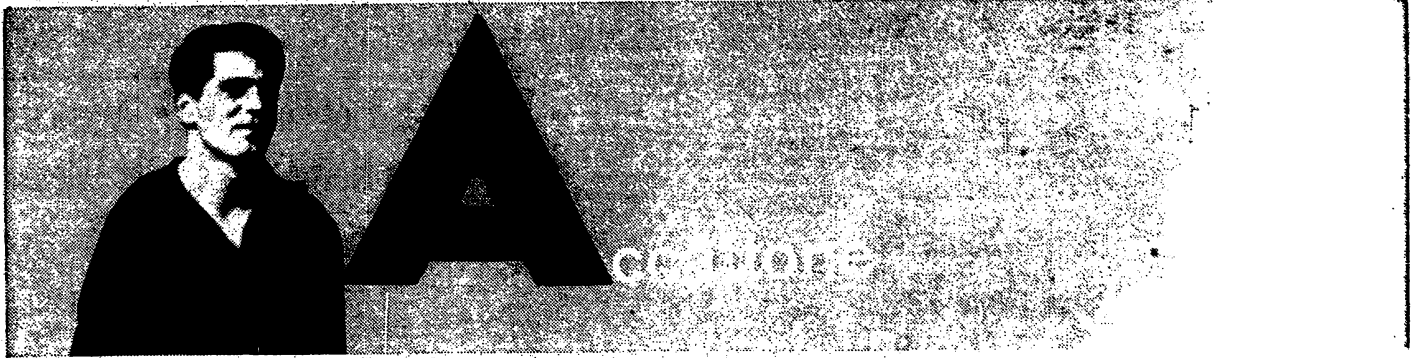
Week Ended Tues. (22)

N. Y. Stock Exchange

1961		1960		1959		1958		1957		1956		1955		1954		1953		1952		1951		1950		1949		1948		1947		1946		1945		1944		1943		1942		1941		1940		1939		1938		1937		1936		1935		1934		1933		1932		1931		1930		1929		1928		1927		1926		1925		1924		1923		1922		1921		1920		1919		1918		1917		1916		1915		1914		1913		1912		1911		1910		1909		1908		1907		1906		1905		1904		1903		1902		1901		1900		1899		1898		1897		1896		1895		1894		1893		1892		1891		1890		1889		1888		1887		1886		1885		1884		1883		1882		1881		1880		1879		1878		1877		1876		1875		1874		1873		1872		1871		1870		1869		1868		1867		1866		1865		1864		1863		1862		1861		1860		1859		1858		1857		1856		1855		1854		1853		1852		1851		1850		1849		1848		1847		1846		1845		1844		1843		1842		1841		1840		1839		1838		1837		1836		1835		1834		1833		1832		1831		1830		1829		1828		1827		1826		1825		1824		1823		1822		1821		1820		1819		1818		1817		1816		1815		1814		1813		1812		1811		1810		1809		1808		1807		1806		1805		1804		1803		1802		1801		1800		1799		1798		1797		1796		1795		1794		1793		1792		1791		1790		1789		1788		1787		1786		1785		1784		1783		1782		1781		1780		1779		1778		1777		1776		1775		1774		1773		1772		1771		1770		1769		1768		1767		1766		1765		1764		1763		1762		1761		1760		1759		1758		1757		1756		1755		1754		1753		1752		1751		1750		1749		1748		1747		1746		1745		1744		1743		1742		1741		1740		1739		1738		1737		1736		1735		1734		1733		1732		1731		1730		1729		1728		1727		1726		1725		1724		1723		1722		1721		1720		1719		1718		1717		1716		1715		1714		1713		1712		1711		1710		1709		1708		1707		1706		1705		1704		1703		1702		1701		1700		1699		1698		1697		1696		1695		1694		1693		1692		1691		1690		1689		1688		1687		1686		1685		1684		1683		1682		1681		1680		1679		1678		1677		1676		1675		1674		1673		1672		1671		1670		1669		1668		1667		1666		1665		1664		1663		1662		1661		1660		1659		1658		1657		1656		1655		1654		1653		1652		1651		1650		1649		1648		1647		1646		1645		1644		1643		1642		1641		1640		1639		1638		1637		1636		1635		1634		1633		1632		1631		1630		1629		1628		1627		1626		1625		1624		1623		1622		1621		1620		1619		1618		1617		1616		1615		1614		1613		1612		1611		1610		1609		1608		1607		1606		1605		1604		1603		1602		1601		1600		1599		1598		1597		1596		1595		1594		1593		1592		1591		1590		1589		1588		1587		1586		1585		1584		1583		1582		1581		1580		1579		1578		1577		1576		1575		1574		1573		1572		1571		1570		1569		1568		1567		1566		1565		1564		1563		1562		1561		1560		1559		1558		1557		1556		1555		1554		1553		1552		1551		1550		1549		1548		1547		1546		1545		1544		1543		1542		1541		1540		1539		1538		1537		1536		1535		1534		1533		1532		1531		1530		1529		1528		1527		1526		1525		1524		1523		1522		1521		1520		1519		1518		1517		1516		1515		1514		1513		1512		1511		1510		1509		1508		1507		1506		1505		1504		1503		1502		1501		1500		1499		1498		1497		1496		1495		1494		1493		1492		1491		1490		1489		1488		1487		1486		1485		1484		1483		1482		1481		1480		1479		1478		1477		1476		1475		1474		1473		1472		1471		1470		1469		1468		1467		1466		1465		1464		1463		1462		1461		1460		1459		1458		1457		1456		1455		1454		1453		1452		1451		1450		1449		1448		1447		1446		1445		1444		1443		1442		1441		1440		1439		1438		1437		1436		1435		1434		1433		1432		1431		1430		1429		1428		1427		1426		1425		1424		1423		1422		1421		1420		1419		1418		1417		1416		1415		1414		1413		1412		1411		1410		1409		1408		1407		1406		1405		1404		1403		1402		1401		1400		1399		1398		1397		1396		1395		1394		1393		1392		1391		1390		1389		1388		1387		1386		1385		1384		1383		1382		1381		1380		1379		1378		1377		1376		1375		1374		1373		1372		1371		1370		1369		1368		1367		1366		1365		1364		1363		1362		1361		1360		1359		1358		1357		1356		1355		1354		1353		1352		1351		1350		1349		1348		1347		1346		1345		1344		1343		1342		1341		1340		1339		1338		1337		1336		1335		1334		1333		1332		1331		1330		1329		1328		1327		1326		1325		1324		1323		1322		1321		1320		1319		1318		1317		1316		1315		1314		1313		1312		1311		1310		1309		1308		1307		1306		1305		1304		1303		1302		1301		1300		1299		1298		1297		1296		1295		1294		1293		1292		1291</	
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Alfredo Bini

presents at Venice



written and directed by **Pier Paolo Pasolini**

Arco Film - Cino del Duca

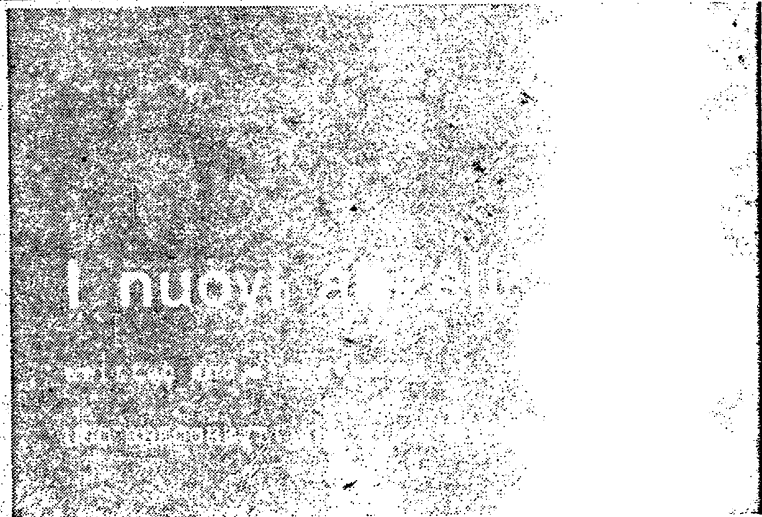
announces the upcoming release of:

La viaccia

directed by MAURO BOLOGNINI

with J. P. BELMONDO - CLAUDIA CARDINALE

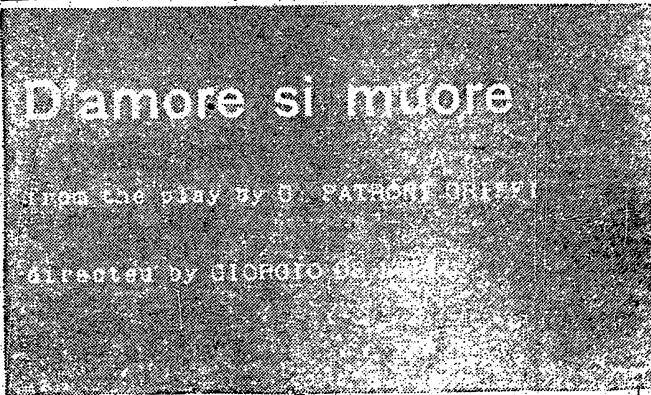
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Schoenbrun Rendezvous at Rockaway To Get the Feel & Pulse of Americans

By MURRAY HOROWITZ

David Schoenbrun, CBS News Paris bureau chief, each summer has a rendezvous with Rockaway Beach—and America. He comes in with his family for a month's stay yearly to roast on the beach and toast the taste of life in the U.S., as reflected on the sister beach of Coney Island.

It was this bit of information on Schoenbrun's habits which prompted this interview, set up at a midtown eatery (no free plugs), and attracting Julian Picker, CBS-TV pubaffairs flack, and Blair Clark, v.p. of CBS News (later joined to fulfill a later meeting with this reporter).

Prelude of Schoenbrun's report on Rockaway Beach was taken up by Clark and Schoenbrun talking about familiar and unfamiliar names in the foreign beat, an upcoming show on the Tunisian crisis, position of France, deGaulle, Bourguiba, and the U.S. position.

But what about Rockaway Beach? Clark and Schoenbrun switched to people important to meet in their work, a suggestion on stating France's position bluntly, little and big people around Kennedy and deGaulle.

But what about Rockaway Beach? The United States can abstain on the Tunisian resolution. It can. It can't.

"Are people awed by you on the beach?" "In America? Awed?" Schoenbrun responded incredulously. "I have relatives who always ask me exactly what do I do aboard? They want to know when I'm going to return to the U.S. and go to work."

"Then there are relatives," (he has many cousins and a large family, "who feel I work for the government. They talk about big government expenses and turn to me apologetically, 'we don't mean you, Dave.'")

"There's sloganizing on Rockaway Beach. People say we must have the largest Army in the world. But they don't want more taxes. People don't seem to make the bridge, connecting the requirements of one position with the sacrifices involved. That Castro, people say, we must get rid of him. But people don't want their sons drafted in the Army. And the Russians. People just don't believe in the Titov flight."

"The American people have been propagandized that the Russians can't do anything. People are bewildered, asking did he really do it? There's worry. I'm stopped in restaurants and elsewhere. People ask are you that fellow on television? Is there going to be war?"

"Paris is supposed to be a wicked city. But my daughter (Lucy, 14 years) is shocked at the behavior of boys and girls here. In France, girls at 14 don't go out during the week and on weekends they go out in groups and are (Continued on page 38)

Sunoco's Decision Due on ABC News

While it wants to go ahead with its plan to sponsor Jim Hagerty's "News Final" on ABC-TV, the Sun Oil Co. is now in the process of making a final decision about sponsoring the nightly 11-11:15 p.m. news strip.

One of the chief problems is that ABC-TV has only about 25 stations in the Sunoco merchandising area. Sunoco wants 60. In June, Hagerty, kept in charge of ABC News, threatened to quit the network if there weren't enough clearances made. At the time he had about 22 stations ready to clear for Sunoco. In the two months since then, ABC stills have come through with several new markets for "News Final," but only three of the new stations are in Sunoco's bailiwicks.

Chances are that William Esty, the oilco's agency, will go ahead on the limited lineup next month, hoping that as Hagerty's stanza gets going it'll attract more stations to the lineup. (Sponsor has stanza for summer in two markets.)

Final decision by Sunoco is understood due momentarily.

Geo. Wagner Heads KFI

Hollywood, Aug. 22.

George A. Wagner has been elected proxy and general manager of KFI, succeeding the late Earle C. Anthony, founder of station, which also is an NBC outlet here.

Wagner joined Anthony 28 years ago in the latter's auto agency and rose through ranks to become exec v.p.

Revlon Signs As Bob Hope Yields On 1-Show Buys

Long a holdout against multiple sponsorship of his NBC-TV special, Bob Hope and the web have accepted Revlon as bankroller for one of the six hour stanzas planned for the coming season. Hope had been holding out for at least three months for one sponsor for all the shows, but there were no takers, since Hope specials come high.

Revlon wanted NBC to give an option until late August, but NBC said it couldn't be done, so the sponsor came through with the commitment, which NBC sources say, is a straight deal for \$575,000 (time and talent). Revlon's Hope show will be aired on Dec. 13, a Wednesday, from 9 to 10 p.m. in the regular Perry Com. time.

NBC-TV still has another sponsor in the hopper, this one for possibly all five remaining shows. But there is no deal yet, largely because it takes a bit of time for the gears to mesh on an order of at least \$2,500,000.

Web had been offered half purchase of one show, Motorola being such an example. There were sponsors who offered to buy one of six in its entirety, but it was invariably a cut-rate offer. NBC explained, and the web and Hope wouldn't comply.

Revlon special will probably be the only new Hope stanza to be aired before the first of next year. Remainder will come in the winter and spring of '62.

Revlon Bid for Sullivan Pre-Yule Special Miffs Alternate-Client Colgate

Revlon wanted to sponsor all of one 90-minute Ed Sullivan special during the pre-Xmas period on CBS-TV, but Colgate-Palmolive squelched the idea.

Colgate, on the strength of its alternate-weekly hour sponsorship of the regular Sullivan Sunday showcase, mixed the special, even though Revlon has an alternate-weekly half-hour of the regular series. The hour gives Colgate primary sponsorship rights on Sullivan.

Then Revlon (which recently announced a change in merchandising plans—alleging the sponsor needed steady tv exposure—that caused it to step out of an arrangement with Harry Belafonte for a group of specials) went to NBC looking for a special and wound up buying a Bob Hope one-shot.

Norman Invasion: Circa '61

Ottawa, Aug. 22.

Like Britain in 1066, the U.S. is undergoing a Norman invasion—but from Canada, not France.

With Norman Jewison already entrenched as a top N.Y. tv variety producer, Norman Campbell and probably Norman Sedawie are on their way. Campbell, who has already directed for U.S. tv "Gershwin Years," "HMS Pinafore" and "Mikado," starring Groucho Marx) takes over direction of "Pirates of Penzance" from Tyrone Guthrie for its Phoenix Theatre, N.Y., run in September. It closes eight weeks at "off-Broadway" Avon Theatre, Stratford, Ont., next Saturday. Guthrie is home in Ireland preparing for direction of Paddy Chayevsky's "Gideon" for Broadway this fall.

Norman Sedawie has for some time been in negotiation with Robert Precht, producer of "The Ed Sullivan Show," to become its director. Campbell has helmed almost all North American G.&S. tv performances, and his Marx-topped "Mikado" alone had an estimated audience of 30,000,000. He's now taping "An Evening with Gilbert and Sullivan" with the Stratford, Ont., cast, for a CBC-web "Festival '62" showing about mid-winter.

Disneyland Is Now Within NBC Limits As Convention Treat

The daily schedule for the three-day NBC radio-tv affiliates conclave in Hollywood next December has been laid out with a trip to Disneyland (now that ABC no longer has an interest in the park) as one of the items on the agenda.

Sessions begin Wednesday, Dec. 6, with the radio affils meeting at the Beverly Hilton Hotel. Next key item is the closed meeting on Thursday morning by the NBC-TV affiliates, also at the hotel. After a joint luncheon with the radio execs, there'll be a second tv affils conclave, this time at the web's Burbank studios.

Thursday evening will see the 35th anniversary dinner at the Beverly Hilton. Friday is reserved mainly for tours.

There'll be foreign stations with NBC affiliations also present at the Hollywood sessions. Cliff Slaybaugh, director of NBC International Enterprises, has invited execs from stations in Argentina, Australia, United Kingdom, France, Japan, Peru, Mexico and Venezuela.

G-T's Password Bumps CBS 'Facts'

A Goodson-Todman game show, titled "Password," will replace "Face the Facts" at 2 p.m. during the daytime next season on CBS-TV. Revamped daytime program schedule for '61-'62 also finds "Double Exposure" axed, with "I Love Lucy" returning for a third year run on the web.

New Monday through Friday daytime program lineup finds "Captain Kangaroo" running from 8 to 9 a.m., followed by an hour of local time. New show "Calendar," combination of news, features and pub-affairs runs from 10 to 10:30 a.m. "Lucy," moved from its 10 a.m. period, lands at 10:30 a.m. "Video Village," now at 10:30, will begin at 11 a.m., replacing "Double Exposure." "Your Surprise Package" stays put at 11:30 a.m.

Major change in the afternoon schedule is the axing of the Irving Mansfield-Pete Arnel "Face the Facts" at 2 p.m. Goodson-Todman game show, which is replacing it, is keyed to two teams; each consisting of a celebrity and a member of the studio audience, guessing the day's password. The emcee is yet to be selected. Other shows in the afternoon schedule, including the large bloc of soapers, remain.

'BYLINE-JIM BISHOP' AS WABC-TV ENTRY

Jim Bishop, the Hearst-syndicated columnist, will kick off a new weekly commentary show on WABC-TV starting Sept. 9 in the 11 to 11:15 p.m. Saturday slot. Under the title of "Byline-Jim Bishop," show will give Bishop free rein to talk about anything he wants. The show will have no link to the Hearst papers.

Bishop was signed by WABC-TV's v.p. and general manager Joseph Stampler on the strength of Bishop's handling of the Eichmann trial commentary five nights a week on a local basis.

'Get Off My Back'

NBC-TV executives have the feeling that somebody at CBS-TV doesn't like them.

Recently, NBC officials announced that they were going to air the special, "The Ziegfeld Touch," on Dec. 17, in DuPont's Sunday time period. Almost at once, CBS-TV announced that it would air its lengthy "Power & Glory" the same Sunday night.

Partially to avoid conflict with "Power & Glory," NBC decided on Wednesday (16) to change the air date of "Ziegfeld Touch" to a new date Sunday, Oct. 29. The next morning, on Thursday (17), CBS announced that it, too, had changed its mind: New date for "Power" Oct. 29, naturally.

When Is a Spot Com Not? Agencies On Horns of a Costly Dilemma

WNBC-TV's New Rate Card

WNBC-TV, N. Y., has issued a new rate card, No. 22, effective Sept. 1. New card calls for decreases before 9 a.m. and after 1 a.m. of anywhere from 25 to 50%, but it also calls for increases of up to 40% in times like 7 to 7:30 p.m. and 11 p.m. to 1 a.m.

Card establishes a new volume discount plan in which weekly continuous discounts can be earned by the purchase of announcements on WNBC-TV in multiples of 6, 12, 18 and 24. Until now, the station has held the discounts to 7, 14 and 21, but the management's feeling is that the new even numbered volume is arithmetically easier to work with for time buyers.

There are several other features on rate Card 22, including a 52-week double-dividend offering a net dividend for announcements placed during a 13-week period between June and September (if it goes with the purchase of 12 or more blurbs a week for 52-weeks firm). This applies in all time categories except Triple-A.

Four Operacasts On NBC-TV Sked; WOR-TV's Series

NBC-TV once more will do a minimum of four operacasts this coming season. Chances are NBC-TV won't be able to step in and fill the gap, if such things are possible, for the Metropolitan Opera should the latter remain shuttered due to labor-management negotiation difficulties. Most important, NBC won't be able to air the operas, which are under Samuel Chotzinoff's aegis at the web, until after the professional football season.

Network has built up a backlog of color operacasts and intends using them in a repeat pattern pretty much from now on in, with the possible addition of one fresh work per year to the repertoire.

Likelihood of Metopera black-out has accelerated a plan by WOR-TV to air "The Golden World of Opera," a weekly series of full length films of operatic classics. Skein was initially planned for '62-'63, but if the union and the Metopera management don't agree on a new contract, WOR-TV will go ahead.

"Golden World" has 12 operas New York FM station, WBAI, is, however, prepared to step in and eat up the slack that will be caused in radio if the Metopera doesn't go ahead for the '61-'62 season. Opera close-down will mean cessation of the Texaco broadcasts, which have been on for so many seasons.

The FM'er has made plans to change its Saturday afternoon schedule to present opera recordings for listeners who usually listen to the Texaco series.

Busy Boris

Hollywood, Aug. 22.

Boris Karloff, host of Hubbell Robinson's "Thriller" teleseries, will double in brass for three upcoming segs in the Fall season.

Actor also will star in "The Premature Burial," now in production; "Last of the Sommervilles," written and slated for direction by Ida Lupino; and "Dialog with Death."

Ad agencies buying local tv time are getting nervous these days about what seems to be a new air of militancy on the part of the Screen Actors Guild in applying rules that theoretically have been in effect since 1955. Enforcement of the rules will cost them more money.

SAG has a rule in its commercial contracts that whenever a network program, like "Today" or "Jack Paar Show" on NBC-TV, cuts away during the body of the stanza (for one of those "And now we take you to your local station" spiels) special "program" rates apply. These special local program rates for blurb performers run higher, at least in the cases of the two NBC programs, than the fees for local spots taken at the regular half-hour or hour station breaks. (Station breaks call for paying spot fees to actors.)

SAG says that it has always felt that a local commercial, during the body of a network program carries with it the extra weight of the network personality that does the cueing for the local cutaway and that, accordingly, the spot itself carries greater commercial impact, and, therefore, is considered a local program blurb.

However, in the years since 1955 when this ruling was written into the various SAG codes with management, the union for screen actors is characterized as having been "lenient" in enforcing the rule. Several advertisers apparently "got away" with paying the lower spot fees, the same ones paid for station break blurbs.

What has brought about the militancy of SAG in seeing that advertisers from now on pay in a fashion that keeps with the 1955 agreements is hard to discern. However, one prevalent observation is that SAG feels pressed by its new working arrangement with the American Federation of Television & Radio Artists to demand the higher rates despite it requiring a great deal of policing.

AFTRA and SAG last year jointly negotiated a blurb contract, SAG for commercials on film and AFTRA for commercials on tape, and the same rates and conditions apply for both unions. AFTRA is characteristically not a union to let advertisers get away with anything.

Exactly how much more application of the 1955 contract ruling will cost sponsors, individually or collectively, is impossible to say, because the fee systems are so complicated and change markedly with each variation in an advertiser's local tv buying patterns. It's simpler to state that enforcement of the rule will cost local advertisers (during the "Today" and Paar times and for that matter in times of any network participating show where there is a web cue given) "considerably more."

Taft Changes Its Mind, Stock Stays

Taft Broadcasting Co. won't sell 376,369 common shares already registered with the SEC because the market price has declined unsatisfactorily.

The sale of the stock, according to Hubert Taft, proxy of the Cincinnati radio-tv chain, was planned in May when the stock was selling at 24. It's down to 18 and Taft said the Taft stockholders didn't want to sell at that price. Company applied Monday (21) with the SEC to withdraw the registration statement of May 28.

Shares that were to be offered on the open market represented about one-quarter of the Taft stock, owned by the Taft family.

TV'S 'HOW, NOW, MR. MINOW?'

Still a 2 1/2-Network Economy

Try as they will to alter the situation, the three networks have found out anew that nothing has changed over the course of the past half dozen years—sponsor-wise, they're still up against a two-and-a-half network economy. They're just isn't enough business (at Tiffany prices) to invite a three-web SRO. The recent spurt in sales activity, as a result, was inspired by bargain counter inducements.

The competition among the three webs, both for ratings and business, grows fiercer and fiercer—but no one's being kidded, the economy stands pat.

ABC-TV's 'Me, Too' in Roaming Global Fronts for 'Close-Up' Projects

ABC-TV's special projects setup, which has developed into a full-scale operation since its complete takeover of the "Bell & Howell Close-Up" series, is now rolling with six documentary shows on farflung global fronts. While all the shows pencilled in thus far by ABC special projects are for the "Close-Up" sked, the web's news chief Jim Hagerly is projecting additional stanzas depending on how the world situation unfolds.

Currently, two production crews are covering various points in the U. S. while four units are on assignment overseas. Production personnel comprises both ABC staffers and personnel available from the general documentary pool used by CBS and NBC as well.

Lineup of the ABC-TV shows now in process of production is as follows:

(1) "Walk In My Shoes," an examination of the mood of the American Negro, being shot in New York, Los Angeles and Atlanta with Nick Webster producer-director.

(2) A study of the effects of automation on the problem of hard-core unemployment in the U. S. being shot in various cities around the country; Bill Weston producing and directing.

(3) The Berlin crisis with camera crews working in Poland, West and East Germany and in Berlin itself under Jim Faichney, the producer-director.

(4) A study of the Italian Communist movement being shot in Bologna with Helen Jean Rogers as producer-director.

(5) An examination of the forces moving towards the unity of the various Christian denominations being shot in Italy, Germany, France, Belgium, the island of Rhodes and New Delhi. John Secondari, exec producer of ABC.

(Continued on page 42)

Schaefer Brewing To Get N.Y. Mets?

Looks like F&M Schaefer Brewing has the New York Mets tied up for tv in the home market next season. The Mets are the new team in New York for the National League in baseball.

WOR-TV, Channel 9, is said to have the inside track in getting the Schaefer-sponsored Met games, although WNEW-TV, Channel 5, is in contention as well.

WPIX, Channel 11, has the Yankee games in the American League race, and will probably continue the association next season as well.

BRITAIN'S MACMILLAN NOT MATCH FOR SEX

London, Aug. 22. U. K. premier Harold Macmillan is not b.o. Conclusion can be drawn from figures TAM, an independent audience-research org. released for a program he did on BBC-TV (Aug. 4). TAM says only 7,000,000 viewed, while most everybody else with tv settled for a play, "The Mating Age," on the commercial channel.

Macmillan can hardly blame his script. It covered Britain's economic crisis, entry into the European Common Market and the Berlin situation. But the play had sex!

Please: No Repeat

Last Labor Day weekend, "CBS Reports" recorded traffic troubles in six areas of the U. S.—themed on pursuit, arrests, accidents—and presented "The Great Holiday Massacre" during the Christmas season.

"Massacre" will be repeated Aug. 31 by CBS-TV in a pre-Labor Day attempt to prevent a repeat of last year's carnage on the nation's highways.

Lincoln-Mercury In 800G Splurge On News Specials

NBC News is still picking up impressive pieces of sponsorship for the upcoming season.

Biggest haul of the past several weeks, though, comes from Lincoln-Mercury, which has bought six one-hour specials by NBC News. The six are among the 40 special "actuarial" that the web department plans to do next season.

It's estimated that automotive buy is for at least \$800,000. Only two of the six programs set so far are to be additions to the NBC "JFK" series, first of which were done this season. There are no dates picked.

Meanwhile, Mogen David wines has decided to buy half of the weekly five-minute of Sander Vanocur delivering the late news. Vanocur starts his 4:55-5 p.m. cross-the-boarder on the tv network Monday, Oct. 2.

Other piece of news biz for NBC-TV comes via "1,2,3-Go." Quaker Oats and Beech Nut-Life Savers are each taking a third of the Sunday early evening half-hour kiddie stanza. Quaker's buy begins when the show goes on this fall, and Beech Nut, which is pouring all its tv coin into NBC, begins on this Irving Gitlin-produced series in January.

With two sponsors in tow for "Go," NBC News' kiddie plans are starting with a nifty sponsor leg-up, because Helena Rubinstein has placed an order for a half sponsorship of the weekly "Update." "Update," a news series designed for highschoolers which begins Sept. 16, goes into the Saturday, 12:30 p.m. time. George Heineman is producing this one.

Rubinstein purchase of "Update" represents a first for the cosmetic house as backed of a regular weekly series on network tv. It's also the first time that Rubinstein is using web tv to market its line of medical products.

A&Z's Toy Special

John Aaron and Jesse Zousmer, the production team that once produced "Person to Person" for CBS-TV, have gotten their second assignment to do a special for NBC-TV.

Having just completed "USO—Wherever They Go" as the Oct. 8 entry on DuPont's Sunday NBC-TV series, Aaron and Zousmer have been assigned another DuPont hour, this one on toys and called "Wonderful World of Toys." Web hopes to schedule it Nov. 12.

SCRIPTS, COMICS 'SHOOT AT NEWT'

By GEORGE ROSEN

Television programming in the upcoming '61-'62 season will to all intents and purposes pretty much duplicate the shoddy and uninspired fare of the past season (since the three network schedules were set before "Newton went shootin'" and before the FCC decided to get tough). Except perhaps for one basic difference.

When the fall curtain goes up it will mark the kickoff of a subtle yet determined and continuing campaign seeking to discredit FCC chairman Newton N. Minow and his lofty "the wasteland's gotta go" premise. And what better way, goes some industry thinking, than to turn the comics and their scripters loose and let them do a once-over-lightly job on the Government agency chief-tain which, at the same time, would effectively conceal the fact that television as a corporate entity had anything to do with it.

Viewers a couple weeks back were treated on the Jimmy Durante-Bob Hope-Garry Moore NBC-TV special to a sneak preview of what's in store (though in much larger kidding-on-the-level doses) when the Goodman Aescripted continuity took some gentle and not so gentle swipes at Minow's determination to rid the airwaves of the overabundance of sex and violence. It added up to laughs, but the needle was in the groove.

In other isolated cases, and spilling over into daytime tv, there have been evidences over the past few weeks of a soft-peddaling kind of "get Minow" job designed to convince the American viewer that television is doing a pretty good job, and why all the hubbub? It's perhaps in this area of "subliminal potshots" designed for housewife favor that the more telling blows may be administered.

For obvious reasons, which ultimately spell out license renewals and continued hefty profits, the broadcasters, both on a network and station level, cannot afford to project themselves into the forefront in countering the bold Minow thrusts. But the same kind of behind-the-scenes maneuvering and jockeying that persuaded Congress to kill the FCC reorganization bill which would have vested greater powers in its chairman can, it's figured, be applied to the utilization of tv's own hired talents in the try to discredit Minow and possibly laugh him out of business.

If it adds up to yocks, it's a cinch the comics will go for it, since that's their stock in trade. If it's at Minow's expense, it's a pretty safe conjecture that there isn't one in a dozen who will very much care, since to all intents they're still respecting the basic Minow tenets as to the more flagrant violations of tv programming. And who is there who can condemn as sinful the pie-in-the-face comedic technique?

It isn't likely that Minow will have to fortify himself with a public relations staff. For all the known (though until now muted) opposition of industry leaders toward what he's trying to accomplish, the FCC chairman is enjoying a wave of favorable publicity unprecedented in FCC annals, and to a fair-sized contingent of the American populace he's nothing short of a hero. Even now the national mags have caught the Minow fever with full-scale profiles and cover pieces in preparation.

There'll be lots of Minow talk in the months to come—straight, deadpan or farcical. But as FCC chairman he holds the trump card. Depending on how rough he wants to get, the comics (with the blessing of their MCA-Wm. Morris agents, who are being subjected to some sizzling D.C. probing, may yet be obliged to reverse that old radio gag line: "It ain't funny, McGee."

It's an Early Curtain for '61-'62 TV Season; Most Major Entries Will Have Premiered by Oct. 6

By ART WOODSTONE

Trial Balloon

Initial exposure of a show designed for the still-year-away '62-'63 season will take place on Sept. 18 of this year, when CBS-TV will air the pilot of the new "Alan King Show." It will go into the Monday to air period the week preceding the return of "Hennessey."

King comedy series is out of the Bob Banner Productions shop and, win, place or show on the pilot tryout, is definitely slotted in for '62-'63.

CBS Fires 150 Below-the-Line Production Aides

Those anticipated layoffs at CBS-TV hit with steamroller impact over the past 10 days, with an estimated 150 "below the line" technicians, et al., at the W. 57th St. production center, handed their pink slips. Of a total of 22 production supervisors (unit managers) only 10 are left.

All varieties of technicians, clerks, secretaries, order entry aides, men in the operations area and those with semi-administrative posts at the production centre in N. Y. were affected in the wholesale slappings.

It's estimated that some \$1,000,000 in annual wages were lopped off in the new economies, stemming from CBS reduced earnings and a disappointing sales record for '61-'62 season.

Chas. Godwin's Sumup: Too Many Broadcasters 'Apathetic & Pathetic'

Albuquerque, Aug. 22. Too many broadcasters these days are "apathetic and pathetic" and need to stand up to the challenge of television. They need to stand behind the NAB and use imagination in programming.

So said Charles Godwin, vesper of Mutual, in an address before the midyear meet of the New Mexico Broadcasters Assn. in Albuquerque last week.

Right now, only about half of the nation's radio folk belong to the NAB, he noted, and said more broadcasters should be in the organization.

Godwin said there's been a big switch in programming since the advent of tv, with the old dramatic, mystery and comic shows going by the boards.

Most popular with the listeners nowadays, he said, are news first and music second.

SINATRA, DEAN MARTIN AS JUDY'S COSTARS

What promises to be one of the handful of the big specials for the '61-'62 season, the Judy Garland special, is yet without an assigned producer or director. The CBS-TV special, for which Frank Sinatra and Dean Martin signed to costar, will mark Miss Garland's return to tv after a six year hiatus. Hour show will be telecast at 9 p.m. Sunday, March 11, with Dow Chemical picking up the tab.

Miss Garland previously starred on tv in a "Ford Star Jubilee" in '55 and in "The Judy Garland Show" in '58, both on CBS-TV. The March special will mark the first professional appearance of Sinatra and Martin with Miss Garland.

The television network season is going to get off to its earliest start in years. By Oct. 6, the bulk of untried programming of all three networks will have premiered.

ABC-TV, CBS-TV and NBC-TV are jockeying frantically for inside position at the post, on the old, if still unproven assumption that the program with the earliest launching has the best chance to build an audience. The September starting season is another indication of the growing intensity of the three network competition.

Interestingly, the earlier starting dates—not only on the new program but on programs going into second, third, fourth and fifth seasons—will bring network tv into an earlier summer repeat pattern.

Last season, the webs were fairly lax about starting dates, occasionally, production of a show ran behind schedule or a sponsor wanted a certain starting date. But for '61-'62, the main dictate is "getting the jump." Production, moreover, got underway much sooner for next season than ever before in history. The networks virtually had their fall schedules locked in by last March.

Relatively few of the new programs have conflicting premises although among them are ABC's "Corrupters" and the new NBC Dinah Shore stanza on Oct. 6, and the NBC movies and CBS "Defenders" ("Gunsmoke") Saturday lineups.

Three-Web Schedules Here's the way it stacks up at the three webs on new program preem dates:

On Sundays—"Follow the Sun," 7:30-8:30, Sept. 17, on ABC; "Bus Stop," 9-10, Oct. 1, on ABC; "Mr. Ed," 6:30-7, Oct. 1, on CBS; "The 54, Where Are You?" 8:30-9, Sept. 17, on NBC; "Bullwinkle," 7:30, Sept. 24, on NBC.

On Mondays—"Ben Casey," 10-11, Oct. 2, on ABC; "National Velvet," 8-8:30 (new time period), Sept. 18, on NBC; "87th Precinct," 9-10, Sept. 25, on NBC.

On Tuesdays—"Calvin & Colonel," 8:30-9, Oct. 3, on ABC; "New Breed," 9-10, Oct. 3, on ABC; "Dick Van Dyke Show," 8:30-9 p.m., Oct. 3, on CBS; "Cain's 100," 10-11 p.m., Sept. 19, on NBC; "Dick Powell Show," 9-10, Sept. 26, on NBC.

On Wednesday—"Steve Allen Show," 7:30-8:30, Sept. 27, on ABC; "Top Cat," 8:30-9, Sept. 27, on ABC; "Alvin Show," 7:30-8, Oct. 4, on CBS; "Checkmate," 8:30-9:30 (new time), Oct. 4, on CBS; "Mrs. G. Goes to College," 9:30-10, Oct. 4, CBS; "Joey Bishop Show," 8:30-9, Sept. 20, on NBC; "Bob Newhart Show," 10-10:30, Oct. 11, on NBC; "David Brinkley's"

(Continued on page 42)

Local Emmys—They Necessary?

Betty Furness, press of the N.Y. chapter of the Academy of Arts & Sciences, plans to appoint a committee in about a fortnight to investigate whether changes should be made in the fundamental structure of local Emmy tv awards. There has always been a list of complaints about local, as well as national Emmy award programs, and the committee appointments will be in response to the complaints.

One of the targets probably to be studied by the committee is whether to have local awards at all. By way of pure speculation since Miss Furness has not considered any of the details yet is the possibility that local awards may take on different sponsorship auspices in future years.

Up Hill, Down Dale With 'Route 66' Making Dealers, Crew Mucho Happy

Pittsburgh, Aug. 22. "Route 66" is not only getting the most interesting location sites through its constantly moving point, but is finding that is good in itself. Moving around the country on its 39-week shooting schedule, the production crew is able to hit practically every major market and meet face to face with the dealers who are selling the products they sponsor.

While here for two segs that are featuring Lee Marvin in the first and Ethel Waters in the second, the Chevrolet and Phillip Morris Centers threw a big river party for the 60 members of the crew. A spokesman for the company said that this is repeated in every city that they are shooting and makes for a pleasant relationship between the show and the last man in the sales program. Unorganized visits to the set are discouraged because of sound problems but where the company can create a warmer climate for the sponsors, it is happy to oblige. Bayer Aspirin is the third sponsor and often participates in affairs.

An interesting sidelight of Ethel Waters' starring seg was the way producer Herbert B. Leonard found her. She was living in a shabby rooming house in Pasadena, where Leonard heard of her plight. He went over and talked to her and then commissioned his writers to do a script in which she could star. They prepared one which was ready for shooting last week but she asked for a week's postponement because she had a benefit at a church in San Francisco. Leonard okayed the switch and put the Lee Marvin seg in first and moved the Ethel Waters' story to Thursday (17) which will be shot in around Pitt's jazz niteries.

Sillerman Files Bankruptcy Plea

Petitions of bankruptcy were filed by Michael M. Sillerman, associated with Programs Television (PTV) as sales v.p., and his wife, Estelle L. Sillerman, in N.Y. Federal District Court.

Michael Sillerman's petition put his liabilities at \$227,106 and assets at \$13,378. Secured claims, involving about 24 creditors, were said to amount to \$132,242; unsecured claims at \$82,179. In addition, monies were said to be due for taxes to the Federal, state and city governments.

Assets of the real estate property, 5251 Independence Ave., the Bronx, owned jointly by Mr. and Mrs. Sillerman, was put at \$58,178, household goods, \$23,000, and unliquidated claims of \$50,000. In 1959, petition stated, Michael Sillerman earned \$42,764; in 1960, \$22,000.

Sillerman, from 1953 to 1958, had been exec v.p. for Television Programs of America. He received, according to the petition, \$88,000 from the sale of common stock and the rest went to the Bankers Trust for repayment of a loan, according to the petition.

Petition states that he has over 30 actions pending in judgments of various amounts. Number of unsecured creditors is put at 147. Value of the property at Independence Ave. was listed at \$234,000, with the original cost put at \$84,000 and improvements at least \$150,000. Liens on the property was listed at \$117,000 and value to the petitioner \$116,000.

Liabilities of Estelle L. Sillerman, a representative of Welcome Wagon Inc., was put at \$186,156, with assets of \$131,378.

4 Star's Canada Sales

Four Star has sold four shows to Procter & Gamble for telecast in Canada. The four shows, involving 156 segments, include "Dick Powell's Zane Grey Theatre," "Captain of Decisions," and "The Tom Pate Show," and "The Lee and Mr. Jones."

Another major foreign sale was consummated in Japan, involving 20 episodes of the four-length "Seacrest West" series.

23 for '66' Star

Pittsburgh, Aug. 22. Lee Marvin is working this week on "Route 66" with a bandaid type bandage over the scar on his nose as a result of a misdirected punch by Marty Milner during the filming of a fight scene. When Marvin stopped the hard right, he was rushed to the Allegheny General Hospital where he had to get 23 small stitches by a plastic surgeon. The next day Marvin wanted to work so that the shooting schedule could continue uninterrupted so the doctor rigged up the bandage and the make-up man did the rest to make the injury undetectable.

BBC-TV Doubles Overseas Sales

London, Aug. 22. BBC-TV Promotions Department, headed by Ronald Waldman, sold more than 1,200 programs abroad in its first year of operations (which ended last March). This was double the number sold by BBC in the year before the department was set up. Responsible for the sale, co-production and acquisition of product, the department reached more than 50 different markets with BBC-TV programs and, according to Waldman, the sales section has exerted an influence on world tv far greater than its size would lead one to expect.

Since the end of its first year, BBC Television Promotions has been doing some inspired selling; some 800 programs were sold during April and May 1961, which brings the overall total to 2,000 program sales. According to Waldman, a wide distribution of British thought and the British way of life is a most important feature of his department's activities. Purely commercial considerations are not allowed to stand in the way of its development, he says.

Type of shows sold by BCTP cover a wide range of drama, O.B.S., light entertainment, talks, schools and children's programs and major sporting events. Some are "An Age Of Kings" (drama sketin), "Hancock's Half Hour" (comedy), "Whacko!" (comedy), "Face To Face" (talks) and "Andy Pandy" (children's program).

Purchasing side of Waldman's department acquired material from France, Russia, Japan, Germany, Yugoslavia and, of course, the U.S. He also landed 52 British feature films.

WNBC-TV'S POST-49 WB FEATURE BUYS

WNBC-TV, the NBC flagship in N. Y., this week made its first buy of quality features in at least one year by taking 40 post-49 Warner Bros. films for slotting after the parent network's Saturday night motion pic schedule.

Some of the features in the WB pile for WNBC-TV include "East of Eden," "Along the Great Divide," "Capt. Horatio Hornblower," "Jim Thorpe," "West Point Story" and "Young at Heart."

It's now quite possible that the other NBC-TV o&o stations will buy fresh features, since all of them were working hand in hand trying to decide on a post-NBC movie format.

Palladium Shift

London, Aug. 22. Associated Television's top weekend show, "Sunday Night At The London Palladium," will return in the fall schedules but in a new slot. Pulling in an average of 17,000,000 viewers, the show will now go out at 8.25 p.m. instead of 8 p.m.

Another change is the emcee Don Arrol, who replaced the popular Bryce Forsyth, bows out to let Forsyth in again. Latter has laid off for a year on doctor's orders but says he's now "arin' to go."

GAC TV Additions

Two salesman have been added to the expanding tv sales force of General Artists Corp. Tony Ford, at one time with MCA and latterly connected with columnist Oleg Cassini and the Martial publications office. Ford resigned the Larry White Agency for his new post.

Other addition is Ken Martell, who left the Willard Alexander Agency, to work in the GAC commercials sector.

'B'way Goes Latin' ATV Segs for U.S.

London, Aug. 22. Associated Television has signed an agreement with Milton H. Lehr to produce 39 half-hour shows on tape starring Edmundo Ros, the Latin American maestro. Programs will be transferred to film for distribution in the U.S. and throughout the world.

Series, to be titled "Broadway Goes Latin," will capitalize on Ros' popularity in the U.S. and England as a specialist in adapting Broadway showtunes to the cha cha beat.

Lehr has long been associated with producing shows for Latin American viewers, and maintains his own studios in Puerto Rico. Previously he had created series of Latin specials for Rheingold beer, which were released in New York slanted towards the Puerto Rican population. In San Juan, he partnered with Angel Ramos' KAQ-TV in producing shows for General Motors and other American companies selling to below the border markets.

"Broadway Goes Latin" will be televised in ATV's new studios at Elstree, and will feature augmented Edmundo Ros orchestra, a dance company of 12 headed by Concita Sebastian. Other Latin groups in the permanent company are being brought in from South America and will include featured soloists.

MITCHELL NAMED TO SCREEN GEMS BOARD

John H. Mitchell, v.p. in charge of sales for Screen Gems, has been elected to the company's board of directors. Mitchell joined SG in '52 after serving as head of the tv department of United Artists.

Board also elected Berton Schneider assistant treasurer of the company. Schneider is director of business affairs for the company.

In an unrelated development, concerning the foreign division, Alvin Zecha resigned as Far Eastern sales manager for the company. Zecha has been stationed in Tokyo for SG the past year and a half.

Petker Eyes Chevalier, Cantor, Bergerac Segs

Producer Al Petker has reportedly tied up Maurice Chevalier and Jacques Bergerac, and is now making plans for Eddie Cantor, with each to do 130 five-minute tape or film programs for syndicated sale.

Petker, who's connected with Cantor on other projects, wants Cantor to do the series on "Something To Think About." Bergerac will do famous love letters. There is also said to be an excellent chance that Cantor's daughter Marilyn, and her husband Mike Baer might do a "Mr. & Mrs." five-minute series.

'Ripcord's' 100 Markets; ITC's 'Whiplash' Sales

Ziv-United Artists and Independent Television Corp. report new sales on their respective first-run properties.

"Ripcord," one of three first-runners to be released by Ziv-UA for fall telecasting, now is over the 100-market mark. Recent deals include WYAC, Boston; WGN, Chicago; WVIC, Hartford; New Haven; WRVC, Philadelphia; WJAR, Providence; KSD, St. Louis; and WFMJ, Youngstown.

ITC's "Whiplash" has been sold in 73 U.S. markets, and in a total of 51 countries throughout the world. New markets include WFBM, Indianapolis; WNHC, New Haven-Hartford; WBIR, Knoxville; WHAS, Louisville; and KXLF, Butte, Mont.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Johnny Carson, emcee of "Who Do You Trust?" is off to Europe to tape a one-hour special with Paul Anka for Granada in England . . . Dean Corse has become station manager of WRNW, FM'er in Mt. Kisco (and newest station in the met area) . . . Lois Weber anklng as vice in charge of N.Y. office of Arthur P. Jacobs flackery, where she's been since '56 . . . George Burns won't be able to appear on the Connie Francis show being done on Sept. 13 over ABC-TV, because taping will conflict with his Lake Tahoe commitments; stanza, meanwhile, has gotten Rod Alexander to choreograph and direct the dances on the 9 p.m. hour special . . . Gerry McGavick Jr., with NBC as senior sales-service rep for seven years, has joined Venard, Rintoul & McConnell reperry in sales . . . Jan Murray of NBC-TV's daytime "Charge Account" back Monday (21) after three-week respite . . . Arthur Barron, one of Irving Gillin's producers (and a P-D), has co-authored "Where Shall We Take the Kids?—A Parent & Teacher's Guide to N.Y.C." (other half was Murray Polner); book hits the stands Sept. 8 . . . Edwin T. Vane, manager of audience promotion at the web since '56, has become NBC-TV's manager, daytime program operations . . . Bob Hamilton signed as choreographer for CBS' "Miss America Pageant" in September and he'll appear on air, too, with his Bob Hamilton Trio . . . Ted Baughn doing tv spots for Chevrolet via Campbell-Ewald and Good Luck Margarine for Oglivy, Benson & Mather.

Breck signed its deal, as forecast, for half-endorsement of CBS-TV's "The Power and Glory" special, slotted now for Sunday, Oct. 29, 9 to 11 p.m. Other sponsor is Motorola . . . With the signing of Tab Hunter, guests for the Connie Francis special on ABC-TV Sept. 13, now include, in addition to Hunter, Art Carney, Eddie Foy Jr. and choreographer Rod Alexander.

Millie Perkins signed for Sept. 20 "U.S. Steel Hour" drama on CBS-TV. Doug McClure of "Checkmate" will co-star . . . Alfredo Antonini, CBS maestro, back from guest conducting assignments in Chicago and Milwaukee . . . Carl Ward, CBS-TV affiliate relations v.p., vacationing in Bermuda . . . Former heavyweight boxer Roland LaStarza set for a CBS-TV "Hennessey" episode next season . . . Jay Elienberg, director of research for CBS-TV, vacationing at Martha's Vineyard . . . Frances Pope, CBS-TV press department, back from a European vacation . . . A. J. Russell signed to write the 90-minute Westinghouse special "The Good Years," based on the Walter Lord tome, to be telecast Jan. 12 . . . Lt. Colonel Harold M. Friedman selected to participate in a special staff visit to observe Air Force operations in Europe. In civilian life, Friedman is a tv producer and consultant and is married to Marie Torre, syndicated Herald Tribune columnist . . . Honey Sanders, signing comedienne, guests on CBS Radio's "Box Nixon Show" today (Wed.) . . . Paul Tripp in "Battle of the Paper Bullets" for duPont on NBC Oct. 15. Eugene Burr is producer and Leila Swift director of war play, with cast including Cesar Romero, Frank Lovejoy, Cliff Norton and Jerry Lester . . . CBS News correspondent Harry Reasoner will be the reporter for the new 11:55 a.m. five-minute CBS-TV news strip to debut in the fall. The other daytime news strip will be handled by Charles Collingwood, as previously announced . . . Norman Leibman, currently writer for ABC Radio's "Flair," signed through GAC as one of the writers for the new NBC-TV "The Bob Newhart Show," which prems Oct. 11 . . . Jan Crockett, a former Benny Goodman band vocalist from Florida, will debut as WABC-TV's new weather girl Sept. 4, replacing Simon McQueen who's heading for the Coast for film chores under the William Morris agency's tutelage . . . Fabian, rock 'n' roll signer, in branching out as a thespian, playing the role of a hip hoodlum in "Tale of an Idiot," which is due in the "Bus Stop" series on ABC-TV . . . Dr. Maxwell Maltz, plastic surgeon and author of "Psycho-Cybernetics," is kicking off a five-minute palaver segment on medical philosophy on WABC-TV five mornings a week as part of Joe Franklin's "Memory Lane" show . . . Paul and Mary Ritts, puppeteers on WNBC-TV's "Family" series, making their film debut in Jerry Lewis' "The Erand Boy" . . . Gerald Rowe replacing Ed Vane as NBC manager, audience advertising and promotion (Vane last week became manager of NBC daytime program operations), and replacing Rowe as creative supervisor of broadcast promotion is David Bellin . . . Mary Lou Forster finished radio spots for Robert Hall and MGM . . . WNBC-TV's John Dorsey, Dick Barnhill and George Pitt to Rome for taping of Channel 4's fall fashion show . . . WNBC publicity gal Barbara Michaels back to work after a Fire Island respite.

IN HOLLYWOOD . . .

NBC's Tom Sarnoff wound up on the end of a three-way mumps parlay . . . John Lyman ended five years with Foote, Cone & Belding's Hollywood office when it was consolidated with the downtown L.A. base. He succeeded the late Ed Cashman last October as head of the radio-tv operation . . . Blake Chatfield and Jean Shanley pulled out of Young & Rubicam's publicity department to hang out their own shingle. They take with them three Y & R shows . . . Dick Courtenay, who used to flip disks in Chicago, bought into KFLL, Santa Ana, Cal . . . Joe Bigelow and Jay Summers have been teamed by Screen Gems to develop a new series titled "Medicine Man" . . . Fred Will making the luncheon rounds to spread the story of Advertising Council, which he heads on the coast . . . Ezra Stone, producing "The Hathaways," flips "we'll supply our bucketsfull of sand to the vast wasteland." Lot he's got to worry about with the Marquis chimps in 70% of each segment . . . Allied Artists' Jack Copeland prepping a half-hour documentary on Hollywood Picture and TV Museum.

IN CHICAGO . . .

WBKB, the ABC o&o, starts its local bally of the network's fall lineup next week with personal appearances by Sonny Fox of "On Your Mark," Peggy Cass of "The Hathaways" and Shelley Fabares of the "Donna Reed Show" . . . WBBM-radio combines its annual summer bash with a remote of its morning music shows from the poolside of deejay Mal Bellair's suburban home on Thursday (24) . . . Ray Rayner switches from WBBM to WGN-TV to do the locally-originated Dick Tracy series this fall . . . WBBM-TV kicks off its live dramatic series, "Repertoire Theatre" with the presentation of "Jeanne D'Arc: The Trial" on Thursday (24). Same station inaugurated an early-morning talk show on teevee, "The Lost Art of Conversation" on Monday (21) with Dr. Bess Sondel of the Univ. of Chicago as hostess.

IN LONDON . . .

Edward Brownson elevated to independent Television Authority's Head of Regional Services from Regional Officer for the South of England. He is succeeded in the latter job by Commander Guy Alcock. Another ITA appointment, Ian McIntyre joins as Program Services Officer at the end of this month . . . Starting next Mon. (28) Ian Carmichael reminisces over his legit experiences for BBC radio . . . Drama students Angela Morant and Richard Gale won Associated-Radiodiffusion's annual \$1,120 award for showing the most promise at Central School of Speech and Drama . . . Frank Wade, BBC's music topper, entered hospital for surgery . . . Scottish Television appointed Eric Wilkie as News editor . . . Sir Michael Balcon has offered to sponsor a student (cost: \$201 at a week's seminar arranged by the Television Writing School for September . . . Choiceview, tollvision company bidding for a U.K. franchise, invited the Pilkington Com-

(Continued on page 36)

SYNDICATION BUYING SPURTS

Wolper Prod. in Major Expansion, With Flock of Telementaries on Tap

Hollywood, Aug. 22. With largescale expansion still underway at its new headquarters here, Wolper Productions is in the midst of its newest telementary schedule. Its new deals, looking toward possible further expansion, also are being negotiated.

Credit for the expansion is attributed to the stepped-up demand for pubaffairs programming, coupled with the success of other Wolper vehicles such as "The Race for Space" and "Biography of a Rookie."

Wolper this week signed four new producers, bringing the total of producers up to seven, and three new production managers. New producers are John Goetz, William Kronick, Arthur Swerdloff and Malvin Wald. New production managers are Eddie Edell Jr., Jack Mulcahy and Sam Farnsworth. Harvey Bernhard was just appointed business administrator for the company.

Eight new cutters were this week placed under the wing of supervising film editor Phillip R. Rosenberg, whose new facilities increased the number of cutting rooms from three to 10. Since moving into larger headquarters, Wolper has multiplied his permanent executive-production staff from 42 to 85 people.

Current production schedule includes:

"The Rater Johnson Story," a full-hour documentary special for BBDO, which Met Stuart is producing for Wolper-Sterling Productions.

"Hollywood: The Talkies," a 90-minute special, tracing the history of Hollywood and the film industry from the advent of sound to the present. Documentary is produced in cooperation with the Motion Picture Producers Assn. and will be a sequel to "Hollywood: The Golden Years," which NBC-TV will air Nov. 29 for Procter & Gamble.

An order for a series of 38 half-hour shows for Ziv-United Artists titled, "The Story of..." Shows will be behind-the-scene studies of various professions, with the subjects playing themselves in the series. Already in the work are episodes on an entertainer, a test pilot, a matador, a ballet star and a Las Vegas hotel owner.

A projected biographical series for Official Films about outstanding world figures of the past 50 years and utilizing stock library footage from film collections throughout the world. The pilot, "Fiorello LaGuardia," was delivered this week. Should the option for the series be picked up, further expansion of Wolper Productions' staff will take place.

Three hour-long special documentaries for NBC-TV's "DuPont Show of the Week," whose titles and subject matter will be announced as soon as all rights have been cleared. Deals for five additional specials are currently in negotiation.

Plitt to Europe On Lanny Budd, Anka

ABC Films proxy Henry G. Plitt is off to Europe on a number of production projects. In London, he will confer with execs of Granada Films of London on an upcoming Paul Anka hourlong special which ABC Films is coproducing.

While in Berlin, Plitt will conclude arrangements to film the pilot of a projected network hourlong entry on the adventures of Lanny Budd, based on the Upton Sinclair novels. According to Plitt, other films in this series also will require certain foreign locales, as well as American cities such as Washington and New York.

Another hourlong pilot based on stories from the Bible is being produced in Rome with Ariana Television Films of that city. While in Rome, Plitt will finalize cast and production arrangements.

Shelley's GE Seg

Hollywood, Aug. 22. Shelley Berman's going dramatic in a big way. Having just completed a "Rawhide" episode, he's now moving over to the Revue lot for a "GE Theatre" starring vehicle in which he'll play the role of a bookkeeper with a retirement yen.

Previously he had done a serious turn for "Twilight Zone." All three, incidentally, are CBS entries.

WB Films of 50's Roster Attracts National Clients

Seven Arts Associated, in a special study, reports that Warner Bros. "Films of the 50's" pix product is attracting local and national advertisers, prior to their fall premieres.

In Denver, study relates, KLTZ-TV on Sept. 8 will debut "The 1030 Movie," a new Monday through Saturday pix showcase primarily scheduled with Warner Bros. post-'48 product. Three weeks prior to the preem, the Time-Life outlet is 80% sold out to such national advertisers as Coca-Cola, Italian Swiss Colony Wines, Wrigley-Chewing Gum, Ford Dealers and Vick Chemical, in addition to local advertisers.

In Chicago, WGN-TV is now 95% sold out for its new feature strip which will unveil "Films of the 50's" Mondays through Fridays at 10:15 p.m. starting Sept. 11. In Amarillo, KVII-TV debuts its weekly presentation of Warner Bros. product on Sunday, Sept. 17 at 10 p.m. ABC affil is currently 75% sold out to two local sponsors, Amarillo National Bank and Fedway Department Stores. In Phoenix, KTVK preems "Films of the 50's" Sept. 2 in a Saturday, 10 p.m. slot. Six weeks ago, station had already sold out the entire feature program to a local home builder, Hallcraft Homes.

In New York, WOR-TV's "The Big Preview," new Tuesday night post-'50 showcase highlighting Warner Bros. product was fully sponsored two weeks prior to its debut, including many bluechip national spot advertisers. Ditto in Los Angeles, with KHL's "Theatre Nine," which highlights Warner Bros. product.

New deals on "Films of the 50's" include WXEX, Richmond, KMSP, Minneapolis, WMAR, Baltimore, WBIR, Knoxville, Tenn., and WFMY, Greensboro, N.C.

PARE LORENTZ FILMS SET FOR NET WEB

Pare Lorentz's documentary films, produced for the Government, will be seen for the first time nationally on tv through the new National Educational Television series, "Lorentz on Film."

The four 90-minute programs begin on the NET web of more than 50 tv stations, Sept. 22. Each program contains a discussion between Lorentz and film producer Charles Rockwell of one aspect of film technique and a complete showing of the film itself. Series includes Lorentz's "Fight for Life," "The Plot that Broke the Plains," and "The River." WGBH-TV, Boston, produced for NET. Edward Foote was producer and Don Hallock, director.

Fremantle's Of Tie
Fremantle International in a deal with Official Films has taken on distribution abroad of five series.
Skins included in the deal are "Peter Gunn," "Mr. Lucky," "Wire Service," "DuPont Theatre" and "Yancy Derringer."

FEATURES-TO-TV ALSO UPGRADED

With the debut of the new fall season just weeks away, there's a healthier climate aboard in syndication. First-runs, reruns and feature pix are finding a more receptive market.

Spirit of buying admittedly comes at a time when there's just a handful of first-run half-hour series on the market. And among the off-network properties, the buying is in the direction of what's considered the commercial winners. Nevertheless, deals are being written at a faster pace and it's welcomed by the program suppliers.

Features-to-tv field also is on an upward sales curve. United Artists Associated in understood to be doing well. Seven Arts Associated, distributing post-'48 Warner Bros. product, weekly reports new sales. Metro TV on its post-'48's is ticking off sales, although in the markets of N. Y. and Los Angeles, the hold-tie-price-line policy of Metro has yet to win stations in these two major markets. Metro is confident, though, that deals in N. Y. and Los Angeles will come with time.

Screen Gems, handling the largest group of post-'48's, 210 Columbia pix in a major package and 50 in an action group, is playing the slow but steady approach in its distribution.

Major development this season out in the first-run field is the accent on station sales, as opposed to the direct to regional sponsor deals. The Ziv-UA announcement of initial sales on "Everglades," picked up by 23 stations, is the sign of the times. There are some regionals around, as well as direct to local advertiser sales, but in comparison to previous years, the pool of regionals available seems depleted. That's a major headache of the current syndicate economy and weaning those direct-to-sponsor sales back; be they regional or local, might well be the syndie biz's major project for the next go-around.

Directly tied to the depleted regional sponsor pool is the tightening of availabilities in local time. Argument is that the major real problem of the syndication biz is the growing encroachment of the networks on what has heretofore been local time periods. Probability of networks giving back time to stations, without being forced to do so from Washington, is considered remote. Networks may have trouble selling off all their option time in these days of minute buys, but they are reluctant, indeed, to give up time periods once won. From the network point of view, a time period may be a loser this season out, but it represents a money potential for future seasons and should not be relinquished. There are exceptions to this network point of view, but in general the expanded network option time schedule supports that viewpoint.

In the rerun telefilm syndicated field, there's very little "shelf buying." Television stations are reported to be watching tv expenditures closely and the properties they now buy, they expect to be telecasting shortly. In prior years, when tv stations were younger, there was a good deal of "shelf" (Continued on page 42)

Jo's Bigtime Guestars

London, Aug. 22. Jo Stafford hourlong videotaped series being made by Associated Television has a "who's who" roster of show biz guestars.
List includes: Peter Sellers, Ella Fitzgerald, Claire Bloom, Kenneth More, Roy Castle, Rosemary Clooney, Mel Tormé, Eddie (Kookie) Byrnes, Peter Lawford and Peggy Lee. Regular complement includes the Polka Dots male quartet, a male and gal chorus line, backed by a full orchestra.
Show will be handled for telecasting outside the U.K. by Independent Television Corp. (ITC) and now completely owned by ATV.

Writers, Directors, Actors, Incensed Over Telepix Censoring by Webs, Plan Taking Their Beefs to FCC

Hidden Assets
Some vet performers find themselves offstage as "voices" for cartoon characters.
Roster on "Dick Tracy" series, which debuts this fall on WPIX, N.Y., includes Everett Sloane, the voice of sleuth Tracy; Benny Rugin as "Jie Jitsu"—Nipponese private-eye; Paul Frees, another screen, tv and radio vet, is heard as "Go-Go Gomez"; "Heap O'Callory" and "B.B. Eyes."

Revue Buys 50% 'Beaver' Interest For \$1,000,000

Gomaleo Productions, a partnership owned by George Gobel and David O'Malley, has sold its 50% interest in "Leave It to Beaver" series for \$1,000,000 to Revue Productions.

Gobel is now in N.Y. rehearsing the musical, "Let It Ride," slated to for Broadway this fall. The N.Y. legit commitment was said to have prompted Gobel and O'Malley to sever their relationship with the "Beaver" series, and negotiations for the sale of their interest in the show has been underway for several months.
Gomaleo Productions, however, will remain active, and developments are going forward on several other series ideas and tv specials for the future. "Beaver" has just completed its fourth season and is currently filming its '61-'62 go-around for ABC-TV. Joe Connelly and Bob Mosher, creators and writers of "Beaver," retain their interest.

WPIX Takes Cue From Yankees, Batting Out Some Nielsen Homers

Mickey Mantle's and Roger Maris' frequent sub-orbital flights around the bases for the front-running N.Y. Yanks is helping to draw the largest tv sports audiences in WPIX's recent history.

According to a recent Nielsen survey, the longest halgame played by the Yanks this season—Sunday's '61 contest with the Twins—which ran four hours and 26 minutes scored the highest rating of the Yankee telecast season. The game attracted 55% of the total tv audience and attained a rating of 14.2—topping all tv station competition in the N.Y. metropolitan area.
With Mantle and Maris threatening Babe Ruth's longstanding homerun record, viewer interest in Channel 11's baseball telecasts is greater than that of 1960. During July, 1961 Nielsen research shows the WPIX telecasts averaged a 9.1 rating which is a 21% increase over July of last year. In the nine games telecast in August of this year, the rating average is 10.2—an increase of 52% over the same number of games telecast during August, 1960.

'Rocky' to Venezuela

"Rocky and His Friends" now being dubbed into Spanish, has been sold in Venezuela for an early fall start.
According to Peter M. Prech, proxy of Producers Associates of Television, which produces the series in association with Jay Ward Productions, sketch will start telecasting this fall in Japan and Canada. Kiddie show also has been sold in England and has been playing in Australia for nearly a year now.

Hollywood, Aug. 22. With the rallying cry of "let's show it to Mmmow," a rebellious group of writers, actors and directors said to number some 30, have challenged the authority of network censors to draw a line and dare them to step over it. Smirking under the lash of the "abusers" or "else" attitude, the creative contingent is planning to take its appeal direct to the Federal Communications Commission chairman.

Taking the stance that the broadcasters have both misunderstood and misinterpreted the sanction of Newton Minow in the matter of non-violence and improving the quality of tv programming, the dissident group would dispatch a statement to Washington for its per-annuity to pact to show to the FCC one of the films under fire. Richard Boone, star of "Have Gun Will Travel," one of the severest critics of network control, was at first puzzled but he didn't care to get caught in Washington redtape by those who oppose violence in any form.

Meeting in secret at the homes of those who claim that the network sponsors have taken matters into their own hands to the complete disregard of the sentiments of the FCC, the group was in virtual agreement that direct action is needed because "we're getting nowhere with the networks. The guilds, to which the 'rebels' belong have not yet been brought into the 'silent' campaign to let the webs to loosen the reins that have budled creatively."

Outspoken against the practice of making directors "the line" is Richard Donner, who has directed many songs of "Have Gun, Will Travel" and "Wagon Train." While all scripts are submitted to a network before the start of production, he cited an instance of where a shooting script of "Have Gun" was approved by the CBS-TV continuity acceptance department and then the rough cut "hacked to pieces." He recalled another instance of "Wagon Train" in which Bette Davis and John McIntire walked off together. "It had to believe," says Donner, "that the scene was ordered toned down because to them it combed a sex rendezvous."

The crackdown has been so severe and uncalled for, said Donner, that "Dick Boone has lost all his enthusiasm." A more detailed (Continued on page 42)

2 More Set For Intertel Project

London, Aug. 22. The Intertel project involving Westmehouse Broadcasting Co., Australian Broadcasting Corp. and Associated Rediffusion has shaken off teething troubles in the shape of production delays and cost program will be under way at the beginning of September. It's "Living With A Giant" and will investigate how Canada makes a go as neighbor of the U.S. Earlier program asked in for production later this fall is one dealing with effects of U.S. financial aid around the world.

Both vehicles will be produced by A.R. production team and are expected to cost about \$300,000. But according to John McMillan, A.R. producer Upper and lower of intertel of the project area, a much larger program throughout was shown for the budget of "Face Of Japan" series will cover its cost.

World markets for "Two Faces," says McMillan, were unique and program earned \$100,000 from three U.S. markets to date. He became increasingly apparent, says McMillan, that there's a big market for this kind of program.

**Consumer Reports
show that younger,
larger families drink
up 58,900,000
bottles of soft
drinks a day.***

If you're the head of the house, if you're under 40, if there are 5 or more in your family, these astronomical numbers should come as no great surprise.

America's younger, larger, post-war families are, of course, the nation's biggest consumers. Of Everything.

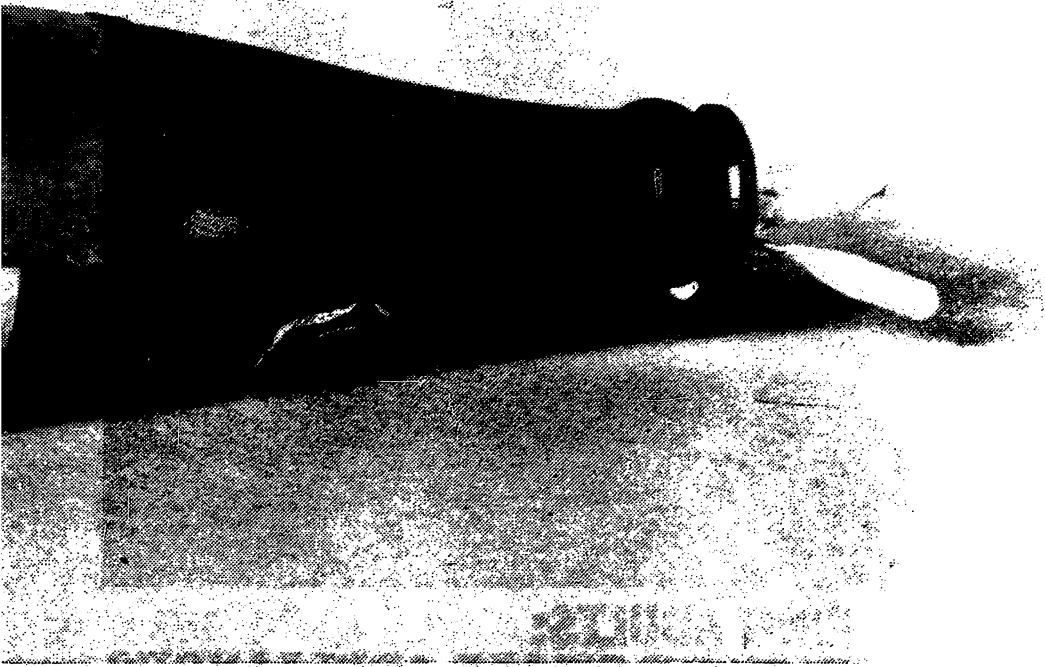
Every day, for a gargantuan instance, they gulp down 47,900,000 quarts of milk. Every month they brush their way through 6,173,000 tubes of toothpaste.*

Their appetite for television is equally devouring. Particularly, as the chart shows, for ABC Television.

Indeed, it would be odd if ABC-TV, programmed as it is for the younger, larger family, were not well ahead of Nets Y & Z in delivering this all-consuming audience.

Slide-rule this numerical advantage against ABC's lower cost of reaching these big spenders and you've got the answer to some mighty profitable television advertising.

Nielsen Reports show that younger, larger families eat up ABC-TV programs.[†]



NETWORK	ABC-TV	NET Y	NET Z
HOUSEHOLD HEAD, 40 OR UNDER	21.4	18.8	16.5
FAMILIES OF 5 OR MORE	24.5	20.2	17.2

ABC Television

*Source: Product consumption projected from "Life's Study of Consumer Expenditures."

†Source: Nielsen TV Index, Average Audience, Dec. 1960 to June 21, 1961; Monday through Saturday, 7:30-11:00 P.M.; Sunday, 6:30-11:00 P.M.



Here's how to spend your ad dollars where they do the most good. Buy "BREAKFAST CLUB," NEWS, "FLAIR," SPORTS or SPECIAL EVENTS on ABC RADIO. You'll sell the young adult. You'll sell the consumer who buys more of almost everything. For example, Federal Reserve Board Statistics show that during 1960, young adults (18-44) have bought 59% of all refrigerators; have bought 62% of all washers; have bought 60% of all TV sets. But whether it's phonographs or food, automobiles or aspirin, you can bet that young adults buy more for themselves and their families. If you want to reach them, your best bet is ABC Radio — first with young adults.

**YOUNG ADULTS:
BUY MORE SMALL APPLIANCES
BUY MORE BIG APPLIANCES
BUY MORE EVERYTHING**

**ABC RADIO 
FIRST WITH YOUNG ADULTS**

GAME & QUIZ SHOW COMEBACK

British A-R's 'Patterns of 1964'

London, Aug. 22. Associated-Rediffusion, London's weekday web, has formed a 10-man committee—comprising a member from each department within the web who is concerned with programming—to submit a report on the shape of one full week's programming three years hence. Plan is to make this report the basis for discussion which could well evolve the web's future programming policy.

Move, initiated by program controller John McMillan, is a major effort by the web to anticipate—or even create—public taste in entertainment. And, according to McMillan, the public is already starting to tire of the same old "diet." Previously "safe" formula shows which no longer represent a big draw here, are the basis of McMillan's thoughts towards pioneering into new fields of entertainment and enlightenment.

According to McMillan, day-to-day thinking, even quarter-to-quarter thinking is no longer enough. If commercial tv is to survive as the leading light of U.K. show biz, current doldrums of U.S. tv is a direct result of the "play safe" attitude of sponsors, he says, and it would happen here if webs did not plan at least one year ahead.

Says McMillan: "I've picked all young men for this committee because they are not so bound up in the day-to-day running of the network and because they are less likely to be stuck in any ruts. When the report is completed we'll sit down and match bitter experience against it. A-R's future policy could well come out of this."

McMillan says A-R has been consciously working towards the replacement of U.S. material with U.K. material for some time, mainly because of the "poor quality of American programs" and because "A-R is not content to stand at the end of a production line waiting for exactly the same formula show to come through." U.S. shows, he says, all look the same these days. A-R can produce equally as good ones—and with the benefit of British actors.

BUT WEBS KEEP CLOSE EYE ON 'EM

By HERM SCHOENFELD

The quiz and game shows are making a strong comeback from the holocaust of rigging disclosures, but are being carefully held down to modest and honest proportions. Although the public apparently loves 'em all over again to the point of being easily suckered again by hokey nail-biting contestants, network execs and program producers are in a tandem effort to guarantee that it can't happen here again. (At present there are about 20 such shows riding the network schedules in daytime alone.)

Firstly there's no chance that this type of show will be given a chance to run amok as it once did over the cream programming time. According to Jerry Hammer, head of the production company which turned up with the "Camouflage" series on ABC-TV, the quiz and game shows are and should be only regarded as the salad, and not the pie, de resistance, of video's programming menu. And as such, these stanzas are only part of the overall balanced diet that video is still trying to achieve.

Hammer asserted, moreover, that the day of the big money giveaways has irrevocably passed away. The more spectacular prize, the stronger was the temptation to give it special dramatic impact, a situation which led to the pyramiding of fake hysteria until the cops rang down the curtain on the old giveaway shows.

The new crop of quiz and game shows, in fact, are not dealing in cash prizes at all, accenting merchandise giveaways instead. Hammer pointed out that dream items, like an expensive car or a trip around the world, have virtually the same psychological grip on viewers as did the cash bonanzas which had to keep swelling to sustain interest.

Another key difference between the current and the defunct quiz shows is in their basic compatibility with tv requirements. Hammer said the old quizzers were fundamentally a radio shows converted to television. He said new quiz and game shows, on the other hand, are designed for visual impact. Hence, the contemporary game shows make their way as straight entertainment without needing the hype of giant jackpots to keep them alive.

Hammer, who has come up with a new celebrity panel show, "Silhouette," with Hugh Downs as emcee, is also shifting into other program areas in recognition of the inherent limitations on the quiz-and-games shows' potential. He's producing a series of musical and variety stanzas, under the title of "World of Entertainment," with strong likelihood of a distribution deal with Associated Television. Program will be filmed on location in various overseas locales with name and offbeat talent. Hammer also has a commitment from the World of Foods Corp., a N. Y. World's Fair exhibit, to do a food show from the exposition when it opens in 1964.

New Twist in Industry Probes: Small Businessman Wants Better Shake on Spotting of TV Blurbs

Washington, Aug. 22

Yorkin-Lear's 'Family' As P&G CBS Special

Producers Bud Yorkin and Norman Lear have sold a special to Procter & Gamble, maker of Crest toothpaste, tentatively titled "The Family," to be emceed by Henry Fonda. Unusual aspect of the hour special, to be telecast on CBS-TV, is that all the commercial time will be turned over to the American Dental Ass'n, which will utilize the six minutes of commercial time for messages about Dental Health Week.

P&G, whose agency is Benton & Bowles, plans to have two announcements saying that the program is being made available as a salute to the dental profession through the courtesy of Procter & Gamble. Planned hour special, slated for Feb. 6, is said to be a series of light sketches.

Television is due to get socked with yet another investigation. But this time from a new approach and with a few high twists.

A House Small Business S. B. committee has set up a subcommittee to get underway after Congress adjourns on what kind of schedule the small businessman wants on each of 10 advertising spots on each station. No date of when the hearings been decided so far.

Headed up by the subcommittee is the House Small Business S. B. subcommittee, headed by Rep. Dale Alderson, D. Ala. Alderson, an eye doctor, is most famous as the proponent of Alderson's Tax Equalization. The Little Rock Congressman sees eye to eye with Fonda on some general state rights matters. But his views on broadcasting issues haven't been spread on the record to any appreciable extent.

However, it would seem safe to conclude from the very presence of the investigation that the approach will be anti-network, if not anti-broadcasting.

Pay tv will come up at the hearings, but a subcommittee source deemed previous reports implying this topic would receive top attention.

Probably the most important fact about the investigation is that the Small Business Committee has no authority to originate legislation. It can only pass on its recommendations to the legislative committees. Also, Alderson is commonly regarded as among the lightweight members of the House in terms of pull with the leadership.

Alderson said his subcommittee "can make a substantial contribution to small business" by looking into complaints that small business can't get desired tv blurb time. His group will also look into the question of whether small firms "are capable of participating in this form of advertising." The lawmaker claimed the hearing agenda would include phases of the tv industry which have been skirted by other Congressional units. Matters to be scrutinized would include:

1. "Under the broad language of existing federal laws on broadcasting what practices and policies have developed which adversely affect or impede small business."
2. "What programs and time periods on tv are reserved exclusively for the larger national network advertisers."
3. "Do the national advertisers unduly influence the networks and network programming?"
4. "What might be done to improve existing laws to help small business in this field?"
5. "Would pay tv stimulate private enterprise to establish outlets?"

(Continued on page 42)

ABC Radio Gets Tough on Affil Pledge of Allegiance as Biz Swings

Sharp upswing in ABC Radio's biz over the past year has infused so much confidence in the web's execs that they have adopted a "get in or get out" stance towards affiliates. Insistence by the web on 100% clearance on the lineup of basic radio network shows was spelled out to the 75 ABC affiliates gathered in N.Y. Monday (21) for the eastern regional meet and the affils accepted the demand as a matter of course.

That ABC Radio means business on getting 100% clearance is indicated by the fact that it cancelled contracts with affiliates in 14 markets over the past year and it's understood that 10 more are slated to go. Other stations willing to go along with the web shows are filling in. ABC Radio now has 388 affils, having added a record number of 66 stations during the past year.

The radio web's basic program lineup, on which 100% clearance is a must, includes the "Breakfast Club," "Flair," the block news shows from 6:30 to 7:15 p.m. and several five-minute news strips. Robert R. Pauley, ABC v.p. over the radio network, said the web has kept its pledge not to slip any extra shows into the network pattern and now the web is in a position to ask for solid backing from its affiliates. "We can no longer afford any sham affiliations," Pauley stated.

ABC Radio's show of strength has been sparked by the steady upswing in network biz. According to Jim Duffy, the web's sales chief, sales for the fourth quarter of this year are already 130% over the same period last year with more biz still to come into the till.

ABC-TV's 100G On Col Pix Plugging

ABC-TV has wrapped up an untaxed \$100,000 picture-plugging deal with Columbia Pictures in behalf of the Frank Sinatra-Spencer Tracy starer, "Devil at Four O'Clock." Columbia has bought four quarter hours on ABC's 6 p.m. news stanzas, starting Sept. 23 and to be spread out over a four or six-week period, as part of a nationwide drive in behalf of the film's release. The network buy will hit 110 markets simultaneously.

In the past, picture companies have plugged their product on tv on a regional basis geared to a slow run-off of top films. Col's buy on ABC represents the first time that a film company is using a national network promotion.

Lady Bird Sells Texas Stations for \$1,000,000

Weslaco, Tex., Aug. 22

The LBJ Co. has announced the sale of KRGV and KRGV-TV to Kenco Enterprises Inc. Sale price of the two outlets was in excess of \$1,000,000.

LBJ Co. is owned by Mrs. (Lady Bird) Lyndon B. Johnson, wife of Vice President Johnson who also owns KTBC and KTBC-TV, Austin. Kenco Enterprises Inc. has main offices in Sioux Falls, S. D.

J. C. Kellam, prez of LBJ, said the proceeds of the sale would be used to improve facilities of KTBC-TV.

Unions Alarmed At BBC's Hike In Foreign Shows

London, Aug. 22

Radio and Television Safeguards Committee, the body backed by 16 entertainment unions, is planning to make representations to BBC-TV about the increase in the use of foreign (and that means American) material. RTSC secretary, Gerald Crossdell, who is also general secretary of British Equity, says that although the clause in the Television Act states that commercial tv contractors must supply a "proper proportion" of British material in programming, it does not effect BBC-TV.

Currently, BBC-TV estimates it uses 15% foreign product as opposed to 10% in the past. Increased showing of U.S. shows is mainly due to documentaries in the "Project 20" and "CBS Reports" category and not to pure entertainment shows, says BBC. According to Crossdell, RTSC would like the government to establish a ceiling on foreign programming aired in the U.K. on both existing tv webs and on any web that is created in the future.

To date, he thinks BBC-TV has shown a great deal of common sense with its rationing of foreign items and he hopes to get certain assurances for the future. BBC-TV itself expects an increase in overseas content, though not from the U.S. by way of the Eurovision set up. This is a pet BBC project.

CBS-TV Incepting Double Cross-Plug In Daytime Switch

Another change in CBS-TV sales policy, this one affecting the afternoon web program bloc, was unveiled for the new season. New plan allowed double cross plugs to a sponsor.

Plan, although widely used in one form or another by competing NBC-TV and ABC-TV, represents a departure for CBS-TV. The double cross plug principle is aimed at stretching the reach of the sponsor message by placing the commercials in different time segments and days.

CBS-TV, despite the departure, still is selling quarter-hours in its afternoon shows. The departure at this point is being initially confined to some of the afternoon shows. They are: "Love of Life," "Password," "Millionaire," and "Verdict Is Yours." In the nighttime, CBS-TV got into the minute participation act on its remaining availabilities in its shows for the fall season. Altered policy was followed by a rash of biz, putting the web over the 95% sold out mark for the new season.

Switch in the afternoon sales policy occurred as the web wrote new daytime biz. The two new shows to be introduced in the fall have been picked up, with S. C. Johnson taking the five-minute strip and Frigidaire the 3:55 five-minute strip.

Best Foods has taken five alternate quarter hours for a short term period, as an additional buy. Campbell Soup and Pepperidge Farms, an affiliate company, have bought a combination of afternoon quarter hours and morning minutes. Houblein for A-1 Steak Sauce bought morning minutes for a nine-week period starting in the fall.

Kellogg bought afternoon quarter hours and morning minutes in November. Rexall has bought morning minutes for the month of September.

RCA's 'Color Nights'

RCA has set aside three "color nights" to promote its tint tv set line this fall. Manufacturer has picked Oct. 4, Nov. 1 and Dec. 6 as the three nights.

"Color nights" are set to match heavy color programming by NBC-TV (all are Wednesdays) and cover what RCA figures are peak set selling periods. It'll give RCA set dealers a chance for almost continuous in-store color demonstrations.

Additionally, RCA will take advantage of the new NBC-TV-Walt Disney tieup. Manufacturer will go in heavy for promotion and advertising on Disney. Sunday night series is being co-sponsored by RCA. RCA is operating the campaign with a full color spread in the September Reader's Digest to "welcome" Disney to the fold.

ARB Goes Nat'l On Rating Service

American Research Bureau is going to offer a full national rating service for 26 consecutive weeks, a period covering what the research house figures will be the main part of the network tv season.

ARB tried out a national service for seven "experimental" weeks last year. Establishment of the regular national service now marks the end of the old contracts with the network study done by Arbitron, market's election industry firm.

The new available service will include about a fourth of the time covered by ARB for the national drive. After a while the company hopes to increase the number. National service will be given out to 50 or more major rating points around the country. ARB also will not count the service by city and longer.



JOHNNY STACCATO



BAT MASTERSON



PETER GUNN



YANCY DERRINGER



SUSPICION



CIMARRON CITY



DANGER MAN



CORONADO 9



THE AQUANAUTS



MANHUNT



RIVERBOAT



TIGHTROPE



MISTER LUCKY



MIAMI UNDERCOVER



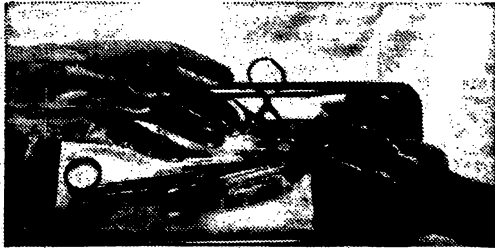
ASSIGNMENT: UNDERWATER



DR. ALBERT BURKE'S "A WAY OF THINKING"



WRESTLING



A QUESTION OF LIFE: CANCER



MISTER MAGOO



OPEN END WITH DAVID SUSSKIND



SANDY BECKER SHOWS



CRIME AND PUNISHMENT



WONDERAMA & JUST FOR FUN WITH SONNY FOX



PM EAST & PM WEST



FRED SCOTT (Felix & Diver Dan)



ROMPER ROOM

POWERHOUSE 1961!
 Take the most syndica-
 tion...
 audience-wins... the
 most popular children's
 shows. Emmy- and
 Pulitzer-award
 taking... will
 take 100% of New York!
WNEW-TV, Channel 5

*wnew-tv reaches 100% of N.Y. market in a 4-week period. (Special Arbitron Study)

BERLIN—ACT OF WAR?
 With Charles Collingwood, Dan Schorr, others
 Producer: Perry Wolff
 Director: Vern Diamond
 60 Mins., Fri. 8:30 p.m.

POLAROID
 CBS-TV (film)
 (4:15, 7:15, 10:15)

As an intimate portrait of man and wife, the Polaroid went to get at the complicated, the crucial explosive East-West Berlin situation. This CBS-TV hour documentary, "Berlin Act Of War?" proven an eminently satisfactory and editing job. As an historical recap of who-what-to-whom going back to 45, it had a value far transcending the usual day-to-day contemporaneous news-coverage. For it fortified the viewer with a sweeping, if not always completely objective, background study of the essential post-World War II strategies and shenanigans and the 16 years of dramatic episodes that were inevitably to build up to the present historic "footnote to a Soviet hotfoot."

Since the meat of the documentary lay in the past, rather than the present or the future, thus stripping the program of a built-in spontaneous combustion ordinarily inherent in the chronicling of events no older than an eight hour Bonn-to-N.Y. jet-propelled film clip, it's all the more remarkable that this CBS "briefing" sparked as much excitement as it did.

With anchor man Charles Collingwood deployed in the vital Helmstedt sector, check point on the East German border, and Dan Schorr treating the commentary from the Brandenburg Gate precincts, with accompanying footage to update the crisis, this Perry Wolff production, more than ably directed by Vern Diamond, left hardly a stone or snapshot unturned to throw the Berlin story into proper and meaningful perspective.

Thus it recapped, step by step, the April '45 period of the Russians hammering their way into Berlin as the hesitant Americans approached from the West; it reviewed the four-power troubles in administering to Berlin; it captured anew the violent civilian uprisings in East Berlin in '53; recalled the dawn of party chief Ulbricht's power, and finally the emergence of the new and barbed-wire Curtain in East Berlin.

Particularly rewarding: an off-camera give & take (though permitted to stretch out endlessly) between Collingwood and a Soviet sceptophant on the shifting currents and events, which proved a revealing commentary on the distorted perspective of the Communist mind. Also some graphic and illuminating East German closeups by CBS news cameraman Jerry Schwartzkopf, a West Berliner. In itself it was a searing study.

Rosc.

THE TRIAL OF ADOLF EICHMANN: IMPACT
 With Martin Agronsky, others
 Producer: Jerome Jacobs
 Director: Robert Priaut
 Writer: Agronsky
 60 Mins., Fri. (18), 7:30 p.m.
 NBC-TV (live & film)

A lot of time and effort have been spent in Israel on Adolf Eichmann, and, in summation, a fair amount of time and effort was spent by NBC-TV in trying to make head or tails of the impact of his trial. While the program last Friday '18 could have been shorter, it did make some interesting points, but rather slowly, about the German reaction to the extensive coverage of the Eichmann trial.

Whether the tribulations of the Nazi shipping clerk made a dent on the individual or collective fannies of the German people could not really be ascertained by reporter Martin Agronsky. His interviewees led the American tv audience up to a point, but never beyond it. Still and all, Agronsky did his best to bring the unspoken ends into focus, without real success. It was a fair, yet dullish document on the results of a seemingly vital occurrence—the trial, 16 years after the fact, of a man who helped commit mass genocide.

While its impact in Germany was uncertain, the tv attempt to find the real impact was exhausting.

Art.

QUESTION OF LIFE
 With Mark Evans, others
 Exec Producer: Mel Baily
 Producer-Writer: Harold Mantell
 60 Mins., Mon. (21), 10 p.m.
 WNEW-TV, N. Y.

An informative, and in many ways an arresting documentary, on the subject of cancer, opened this series of medical problems, titled "Question of Life." The series will be played on other Metromedia stations and judging from the intimation, it promises to be in the best traditions of pubaffairs programming and deserves even wider exposure via playdates on non-metromedia stations.

For the most part the hour teleumentary was straight exposition, with Mark Evans serving as narrator and a group of cancer medical specialists speaking about their particular field. Reason that this teleumentary deserves wider exposure and replays is the arresting conclusion of the experts that so many cancer casualties could be saved by early detection. Stressing enlightenment, frequent medical checkups, and self-examination in a disease so ridden with fears, were the functions of the teleumentary.

In addition to narration and exposition, there were interludes devoted to a lung cancer operation, and the use of a variety of visual aides to help the viewers' comprehension. A number of people who had cancer and were cured by surgery testified as to their experience. There was no attempt to be alarming, negative or unduly optimistic about the disease. The purpose was to explain and in a straightforward way win the public to the need of early detection. The viewers' interest should be held throughout the program.

Cigarette smoking was listed as one possibility of lung cancer. Other primary cancer areas such as women's breasts also were discussed. Thrown out as one of the final statistics was that the U.S. spends about \$305,000 a year for cancer research, contrasted to the billions spent to get a man to the moon.

Horo.

FIRE ALARM!
 With N. Y. Fire Commissioner Edward F. Cavanagh Jr.; Gabe Pressman, narrator, others
 Writer: Morton Silverstein
 Producer: Ray Weiss
 Director: Anthony Messuri
 30 ins., Thurs. 7 p.m.
CHEMICAL BANK NEW YORK TRUST CO.
 WNBC-TV, N. Y. (film)
 (Benton & Bowles)

Another in WNBC-TV's "New York '61" documentary series, "Fire Alarm!" was a stirring tribute to the city's firemen who understandably are exposed to countless hazards in performance of routine duties. Half-hour film, which was aired early Thursday evening, was billed as the "story of Engine Co. 227."

But not only did this documentary show what kind of men make up the city's firefighters, it also revealed the anxiety of their families and recalled the Fire Dept.'s history with some fascinating old prints of the volunteer era. What is it like to fight a fire was told in their own words by the men of Engine Co. 227.

Narration by Gabe Pressman was taut and to the point. It served as an effective bridge to tie the film's varied sequences together. Also an asset was the original background music of Jarod Reed which helped sustain the program's somber mood.

Fire Commissioner Edward F. Cavanagh Jr. warned of unnecessary hazards created by false alarms and told Pressman he'd like to see a fireman's basic pay approach the \$10,000 level. Minimum salaries are now considerably lower than that. Cavanagh wound up this NBC News presentation with hints on fire prevention.

Withal, this was high type public service programming. Chemical Bank New York Trust Co., with more than 100 branches in Gotham, picked up the tab to proclaim it's "the New York bank with the hometown touch." *Gibb.*

Tele Follow-Up Comment

P.M. East

It looked a little different on "P.M. East" last Friday (18). For one thing, amid all those "bunnies" from Hugh Hefner's Playboy empire, there was no Joyce Davidson, the nightly femme counterpart to Mike Wallace's new cheshire cat look. For another thing, there was a new producer for the segment making his debut in the person of publicist Mike Santangelo.

Although it wasn't the most enlightening of recent P.M. shows, the stanza, which could be called "The Life and Times of a Young Millionaire," was an interesting excursion into the world of Hugh Hefner, publisher of Playboy Magazine and operator of the spreading chain of Playboy "key" clubs around the country. Show's treatment was considerably more arty than past segs, with stills and film clips used in an effective and decorative pattern with comments and narration piped behind them.

Miss Davidson's absence was amply made up for in the visual dept. as the journey included a trip to Chicago's Playboy Club and a peek at the Bunnies and Playmates at work as well as having some visiting the studio. Tour also featured a stop at Hefner's office and sprawling home, during which his work and play habits were discussed.

Studio work for the show was also spruced up a bit with more elaborate scenery than usual and less gabbing behind Wallace's desk. There were interviews of A. C. Spector-Ky, Hefner's editorial director, Victor Lowmes 3d promotional director for Playboy and one-fourth partner with Hefner in the club business; and "Hef," as he's apparently called, himself. Wallace was quite insistent on the subject of sex in the operation while the interviewees, kept passing it off as intersexual and healthy part of things in which most men are moderately interested but not obsessed with and saying that their book was interested in other material as well, such as fashion, show business, literature, food, etc. But Wallace was mighty persistent.

Taped comments by the Bunnies and Playmates on the operation were aired and there was an appearance by Dick Gregory, Negro

funnyman who pokes fun at contemporary subjects from integration to astronauts with solid yock appeal and who its claimed is a Playboy discovery. There was discussion on the economics and administration of the whole operation with hardly a plug missed, with the exception of his new publication, "Show Business Illustrated," which only got passing notice on film.

In all, it was a pleasant seg. in a crisp package that bespeaks a possible future for Santangelo as a producer and some more activity on the newsstands for Playboy. *Kali.*

GA. LITERARY PROGRAM GETS TV EXTENSION

Atlanta, Aug. 22. Georgia's State Dept. of Education's literary program, aimed at State's 75,000 who cannot read or write, is to be expanded this fall when program moves into its second year.

Television lessons, which last year helped more than 1,800 Georgians, will be given over three stations. WGTV, at Athens, home of University of Georgia (station is located on campus), and WETV, the Atlanta educational station, and a new station at Waycross, in South Georgia, near Florida line.

Program is in need of assistance and any civic group which wishes to help with program should contact their county school supervisor superintendent or Mrs. Catherine Kirkland of the State Department of Education in Atlanta.

Philly WIP Moving

Philadelphia, Aug. 22. Metromedia radio station WIP will locate its broadcasting studios and executive office in the modernized Wellington Apartments Bldg. on Rittenhouse Sq. A long-term lease at an aggregate rental of \$700,000 has been signed for a portion of the first floor and the entire second floor of the building. The former Gimbel-owned station, had been located for more than three decades in the Gimbel store building.

Foreign TV Reviews

TOP SECRET
 With William Franklyn, Patrick Cargill, George Rose, Joseph O'Connor, Honor Blackman, Alan Rothwell, Frieda Knorr, Peter Zander, Reginald Marsh, Julian Sherrier, Geoffrey Bayldon, Richard Clarke, Alan Rowe, Eric Elliott, Steven Scott, Ian Hughes
 Producer: Jordan Lawrence
 Director: Ian Fordyce
 Writer: Rex Berry
 55 Mins., Fri., 8:30 p.m.
 Associated-Rediffusion, from London

Skedded to fill a peak-hour viewing spot for 26 weeks, "Top Secret" needs to fatten itself up, if this initialer was anything to go by. It was the old undercover-agent shenanigans all over again, strung along a reach-me-down story-line, and barnacled with dialog cliches.

Chief character was Peter Dallas (William Franklyn), a British Intelligence man seconded for duty in Argentina, where businessman Miguel Garetta (Patrick Cargill) was devoting his money and spare time to rooting out wrongdoers of all kinds. This hint of selfless Robin-Hoodery wasn't well established so the ensuing capers seemed mighty unreasonable.

Dallas's first assignment was to track down a double-agent, a German who'd disappeared and who was wanted by both sides. The other side was represented by Salinas (George Rose), who wanted to extort information from the agent before the red-white-and-blues could nab him.

Dallas got no change out of the German's girl friend, a comely medico (Honor Blackman). And one Wilson (Joseph O'Connor) was also pretty cagey with the info. But a clue of an implausible nature took the case to a hotel in the Pampas, where the whole lot converged, snarling at each other. Just as the spy was being whisked to safety by Dallas, the villains appeared and snuffed him, dropping Dallas in a hunk of lonely and parched Pampas.

Shots of Dallas lurching across an arid waste led back to Buenos Aires, where the doctor smuggled a phone number on to a prescription (the German was, by now, pretty seedy) and help came to save him from a disgruntled Salinas.

That was the gist of it. And the gist, as indicated, was like pauper's soup. It might have been thickened by some ingenuity in the plot-twists, or a dash of imagination in the verbiage, but these scripster Rex Berry was conspicuously unsuccessful in providing.

Although some mild visual interest was provided by the filmed Argentine backing, it was a minor part of the whole—and it might be asked whether producer Jordan Lawrence's journey was strictly necessary. A guy getting out of a plane in Buenos Aires looks very much like a guy getting out of a plane at London Airport.

William Franklyn made a good impression as Dallas, pleasantly urbane and laconic. Other thesp support indicated that a bunch of good actors couldn't help being hams when there wasn't any alter-native on the menu. But Geoffrey Bayldon convinced as the hunted man, and Honor Blackman was what the doctor ordered. Director Ian Fordyce was okay. *Otta.*

Foreign TV Followup

Drama '61

"Love and Penguins," which found an uneasy foothold in Associated Television's "Drama 61" skein, might have passed quite an endearing and fanciful hour if both producer and two principal players hadn't unmercifully whipped a slim idea into a thick slice of embarrassment. Author Giles Cooper, highly regarded by those who use steam-radio for cultural fodder, here contrived a neat, if wafertine, plot with more wit in its basic idea than the development.

Said idea was that a newly-wed pair, fresh from their honeymoon, found a letter from the bride's first husband on the doormat. Since he, an Arctic explorer, had frozen to death some time before, they assumed some strange delay in the postal services. But, at two

day intervals, further letters arrived. The widow-wife got more devoted to the memory of the past spouse than the needs of the present one, and the latter began to fume and fret, after a period of martyred understanding. The girl invested in a costly casket to hold the scribbled remains, instead of buying a tv set, and assumed an expression of hushed woe.

The husband found the guy who was posting the letters, a live-it-rough character with a thing about birds and for whom bully-beef and a hunk of bread were the height of luxury. And it seemed that he had promised the dead man to dispatch the letters—and also to solace his widow by marrying her. This he intended to do, and the girl, obedient to the instructions of her dead hero, was inclined to take him up on it. A glimpse of the Spartan economies in store for her sent her back to hubby for the fadeout.

Given the soufflé touch, "Love and Penguins" could have pleased without being recorded in history. But producer Phil Brown imposed on it a determined effort to be funny in the wrong idiom, and Robert Hardy and Wendy Craig faithfully followed suit. Thus the delicacy of the plot was swamped in Hardy's exuberant histrionics and Miss Craig's over-emphatic underscoring of any point she grasped. The liveliest, and aptest, performance came from Michael Aldridge as the bizarre friend; he played it forcefully in the Margaret Rutherford style, and scored a fluent rate of yocks in the closing stages.

Tom Lingwood's sets were agreeable, but established too detailed a middle-class background for the couple. Again, it would have been better to hint, than describe. *Otta.*

Television Playhouse

Being one of the most okay names in local drama, the prospect of a contribution by Harold Pinter gave added zest to this "Television Playhouse" from Granada TV. Chosen for the segment was "The Dumb Waiter," which has only had a brief legit airing at a club theatre. It's one of Pinter's most typical entries, with a deceptively comic surface concealing a hard core of menace.

Ben (Kenneth J. Warren) and Gus (Roddy McMillan) were discovered in a basement room. A couple of seedy characters, they were lying around, waiting to be summoned to a job. Ben, the beefy one, was reading the violent bits in the paper, while Gus prattled amiably and infuriatingly about football. It was expected that the boss would get a message to them, briefing them for the assignment.

First, mysteriously, they get an envelope pushed under the door. But it has no message, just a dozen matches. Then the serving-hatch comes to life. Orders for food are sent down, varying from braised beef and chips to such exotic dishes as stem from Greece and China. The two try to satisfy the demands, by sending up their meagre store of tea, biscuits, and one stale cake. But they have to confess to the invisible eater upstairs that they can't meet his orders.

Climax comes when Gus is out of the room. On the speaking tube, Ben gets his orders. They are hired killers, and their victim is due. As Ben aims his revolver at the door, Gus hurtles through it. He is assigned to murder his pal.

Pinter told all this with a wealth of comic detail. The serving-hatch episode, in particular, was a hilarious contrivance. Adroitly, he emphasized the horror of the situation by putting it in a farcical framework. It was, in fact, a superb and holding script.

Unfortunately, it was heavily handled in this production. Director Paul Almond repeatedly got the pauses wrong and failed to establish the connection between Ben and Gus. He also muffed the comedy, and Kenneth J. Warren and Roddy McMillan, although adequate individually, didn't match as a team. Consequently, "The Dumb Waiter" seemed to operate on two disconnected levels, and Pinter's pervasive and true feeling for the fear in people's hearts just didn't come through at all. *Otta.*

VARIETY - ARB SYNDICATION CHART

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buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY ARB charts are designed to reflect the rating tastes of virtually every market in the U. S.

(* ARB's May-June 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.)

ROCHESTER, N.Y.

STATIONS: WROC, WHEC, WVET. *SURVEY DATES: MAY 15 - JUNE 11, 1961.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS				TOP COMPETITION				
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Twilight Zone (Fri. 10:00-10:30)	WVET	1.	Manhunt/JFK (Thurs. 10:30)	WROC	Screen Gems	24	59	CBS Rpt NTN Rpt	WHEC	16
2.	Candid Camera (Sun. 10:00-10:30)	WHEC	2.	Two Faces (Fri. 10:30)	WROC	Screen Gems	20	38	Eyewitness	WVET	31
3.	Danny Thomas (Mon. 9:00-9:30)	WVET	3.	Bugs Bunny (Thurs. 6:00)	WVET	UAA	17	61	Playhouse 5	WROC	12
3.	Route 66 (Fri. 8:30-9:30)	WVET	3.	Huck Hound (Fri. 6:00)	WVET	Screen Gems	17	61	Playhouse Headlines	WROC	11
3.	Untouchables (Thurs. 9:00-10:00)	WHEC	3.	Highway Patrol (Sat. 7:00)	WROC	ZIV UA	17	63	Blue Angels	WHEC	9
4.	Checkmate (Sat. 8:30-9:30)	WHEC	3.	Midnight/Exclusive (Sun. 10:30)	WHEC	NTA	17	59	Jim Backus	WROC	11
4.	Ed Sullivan (Sun. 8:00-9:00)	WHEC	4.	Death Valley/JFK (Mon. 8:00)	WVET	US Borax	15	41	Americans	WROC	20
4.	Jack Benny (Sun. 9:30-10:00)	WHEC	5.	Quick Draw McGraw (Mon. 6:00)	WVET	Screen Gems	14	50	Playhouse 5	WROC	13
6.	Perry Como (Wed. 9:00-10:00)	WROC	5.	Sea Scout (Mon. 7:30)	WVET	ZIV UA	14	39	Americans	WROC	20
6.	Price Is Right (Wed. 8:30-9:00)	WROC	5.	Tomb Terri/JFF (Mon. 10:30)	WROC	ZIV UA	14	45	Allyson Indianapolis	WVET	18
			5.	Lock Up (Sat. 10:30)	WHEC	ZIV UA	14	30	Featurama	WROC	32
			5.	Whirlybirds (Thurs. 7:00)	WHEC	CBS	14	42	Leave Beaver	WROC	20

PROVIDENCE

STATIONS: WJAR, WPRO, WHDH. *SURVEY DATES: MAY 15 - JUNE 11, 1961.

1.	Untouchables (Thurs. 9:30-10:30)	WJAR	41	1. Brothers Brannigan/77 (Thurs. 10:30) (Fri. 7:30)	WJAR	CBS	20	45	Rawhide	WPRO	21
2.	Gunsmoke (Sat. 10:00-10:30)	WPRO	37	1. Third Man (Sat. 10:30)	WPRO	NTA	20	36	Natn. Rpts Closeup	WPRO	7
3.	Andy Griffith (Mon. 9:30-10:00)	WPRO	36	2. Death Valley (Mon. 7:00)	WJAR	US Borax	19	53	Father Best	WPRO	11
3.	Candid Camera (Sun. 10:00-10:30)	WPRO	36	2. Whirlybirds (Sat. 6:30)	WPRO	CBS	19	70	Tomb Terri	WHDH	4
3.	Danny Thomas (Mon. 9:00-9:30)	WPRO	36	3. Lock Up (Wed. 7:00)	WJAR	ZIV UA	16	57	Highway Patrol	WPRO	6
4.	Route 66 (Fri. 8:30-9:30)	WPRO	35	3. Sea Hunt (Sat. 7:00)	WPRO	ZIV UA	16	42	Mr. Ed	WJAR	11
4.	Ed Sullivan (Sun. 8:00-9:00)	WPRO	34	4. Mr. Ed (Sat. 7:00)	WJAR	Filmways	14	37	Sea Hunt	WPRO	14
5.	Jack Benny (Sun. 9:30-10:00)	WPRO	34	4. Mao Raiders (Tues. 7:00)	WJAR	ZIV UA	14	39	Movie Of Week	WPRO	14
6.	Checkmate (Sat. 8:30-9:30)	WPRO	33	4. Shot Slade (Fri. 7:00)	WJAR	MCA	14	42	Breve Stallion	WPRO	11
7.	Perry Mason (Sat. 7:30-8:30)	WPRO	32	5. Rough Riders (Thurs. 7:00)	WJAR	ZIV UA	13	59	Jim Backus	WPRO	4

RICHMOND

STATIONS: WTVR, WRVA, WXEX. *SURVEY DATES: MAY 15 - JUNE 11, 1961.

1.	Real McCoys (Thurs. 8:30-9:00)	WRVA	36	1. Amos & Andy (Sat. 6:30)	WTVR	CBS	15	68	Not For Hire	WXEX	4
2.	Gunsmoke (Sat. 10:00-10:30)	WTVR	35	1. Highway Patrol (Tues. 7:00)	WXEX	ZIV UA	15	45	News Weather	WTVR	15
3.	Checkmate (Sat. 8:30-9:30)	WTVR	33	1. Rescue 8 (Sat. 7:00)	WTVR	Screen Gems	15	80	News Edwards	WXEX	7
4.	Sunset Strip (Fri. 9:00-10:00)	WRVA	32	2. Little Rascals (Sat. 8:30)	WTVR	Screen Gems	14	93	Vast Col Contrails	WXEX	1
4.	Untouchables (Thurs. 9:30-10:30)	WRVA	32	3. Pioneers/Death Valley (Wed. 7:00)	WXEX	Roeb'k Borax	13	52	Farm Almanac-Lighthouse	WRVA	1
5.	My 3 Sons (Thurs. 9:00-9:30)	WRVA	30	3. Huck Hound (Wed. 6:00)	WTVR	Screen Gems	13	62	Americans At Work	WXEX	1
5.	Perry Mason (Sat. 7:30-8:30)	WTVR	30	4. Yogi Bear (Tues. 6:00)	WTVR	Screen Gems	12	62	Karlton Kranical	WXEX	1
6.	Ed Sullivan (Sun. 8:00-9:00)	WTVR	28	5. Two Faces/JFK (Sat. 10:30)	WTVR	Screen Gems	11	54	N/W News Edwards	WTVR	9
6.	Gun-Travel (Sat. 9:30-10:00)	WTVR	28	6. Quick Draw McGraw (Mon. 6:00)	WTVR	Screen Gems	10	62	Daily \$ Th	WXEX	7
6.	Rebel (Sun. 9:00-9:30)	WRVA	28	6. Dangerous Robin (Mon. 7:00)	WXEX	ZIV UA	10	63	News Sports Weather	WXEX	5
6.	Hawaiian Eye (Wed. 9:00-10:00)	WRVA	28	6. Manhunt (Tues. 6:30)	WTVR	Screen Gems	10	53	Daily \$ Th	WRVA	15
6.	Sarleside 6 (Mon. 8:30-9:30)	WRVA	28	6. Tightrope (Tues. 7:30)	WTVR	Screen Gems	10	63	News Sports Weather	WXEX	5
								34	Fight	WRVA	15
								53	Sea Hunt	WXEX	8
								83	News Sports Weather	WXEX	6
								45	News Weather	WTVR	13
								26	News Edwards	WXEX	10
									News Sports Weather	WXEX	10
									Huntley Brnkley	WTVR	13
									Laramie	WXEX	18

PORTLAND - MT. WASHINGTON

STATIONS: WCSH, WGAN, WMTW. *SURVEY DATES: MAY 15 - JUNE 11, 1961.

1.	Perry Mason (Sat. 7:30-8:30)	WGAN	40	1. Brothers Brannigan (Tues. 7:00)	WCSH	CBS	22	87	Miami Under	WGAN	8
2.	Checkmate (Sat. 8:30-9:30)	WGAN	37	2. Danger Is My Business (Wed. 7:00)	WCSH	CNP	21	82	Lock Up	WGAN	9
3.	Wagon Train (Wed. 7:30-8:30)	WCSH	36	3. Tightrope (Thurs. 10:30)	WCSH	Screen Gems	19	63	CBS Reports On Spot	WGAN	7
4.	Gunsmoke (Sat. 10:00-10:30)	WGAN	34	3. Sea Hunt (Thurs. 7:00)	WGAN	ZIV UA	19	54	Jim Backus	WCSH	12
4.	Price Is Right (Wed. 8:30-9:00)	WCSH	34	4. Coronado 9 (Fri. 7:00)	WCSH	MCA	18	58	Shot Slade	WGAN	4
5.	Perry Como (Wed. 9:00-10:00)	WCSH	32	5. Huck Hound (Fri. 6:00)	WCSH	Screen Gems	16	70	Mighty 90 Movie	WGAN	4
6.	Candid Camera (Sun. 10:00-10:30)	WGAN	31	6. Assign Under (Sat. 7:00)	WGAN	NTA	15	48	Death Valley	WCSH	14
7.	Gun-Travel (Sat. 9:30-10:00)	WGAN	30	6. Colonel Flicker/Happy (Fri. 7:30)	WCSH	CBS	15	37	Rawhide	WGAN	21
7.	Thriller (Tues. 9:00-10:00)	WCSH	30	6. Mike Hammer (Sat. 10:30)	WCSH	MCA	15	37	Fight	WMTW	17
8.	Ed Sullivan (Sun. 8:00-9:00)	WGAN	29	7. Death Valley (Sat. 7:00)	WCSH	US Borax	14	45	Assign Under	WGAN	15
8.	Route 66 (Fri. 8:30-9:30)	WGAN	29	7. Quick Draw McGraw (Mon. 6:00)	WCSH	Screen Gems	14	56	Mighty 90 Movie	WGAN	8

CADILLAC - TRAVERSE CITY

STATIONS: WWTW, WPBN. *SURVEY DATES: MAY 15 - JUNE 11, 1961.

1.	Groucho Marx (Thurs. 10:00-10:30)	WPBN	44	1. Cannonball (Wed. 7:00)	WPBN	ITC	32	70	My 3 Sons	WWTW	14
2.	Bonanza (Sat. 7:30-8:30)	WPBN	43	2. Rescue 8 (Sat. 9:30)	WPBN	Screen Gems	29	53	Gun-Travel	WWTW	21
2.	Ernie Ford (Thurs. 9:30-10:00)	WPBN	43	3. Two Faces-Earp (Fri. 9:00 & 9:30)	WWTW	Screen Gems	27	43	Real McCoys	WPBN	31
3.	Wagon Train (Wed. 7:30-8:30)	WPBN	42	4. Brothers Brannigan (Tues. 9:00)	WWTW	CBS	25	43	Perry Como	WPBN	33
4.	Price Is Right (Wed. 8:30-9:00)	WPBN	41	5. Yogi Bear (Wed. 6:00)	WWTW	Screen Gems	23	45	Thriller	WPBN	30
5.	Andy Griffith (Mon. 9:30-10:00)	WWTW	40	6. Lock Up (Mon. 7:00 & 10:30)	WWTW	ZIV UA	22	54	Detectives	WPBN	17
5.	Route 66 (Fri. 8:30-9:30)	WWTW	38	6. Tomb Terri (Sat. 10:30)	WWTW	ZIV UA	22	56	Peter Gunn	WPBN	12
7.	Danny Man (Sat. 8:30-9:00)	WPBN	37	7. Huck Hound (Thurs. 6:00)	WWTW	Screen Gems	21	37	News Sports Weather	WPBN	16
8.	Danny Thomas (Mon. 9:00-9:30)	WWTW	36	8. 4 Just Men (Thurs. 8:30)	WWTW	ITC	18	38	Masterson Dakota BB	WPBN	30
8.	Henecy (Mon. 10:00-10:30)	WWTW	36	9. Quick Draw McGraw (Tues. 6:00)	WWTW	Screen Gems	17	52	News Sports Weather	WPBN	17
8.	Rawhide (Fri. 7:30-8:30)	WWTW	36								

Newhart, New Face, New Show

As the immortal Bard didn't quite say, some men are natural "do-it-yourselfers" while others have "do-it-yourself" thrust upon them.

A prime example of the latter type would be Chicago's—and now the world's—Bob Newhart, a bright but essentially introverted writer of screamingly funny monologues who was forced into reciting his own material after fruitlessly trying to peddle it to real comedians. (Fruitless peddlers, as you may imagine, work even harder than fruit peddlers.)

That was less than two years ago, and as things have turned out, Newhart's move into the performing sphere was the greatest stroke of luck since Bing Crosby's vocal cords sprouted nodes.

Bob's first record album, "The Button-Down Mind of Bob Newhart," sold over a million copies scarcely before anyone knew what the guy looked like.

A superbly original and deliciously performed assortment of monologues, the album spoofed

everything from a TV director's rehearsal of a Khrushchev arrival at an American airport ("Where's the little girl with the flowers? Where's the little monster with the flowers, Jer?") to a Madison Avenue image-maker's difficulties with Abraham Lincoln just before Gettysburg-address time ("Abe, do the speech the way Charlie wrote it, won't you?")

SINCE THE SUCCESS of that first album, Newhart has branched out into other entertainment media, with equally happy consequences. But what we're particularly happy about is the weekly comedy show he'll be doing for NBC viewers come October 11.

In a way, it's no more than fitting for the Newhart series to be beamed by this network, for it was on "The Jack Paar Show"—the night of April 25, 1960—that Bob made his nation-wide TV debut. Now, just 18 months later, he'll be starring in his own half-hour color series Wednesday nights at 10 (NYT) under the sponsorship of Sealtest and, every fourth week, Beech-Nut.

What will the new show be like? Well, the non-secret word is, of course, satire. Both in his "monodramas" and his sketches, Newhart will be training his guns on the foibles that have plagued mankind since Aesop. Everybody remembers Aesop's foibles.

EXCEPT FOR the musical interludes featuring guest singers and instrumentalists, the sessions will be given over completely to the Newhart brand of foolery—a quietly devastating weapon which, we suspect, has already caused the cancellation of countless 1) gung-ho speeches by nuclear-sub commanders, 2) office retirement parties (together with the orders for "those crummy watches"), and 3) applications for jobs as driving instructors.

In its choice of targets, both topical and otherwise, the new TV series can be expected to display much of the irreverence that characterized the old Fred Allen radio shows.

But while Allen was the completely professional satirist—and one of the greatest—Newhart comes across as an average man who "just happens" to be able to see through the folly, pomposity and eternal gamesmanship of the world around him. It is, on the whole, a gentler approach than Allen's. As one analyst of the Newhart technique has put it, "He can bite the hand that's feeding him and make it feel like a manicure."

Significantly, the producer and chief writer of the new show, Roland Kibbee, is a man whose earliest radio credits include three years of co-

writing (with Nat Hiken) Allen's unforgettable radio series on this same network.

Yet, despite the fact that the new show's star will no longer be doing all of his own scripting, there's little chance that the stuff will come out anything but pure Newhart, for Kibbee and staff will have Bob reshape every line he (Newhart) has to deliver.

Any other course would be highly imprudent, for even with the material he created for himself, it was always Bob's technique to feed it into a tape recorder over and over again and make many changes each time, until he was sure the words, the phrases, the pauses and the unfinished sentences had the colloquial honesty he sought.

NEWHART WILL BE DOING all this rewriting, by the way, in his hotel suite rather than in the TV show's offices, because ever since his brief but painful career as a less-than-adequate accountant some years back, he has always associated offices with drudgery.

In contrast, he's found hotel rooms—"even those with crummy paintings on the walls"—cheerful places in which to think.

We have no quarrel with this outlook. But we are struck by the disturbing thought that if Newhart had been allowed to practice his accounting in a hotel room rather than an office, there's just the chance he might never have turned to comedy at all. Talk about your narrow escapes...



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buyers to local stations and/or advertisers to syndicators will find the charts valuable.

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(Continued from page 31)

RALEIGH-DURHAM

STATIONS: WRAL, WTVD. *SURVEY DATES: MAY 15-JUNE 11, 1961.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION				
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	AV. RTG.	SH.	PROGRAM	STA.	AV. RTG.
1	Route 66 (Fri. 8:30-9:30)	WTVD	48	1	Manhunt (Sat. 10:30)	WTVD	Screen Gems	25	78	Asphalt Jungle	WRAL	5
2	Checkmate (Sat. 8:30-9:30)	WTVD	37	2	Lock Up (Tues. 7:00)	WRAL	ZIV UA	20	50	Adventure In Paradise	WTVD	18
3	Roadside (Fri. 7:30-8:30)	WTVD	36	3	Sea Hunt (Thurs. 7:00)	WRAL	ZIV UA	19	54	Earp. Closeup	WTVD	14
4	Gunsmoke (Sat. 10:00-10:30)	WTVD	35	4	Death Valley (Wed. 7:00)	WRAL	US Borax	16	44	Rebel	WTVD	17
5	Andy Griffith (Mon. 9:30-10:00)	WTVD	34	5	Third Man (Fri. 7:00)	WTVD	NTA	15	50	77 Mr. Ed.	WRAL	11
6	Piece Is Right (Wed. 8:30-9:00)	WRAL	34	6	Bugs Bunny (Wed. 6:00)	WTVD	UAA	14	50	Capt. 5 Satellite	WRAL	11
7	Wagon Train (Wed. 7:30-8:30)	WRAL	33	7	Jet Jackson (Sat. 8:00 AM)	WTVD	Screen Gems	13	100	NO COMPETITION		
8	Gunsmoke (Sat. 9:30-10:00)	WTVD	32	8	Rescue 8 (Mon. 7:00)	WRAL	Screen Gems	13	37	Pet & Gladys Cheyenne	WTVD	19
9	Bonanza (Sat. 7:30-8:30)	WRAL	30	9	Mr. Ed./77 (Fri. 7:00)	WRAL	Filmways	11	37	Third Man	WTVD	15
10	Chevyenne (Mon. 7:30-8:30)	WTVD	30	10	Tightrope/JFK (Thurs. 10:30)	WRAL	Screen Gems	11	33	Hong Kong	WTVD	21

BUFFALO

STATIONS: WGR, WBN, WKBW. *SURVEY DATES: MAY 15-JUNE 11, 1961.

1	Candid Camera (Sun. 10:00-10:30)	WBN	39	1	Blue Angels	WBN	CNP	24	49	Ladd Theatre	WGR	14
2	Gunsmoke (Sat. 10:00-10:30)	WBN	38	2	Third Man (Thurs. 10:30)	WKBW	NTA	21	45	Byline	WGR	14
3	Untouchables (Thurs. 9:30-10:30)	WKBW	38	3	Mr. Ed. (Mon. 7:00)	WGR	Filmways	20	59	Headlines	WBN	18
4	Naked City (Wed. 10:00-11:00)	WKBW	35	4	Jim Backus (Tues. 7:00)	WGR	CNP	14	45	News: Edwards	WBN	18
5	Flintstones (Fri. 8:30-9:00)	WKBW	34	5	Shot Slade (Thurs. 7:00)	WGR	MCA	14	42	Early Show	WKBW	11
6	My Line (Sun. 10:30-11:00)	WBN	34	6	Tightrope/Theatre (Sat. 10:30)	WGR	Screen Gems	14	29	News: Edwards	WBN	10
7	Gary Moore (Tues. 10:00-11:00)	WBN	31	7	Lock Up (Sun. 10:30)	WGR	ZIV UA	13	21	Early Show	WKBW	11
8	Real McCoys (Thurs. 8:30-9:00)	WKBW	31	8	Popeye (Sat. 9:30-Sun. 9:00)	WKBW	King	11	69	News: Edwards	WBN	11
9	My 3 Sons (Thurs. 9:00-9:30)	WKBW	31	9	Death Valley (Mon. 7:30)	WBN	US Borax	10	28	Casey Jones	WGR	7
10	Danny Thomas (Mon. 9:00-9:30)	WBN	29	10	Manhunt (Mon. 10:30)	WGR	Screen Gems	10	23	Shari Lewis	WGR	6
11	Red Skelton (Tues. 9:30-10:00)	WBN	29							Church In Home	WKBW	1
										Way	WGR	1
										Christophers	WGR	1
										Americans	WGR	15
										Peter Gunn	WKBW	18

CEDAR RAPIDS - WATERLOO

STATIONS: WMT, KWWL, KCRG. *SURVEY DATES: MAY 15-JUNE 11, 1961.

1	Garry Moore (Tues. 9:00-10:00)	WMT	40	1	Two Faces West (Sat. 9:30)	WMT	Screen Gems	29	46	Lawrence Welk	WCRG	34
2	Red Skelton (Tues. 8:30-9:00)	WMT	39	2	Manhunt (Sun. 10:00)	WMT	Screen Gems	23	52	Deadline	KWWL	13
3	Gunsmoke (Sat. 9:00-9:30)	WMT	37	3	Death Valley/JFK (Thurs. 9:30)	KWW	US Borax	21	44	Blue Angels	KCRG	20
4	My Line (Sun. 9:30-10:00)	WMT	37	4	Blue Angels (Thurs. 9:30)	KCRG	CNP	20	42	Valley Days JFK	KWWL	21
5	Danny Thomas (Mon. 8:00-8:30)	WMT	35	5	Third Man (Mon. 9:30)	WMT	NTA	17	38	Peter Gunn	KCRG	24
6	Candid Camera (Sun. 9:00-9:30)	WMT	34	6	Lock Up/Godfrey (Fri. 8:30-9:30)	WMT	ZIV UA	19	29	77 Sunset	KCRG	29
7	Gun-Travel (Sat. 8:30-9:00)	WMT	34	7	Eyewitness (Thurs. 8:00)	WMT				Law & Jones	KCRG	19
8	My 3 Sons (Thurs. 8:00-8:30)	KCRG	33	8	Mr. Ed. (Tues. 6:30)	WMT	Filmways	15	41	My 3 Sons	KCRG	34
9	Andy Griffith (Mon. 8:30-9:00)	WMT	33	9	Robin Hood (Thurs. 6:00)	KCRG	Official	10	29	Laramie	KWWL	14
10	Untouchables (Thurs. 8:30-9:30)	KCRG	32	10	Trackdown (Wed. 6:00)	KCRG	CBS	7	22	Report To Iowa	WMT	19
										Report To Iowa	WMT	17
										Garry Moore	WMT	41

CHARLESTON - HUNTINGTON

STATIONS: WSAZ, WCHS, WHTN. *SURVEY DATES: MAY 15-JUNE 11, 1961.

1	Real McCoys (Thurs. 8:30-9:00)	WCHS	44	1	Huck Hound (Mon. 7:00)	WSAZ	Screen Gems	27	61	Trackdown	WCHS	8
2	Wagon Train (Wed. 7:30-8:30)	WSAZ	39	2	Manhunt (Wed. 7:00)	WSAZ	Screen Gems	21	68	Panic	WHTN	8
3	Gunsmoke (Sat. 10:00-10:30)	WHTN	35	3	Valley Days/Pioneers (Fri. 7:00)	WCHS	US Borax/Roebuck	15	59	High Patr	WHTN	8
4	77 Sunset Strip (Fri. 9:00-10:00)	WCHS	35	4	Sea Hunt (Thurs. 7:00)	WSAZ				Pony Express	WHTN	6
5	My 3 Sons (Thurs. 9:00-9:30)	WCHS	34	5	Blue Angels (Sun. 10:30)	WSAZ	ZIV UA	19	59	Midnight	WCHS	7
6	Bonanza (Sat. 7:30-8:30)	WSAZ	32	6	Mr. Ed./Indianapolis/Jubilee (Fri. 7:30-8:30)	WSAZ	Filmways	16	57	My Line	WHTN	16
7	Hawaiian Eye (Wed. 9:00-10:00)	WCHS	31	7	Two Faces West (Thurs. 10:30)	WSAZ	Screen Gems	15	57	Rawhide	WHTN	18
8	Gun-Travel (Sat. 9:30-10:00)	WHTN	30	8	Coronado 9 (Sat. 10:30)	WHTN	MCA	15	28	Flinstones	WCHS	29
9	Donna Reed (Thurs. 8:00-8:30)	WCHS	30	9	Popeye (Sat. 8:30)	WSAZ	King	13	54	Brothers Brannigan	WCHS	9
10	Nelson Family (Wed. 8:30-9:00)	WCHS	30	10	Jim Backus (Tues. 7:00)	WSAZ	CNP	13	25	Roaming '20s	WCHS	19
										Badge & Bullets	WCHS	2
										Capt. Kangaroo	WHTV	8
										Exp./Danger/Mission	WCHS	11

DALLAS - FT. WORTH

STATIONS: KRLD, WBAP, WFAA, KTVT. *SURVEY DATES: MAY 15-JUNE 11, 1961.

1	Gunsmoke (Sat. 9:00-9:30)	KRLD	44	1	Death Valley (Sat. 9:30)	KRLD	US Borax	28	16	Lawrence Welk	WFAA	17
2	Andy Griffith (Mon. 8:30-9:00)	KRLD	36	2	Two Faces West (Thurs. 9:30)	WBAP	Screen Gems	15	43	Silents Kovaks	WFAA	9
3	Gun-Travel (Sat. 8:30-9:00)	KRLD	34	3	Yogi Bear (Mon. 6:00)	KTVT	Screen Gems	12	34	News-Weather	WBAP	9
4	Garry Moore (Tues. 9:00-10:00)	KRLD	30	4	Huck Hound (Thurs. 6:00)	KTVT	Screen Gems	9	33	Huntley Brinkley	WBAP	13
5	My Line (Sun. 9:30-10:00)	KRLD	30	5	Quick Draw (Tues. 6:00)	KTVT	Screen Gems	9	33	News Weather	WBAP	7
6	Hennessey (Mon. 9:00-9:30)	KRLD	27	6	Brothers Brannigan (Tues. 9:30)	WFAA	CBS	8	33	News Weather	WBAP	6
7	Real McCoys (Thurs. 7:30-8:00)	WFAA	27	7	Dang Robin (Wed. 9:30)	WBAP	ZIV UA	7	15	Huntley Brinkley	WBAP	13
8	Candid Camera (Sun. 9:00-9:30)	KRLD	26	8	Soldiers Of Fortune (Wed. 6:00)	KTVT	MCA	7	15	Garry Moore	WRLD	30
9	Naked City (Wed. 9:00-10:00)	WFAA	26	9	Blue Angels (Fri. 9:30)	KTVT	CNP	8	18	Naked City	WFAA	20
10	My 3 Sons (Thurs. 8:00-8:30)	WFAA	25	10	Victory At Sea (Sat. 9:30)	WBAP	CNP	6	25	News Weather	WBAP	10
										Huntley Brinkley	WBAP	13
										Law & Jones	WFAA	15
										Death Valley	KRLD	23
										Surfside 6	WFAA	25
										Andy Griffith	KRLD	36

"WARNER'S FILMS OF THE 50'S" PUT US BACK INTO FEATURE FILM PROGRAMMING"

says Ben Berentson,
Station Manager, WGN-TV, Chicago, Ill.

"For about two years there was such a dearth of good properties available to us, we stayed completely away from features.

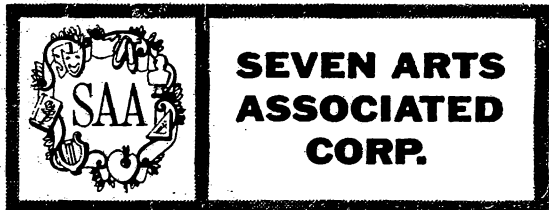
"But when we saw the successful track record of Vol. I telecasts around the country, and looked over the equally fine balance of TV attractions in Vol. II, we knew we had the quality we needed to put us back in the feature film business, profitably.

"Advertisers seem to agree. On August 1 we were 75% sold on our first programmed series using 'Films of the 50's', slated for September... sold with no special promotion or sales effort!"

Why WGN-TV bought
Seven Arts-Volume II



Warner's films of the 50's...
Money makers of the 60's



A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
 Motion Pictures—"Lolita", scheduled for Fall release...
 Theatre—Tennessee Williams' "The Night of the Iguana"—Bette Davis, Margaret Leighton...
 Television—Distribution of films for T.V., 20th Century Fox Films...
 Literary Properties—"Disenchanted" by Budd Schulberg...
 Real Estate—The Riviera of the Caribbean, Grand Bahama, in development

NEW YORK: 270 Park Avenue YUkon 6-1717
 CHICAGO: 8922-D N. La Crosse, Skokie, Ill. GRichard 4-5105
 DALLAS: 5641 Charlestown Drive ADams 9-2855
 L.A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

As Ad Agencies See Networks: 'Overpriced, Over-Inventoried'—On Other Madison Ave. Fronts

The three television networks, ad agencies are noting with a certain gloom are "overpriced, over-inventoried and over-scheduled." To some of the top Madison Ave. thinkers...

Persons less soot-satisfying, but definitely more important, the so-called "blunders" by the networks for the coming season may well put the latter ad agencies in an even more bartering position...

The blunders: 1) Webs are an overprogrammed from 7:30 to 11 on six nights of the week and from at least 6:30 to 11 on Sundays, giving television its largest program inventory in history...

2) Webs are overpriced between 7:31 and 8:30 and 11 p.m. These are hours, according to Madison Ave., that have the greatest audience use problem...

3) The networks have been fairly rigid in turning down agency-brokered stanzas such as "The Jane Powell Show," which any one of the webs could have had with Pepsi-Cola and American Tobacco...

Some of the agencies, it appears, now figure that they'll be able to pick up almost any program between 7:30 and 8:30 or 10 and 11 at practically a song come mid-January.

Appointments: William F. Heimlich, former director of public affairs for the Office of Civilian Defense Mobilization, has gone to the Assn. of National Advertisers as a veep.

KNXT Innovation: Stripped News Hr.

Hollywood, Aug. 22. CBS-TV's Coast flagship KNXT, Los Angeles, will kick off an hour Monday through Friday news show for the fall season on Oct. 2. The 60-minute bill news, sports, weather is a first for a CBS-owned and one of those rarities on station schedules in the U.S.

Program, titled "The Big News," will be slotted from 6:30 to 7:30 p.m. Being looped off the station schedule in the 7 to 7:30 period is a half-hour syndicated product. Station has had a half-hour 6:30 to 7 p.m. news strip. The expanded news show will include the network 15-minute feed of Doug Edwards.

"The Big News" will have Jerry Dempsey as anchorman, Gil Stratton on sports, Murray Green on special projects, Ralph Story humor, Ernest and Bill Keene, weather. Plan is to offer saturation news coverage of California and expanded coverage of other states.

London Agencies

London, Aug. 22. Dorland Advertising landed the home-heating ad program of Esso Petroleum Co. Large London men's outfitters, Austin Reed, switched to Pritchard Wood & Partners after seven years with Clifford Bloxham & Partners. As from Jan. 1, '62 Notely Advertising will handle the large Britvic fruit juices account. Creation of a Fair Trade Authority to stop "deceptive and unfair practices" in advertising is urged by the Retail Trading-Standards Assoc. Samson Clark & Co. has been reappointed by Louis Rawlings, presy of California Dress Co., to handle the dress account. Agency designed the first California advertising in 1954. Golley, Slater & Partners booked two participations in Associated Television's admag "Send For Saunders" (cost: \$1,850) for Federated Homes Ltd. and more than 90 homes were sold in one day. L. T. Joughin, managing director of Joughin Griggs Bartlett, Ltd., returned to his desk after a long illness. Anthony Hyde, who became deputy chairman of Armstrong Warden, Ltd. last month, plans to set up and head a creative planning board. Ron Garbett, art director, and James McCrossan, copy chief, will join him. And Cranston Publicity, Ltd. is forming a new creative team under A. O. Shearman.

Pye's Portable Push

London, Aug. 22. Pye Electronics is to launch a drive to make Britsbers more "portable-radio conscious" at this year's Radio Show (Earl's Court Aug. 23-Sept. 2). According to Pye, U.S. sales figures of pocket-portable have reached 170,000,000, or one per head of the population. Comparative British figures show that only one person in 250 has such a set.

Company is to introduce two new sets at the show. Says a Pye spokesman: "We are all out to get the other 249 customers interested in small, lightweight sets."

Lucas Gets Prize WNBC Strip as Overworked Bill Cullen Steps Out

Bill Cullen's replacement on WNBC Radio, NBC's owned & operated station in New York, will be Jim Lucas. Lucas is taking over as the deejay-emcee of the key earning morning strip, which veteran Cullen will leave in October.

Lucas and Cullen have considerable in common in the eyes of some NBC executives. Lucas, who'll be taking over the 6-to-10 a.m. strip in early October, is now kind of a favorite at the parent NBC, insofar as he seems to be going through a grooming period for some manner of regular emceeing chores on the tv web. Cullen is quitting local radio for the only reason that he's overloaded with network tv emceeing chores.

Lucas, a recent importee from local radio in the southlands, has lately filled in for Hugh Downs on NBC-TV's "Concentration" and for Jan Murray on the latter's daily 2 p.m. audience participationer.

WNBC Radio brass figure that Lucas will ultimately end up with a network berth of his own, which can only enhance his local prestige.

'Seven by Kovacs' For Dutch Master

Ernie Kovacs is taking full charge of the string of seven half-hour specials he's doing on the ABC-TV web for Dutch Masters Cigar Co. during the upcoming season. Opening Sept. 21 in a 10:30 p.m. slot, Kovacs is producing, directing, writing and starring in a string which will continue in last year's groove of zany sketches, sight gags, and visual impressions of musical numbers.

Scheduled in various p.m. berths, the subsequent Kovacs shows will run off Oct. 28, Nov. 24, Dec. 12, Feb. 20 and March 20. Dutch Masters picked up the tab for three Kovacs specials on ABC-TV last season in addition to bankrolling "Silents Please." Agency is Erwin Wasey-Ruthrauff & Ryan.

New Orleans—Chet Huntley, half of NBC's Huntley-Brinkley Report, will be the principal speaker at the fourth annual awards banquet of the New Orleans Press Club at the Roosevelt here Sept. 30.

Showmanship & T.L.C.

By JERRY A. DANZIG

Take a schedule that begins with such stalwarts as the "Ed Sullivan Show," "Candid Camera" and "What's My Line." Now add "Studio One," the "Philco Playhouse," "Manana," the "Goldbergs," "Robert Montgomery Presents," the "Ed Wynn Show," Milton Berle, "The Aldrich Family," "Garroway at Large" and "Your Show of Shows" with Sid Caesar and Imogene Coca. Not bad for a starter. Next mix in nightly news, major league baseball, boxing and guess what. You have some of the highlights of the weekly tv program schedule of May 6, 1950!

My wife, Sarah Palfrey, is a saver. That's how I came across a TV Guide in which she'd written a column 11 years ago. Mindful of the Minnows and the critical sharks, what I started as a casual thumbing became an avid study of the day-by-day listings.

What daytime shows were housewives watching in those ancient times? What early evening fare was being served to youngsters along with their soup and peanut butter sandwiches? From the program titles, I tried to recall the range of violence in some of the nighttime hairy-chested adventure series of 1950. What's happened to tv since then?

Daytime television I quickly discovered has changed completely. Gone are the cooking, shopping, sewing and homemaking demonstrations (basically local) that attempted to fill the day of a housewife not yet used to having her days filled by tv.

In the moppet department there existed even then a smattering of cartoons and western films hosted by a Brooks costumed cowboy or an Uncle Whoosis. But

there were also the fabulous Baird puppets, the Bunins' Lucky Pup with good old Pinhead (and where are you, Doris Brown?), "Howdy Doodo" with Bob Smith, "Captain Video" and Burr Tillstrom's delightful "Kukla, Fran & Ollie." Where today the kids' cartoon shows are generally followed by news and half-hour syndicated excitements, early evening tv in 1950 offered little except a melange of singing pianists, folk singers, boy-girl acts, wedged between news, sports, weather and the main evening fare. There were a few exceptions the week of May 6 but the early evening programming theory tended to be more radio than television.

Before we get to the nighttime fare let's test the scales. The year 1950 was a year of the imperfect kitescope and what film was available came from dust encrusted vaults and was not ground out on order on a Hollywood lot. Budgets were low both above and below the line. One could afford to gamble.

Still More As for personalities in addition to Sullivan, Berle, Ed Wynn, Caesar and Coca the week's roster also listed Gertrude Berg, Anna Maria Albergheggi, Sam Levenson, the King Cole Trio, Arthur Godfrey, Perry Como (the Supper Club), Peggy Wood, Doug Edwards, Bert Parks, Jack Carson, the late George S. Kaufman, Kay Kyser, Fred Waring, Lawrence Welk, Bud Collyer, Mel Allen, Jack Carter, Ted Mark, and Allen Funt, most of them active today. The talent was basically there.

I am not a sentimentalist about the "good old days." Video in 1950 had a number of nighttime shows (Continued on page 38)

From The Production Centres

Continued from page 22

mittee (studying the future of U.K. broadcasting) to looksee a live color tv demonstration. New Films topper with Radio Eireann-TV is William F. Harper, past chairman and secretary of the Irish Film Society. Another big legit name succumbed to tv drama; this time Emyln Williams starred in Terence Rattigan's "The Winslow Boy" for BBC-TV. Williams created the role of Sir Robert Morton, Q.C. in the original legit production.

IN BOSTON

Boy Cheyne, promotion manager, WHDH-TV, hosted Leonard Freeman, producer; Herb Leonard, exec producer; Frank Moss, writer; "Route 66" at station Wed. (16) at press confab kickoff on plans to film three episodes in Boston with filming starting Aug. 28. WBZ Radio's "Operation Survival," in which Ed Fohy, news-special events supervisor, and four volunteers lived in a ci defense fallout shelter on Lovell's Island in Boston Harbor for 19 days, climaxes tomorrow, Wed. (23), when survival group will be fed at public reception on Weston Common with civil defense reps, city, state officials and WBZ radio officials in attendance. Gus Saunders, WNAC-TV personality, guesting winners of gourmet dinner at repast prepared by himself as chef, with newspaper food eds and columnists as crit Tuesday (22) at station. WBZ-TV introduced "Brainstorm," new series based on biz technique of brainstorming, Saturday (19) with "Slapsie 'Maxie' Rosenbloom as guest panelist. Jack Havey, former promoter, named national sales mgr. for WGAN-TV.

IN SAN FRANCISCO

Al Collins, who's been a KSFQ deejay for the past year, is getting back into tv. The "Al Collins Show," local and live, makes its debut Sept. 4, via KGO-TV. Daily show will run from 7 to 8 a.m. on the ABC 0-and-0, and will have a "free and easy" format, including: 1) advice to people with problems, 2) looks through audience photo albums, 3) a "trading post", 4) demonstrations of unusual new gadgets, 5) the latest in toys, 6) a "know-your-citizen" interview, and 7) segment advising viewers who fell asleep "how last night's film ended." Dick Brill, who used to produce Don Sherwood's tv shows, is working with Collins. KSFQ deejay Dick Cook resigning, plans to take round-the-world trip. KQED's "Photograph, the Incisive Art" won top prize—a gold medal—at the State Fair in metropolitan tv station's competition. KSFQ's "The Eichmann Story" copped the honors among metropolitan Amers. Frank Atlass due in Frisco this week to take over the helm of his new acquisition, KQBY. He's rumored to have a Chicago radio-tv personality lined up to help revive the Amer.

IN PHILADELPHIA

Dick Clark hosted his WFIL-TV associates at a preview of his latest pic, "The Young Doctors." Vet tv performer Pete Boyle to be starred in a children's series "Independent Adventure," being produced by WHYY-TV for the National Educational Television Center. Gerald Noonan, former media buyer for Benson & Bowles, in New York, has joined the WCAU-TV as national sales rep. David A. Moss appointed assistant general manager of WKDN, Camden, N.J. He joined in 1957 as program director after several years as sales manager at WIS, Columbia, S.C. John J. Cosgrove named account exec in the sales department at WCAU-TV. He was former national rep for the station. Bill Lord, Annenberg School of Communications grad, now an ABC newsmen-reporter, doing a 10-minute newscast for teenagers on American Bandstand.

IN TORONTO

Morley Safer and Edward Higginson, correspondents sent over from here by the CBC to cover the East Berlin outbreak, were released by Communist officials after being held nine hours and part of their film confiscated. Roy Ward Dickson, whose "Take a Chance" makes its quiz bow-in over CFTO-TV, looking for a short girl as hostess because he's 5 ft. 8 in. Originating 16 radio and tv programs for trans-Canada coverage, CBC has set up a 50-by-100 ft. tent until ending of Canadian National Exhibition on Sept. 4. Canvas is on the CNE midway, will admit free and allowing public mingling with CBC personalities. Allan Waters, CHUM prson, looking for an editorial writer to bolster his news staff. Paul Inley, CBC's "Parade" writer, has inked pact as a scripter for two Bing Crosby specials skedded for next season. Jean Beattie, after doing a stint as women's program editor of CFTO-TV, has joined the flackery branch of MacLean-Hunter Publications.

IN MILWAUKEE

James G. Baker, general manager, WFMR into St. Mary's Hospital for surgery with station's administrative assistant Bill Espina pinching hitting. Andrew Polos, former instructor at Washington High School, joined WITI-TV sales staff as account exec, according to William J. Flynn, general sales manager. Joe Salomone now student announcer on WBON-FM. Barry Smith replaced Jack Gennaro as general manager of WFRV-TV at Green Bay. Dean E. Dietrich ankle U.S. Social Security Administration for WTMJ time sales staff. Bruce Kanitz, WITI-TV news director and commentator, back from Europe and tour director chore through Milwaukee Travel Center. Jim Stagg appointed program director of WOKY, Milwaukee Bartell station. Stagg came from Bartell's San Francisco link KYA. Don Phillips ankled WRIT, joining WOKY as all night disk jockey.

IN PITTSBURGH

Franklyn T. Snyder, g.m. and v.p. at WTAE, received a special Safety Award for the station from Gov. David Lawrence. News director Dave Murray and owners Earl Reed and Leonard Kapner were on hand for the ceremonies. Morton Berenstein, who came from Miami U., is the new production manager at WQED. He replaces William Dempsey. Other additions to the WQED staff are Duane Franceschi, producer-director from Buffalo and Keith Carlson, a production assistant. Bill to permit newsmen from tv, radio and newspapers permission to install police lights on company-owned cars on desk of Gov. Lawrence for signature. Karl Krug renewed as drama critic on "Luncheon at the Ones" on WIC for two shots a week.

IN MINNEAPOLIS

Shakeup at Storz-operated WCCO has Richard Harris moving in as general manager and Phil Nolan as program director. Harris was general manager of KLEO, Wichita; Nolan was program director of WGGY's sister station, KOMA, Oklahoma City. Third staff addition is new personality Jim Simon, an import from Denver. WTCN-TV reports its ratings up during last four months, operating as an independent after losing ABC affiliation. WCCO received so many favorable calls from listeners on its half-hour documentary, "Minnesota at Gettysburg," that it rebroadcast the show. Program was second in series the station is doing on the Civil War Centennial. KUOM, University of Minnesota radio station, did half-hour show, "Six Rode South" on "freedom riders" from university. Sports director Frank Buettel will handle play-by-play broadcasts of Minnesota grid games on WTCN this fall. WMJN changing music programming format, dropping rock 'n' roll and top 40 in favor of big band pop disks.

THE BIG NEWS

... is on KNXT, as Television 2 presents Los Angeles' first daily full-hour of news! Starting October 2, "THE BIG NEWS" (Mon-Fri, 6:30 pm) will bring viewers complete coverage of the day's news; unprecedented in-depth reports of world-wide and local events, sports and weather... plus special features. Followed at 7:15 by the CBS Television Network's award-winning "Douglas Edwards with the News." Big in concept and big in fact - "THE BIG NEWS" means even bigger audiences on Southern California's number one television station... CBS Owned



Represented by CBS Television Stations National Sales

NBC's Huntley-Brinkley Alert on Atlanta School Opening; Ray Moore Set

Atlanta, Aug. 22. NBC-TV has entrusted coverage of Atlanta's school integration, ordered by U.S. Court, to Ray Moore, WSB-TV's news director, who will feed his news direct to the "Huntley-Brinkley Report" throughout the integration period.

First school day in Atlanta when Negroes will be admitted to same classes with whites (there will be 1-2 school days this year) will be Aug. 30. Only freshmen students are to be admitted. A plan worked out by Atlanta school officials, which had federal court's stamp of approval.

During the same period Don S. and George Page, WSB-TV newsmen, will be doing the reporting for the NBC-TV "Today" show.

Schoenbrun

Continued from page 20

"Daddy, my girl tells me to get up to a boy and tell him to take and then introduce me to the date before going to bed."

"I read the 'Fahrenheit' but I think it's great. Supermalicious in Europe don't live as well as we do here in suburbia."

"But what about the sterile children?"

"I didn't read it. They read books to me in many things. To the good people, I suppose some of that sex is represented in 'Laurabante'."

Defining a Correspondent

"I am not a foreign correspondent. I am a correspondent. I am not a foreign correspondent. I work in all media. A microphone is another correspondent's tool, like your pencil. I am an American in Paris."

"Do you begin to identify with the country you're in?"

"No. France to me is like a friend. I have friends. I have grown up with. I can see their bad points as well as their good."

"Are you a pundit?"

"No. I have no top-of-the-head opinions. I read 10 newspapers daily. Three books a week. I sleep five hours a night."

"And what about deGaulle?"

"I had a bet with an aide that I would get to see deGaulle. An exclusive interview. He never gives one. He's very proud. His aide turned me down saying that President Kennedy never gives out exclusive interviews. But I got it. The Saturday Review of Literature asked me to review deGaulle's memoirs. I wrote deGaulle a letter, saying as the author of 'As France Goes' as the man appointed by the Saturday Review to write a critique of his memoirs, I would like to talk to him privately. The next day I got a letter from deGaulle, inviting me to see him. One author talking to another author. It made a swell article."

"But what about Rockaway Beach?"

"My daughter finds the bikinis and the Bermuda shorts worn by some American women ugly. In France, only the shapely young wear bikinis. We saw a woman who was fat and 40 in a bikini. It was ugly. Bermuda shorts, you know how long they are, hide beautiful legs of some women, my daughter says."

"And on and on and on it went, the above approximating the lively talk of high politics, mores and people."

Schoenbrun is the senior American correspondent in Europe. No one he says has had 14 years of consecutive service as the head of a bureau. He graduated from the City College of New York at the age of 16. He was teaching foreign languages in high schools at 19. He married the girl next door in the Rockaway, Dorothy Stone. His handsome biography includes work for Elmer Davis while Davis was at CBS, a stint with the OWI and the Star and Street during the war as news director of the Mediterranean Theatre.

Now he returns with his family each year to his place at Neponset in the New Hill of the Rockaway Beach area. For four weeks he travels with his friends and the family. He goes to Paris, deGaulle, the press, and for some of his people, people.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pic periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and coverage share of audience is furnished. Top competition and competitive ratings also are highlighted.

Atlanta, Ga. • Stations: WSB, WAGA, WLWA • Survey Dates: MAY 15-JUNE 11, 1961

Table for WSB Monday-Late Show (11:15-1:30). Programs include 'HOMECOMING', 'TEST PILOT', 'HONKY TONK', and 'SARATOGA'.

Table for WSB Tuesday-Late Show (11:15-1:15). Programs include 'TALL IN THE SADDLE', 'KELPER OF THE FLAME', 'REUNION IN FRANCE', and 'VALLEY OF DECISION'.

Table for WAGA Wednesday-Big Movie (11:15-1:30). Programs include 'TOVARICH', 'LAS VEGAS SHAKEDOWN', 'ROAD HOUSE', and 'DAKOTA'.

Table for WSB Thursday-Late Show (11:12-2:00). Programs include 'BACK FROM ETERNITY', 'RETURN OF FRANK JAMES', 'RAZORS EDGE', and 'ISLAND IN THE SKY'.

Table for WSB Friday-Late Show (11:15-1:15). Programs include 'SPRINGFIELD RIFLE', 'LULLABY OF BROADWAY', 'FLAME AND THE ARROW', and 'MONTANA'.

Table for WSB Saturday-Late Show (10:30-12:00). Programs include 'HOLD BACK THE DAWN', 'THE GREAT MCGINTY', 'THE DAMNED DON'T CRY', and 'UNION PACIFIC'.

Table for WSB Monday-Late Show Competition. Programs include Big Movie, News Weather Sports, Jack Paar, and News.

Table for WSB Tuesday-Late Show Competition. Programs include Big Movie, News Weather Sports, Jack Paar, and News.

Table for WAGA Wednesday-Big Movie Competition. Programs include Late Show, News Sports Weather, Jack Paar, and News.

Table for WSB Thursday-Late Show Competition. Programs include Big Movie, News Weather Sports, Jack Paar, and News.

Table for WSB Friday-Late Show Competition. Programs include Big Movie, News Weather Sports, Jack Paar, and News.

Table for WSB Saturday-Late Show Competition. Programs include Tightrope, Big Movie, Roaring 20's, News Weather Sports, and San Francisco Beat.

Showmanship & T.L.C.

Continued from page 30

that would now be spotted in the daytime programs like "Break the Bank," "Winner Take All" and "Twenty Questions." It also accentuated roller derbies, sweating bakeries and such oddities as Kuda Bux, the Indian mystic, billed as "the man with the X-ray eyes."

In the department of mayhem and thrills, "Man Against Crime," "Private Eye," "The Big Story," "Lights Out" and the excellent long-running "Suspense" were reasonably controlled in their physical efforts. A quick hop on the head with a gun butt or a belt to the belly seems to satisfy the need for violence in those days of limited live studio action.

Where television had its weight and strength was in fundamental rather than novelty entertainment, basically drama and comedy. The devoted talents of new exciting young writers and directors went into countless hours of dramatic planning, preparation and rehearsal to bring a quality product to the home tube. Pressure groups were relatively inarticulate or unorganized and the problem of network officials were more related to ever-growing physical facilities, the addition of new stations and converting print advertisers to tv. Comedians frequently could get away with a topical joke or a satirical sketch without an avalanche of protest mail.

It is true that tv today has substituted a new major dimension, the in-depth global news coverage, documentaries, and interpretative public affairs presentations. Still to come when communication satellites take station in the sky is the exciting prospect of truly global on-the-spot instantaneous news coverage. In this area of news and public affairs the networks and local stations with reporters and cameramen roving the world, have taken a giant step forward. But what of the failure in the area of entertainment where program hours and audiences greatly exceed the efforts of the news departments?

The theatre has suffered staggering costs and multiple obstacles and still producers continue to try. Each effort is approached with what I like to call T.L.C., a little discussed but important show business additive. T.L.C. stands for tender, loving care. Just that.

The motion picture industry, faltering as it was, has made a renewed effort and has taken some mighty gambles. Where big money was involved success has depended on quality and not merely dollars. Recently, this has paid off.

Television has spent (and sometimes squandered) big money on its spectaculars. On these has been lavished T.L.C., but what of the night-by-night, week-by-week effort?

Recently, a major network executive cited a new adventure series starting this fall, one that will depart from the adventure formula of violence. "I just don't know what the audience reaction will be to this type of program," he volunteered with puzzled concern. No one can tell a hit in advance and no Irving Thalberg has yet appeared on the television scene. But I'd hazard a guess that if the network exec's new series combines quality in producing, writing and directing plus a box office theme, the T.L.C. that went into its making will show up in audience ratings.

It may be that we are inextricably caught in the economic trap of film production. I doubt this. The programs of 1950 were live with all of the tv studio limitations this implied. Yet, frequently they had vitality and courage and more frequently than not, imagination. Now, we have at our beck and call all of the potentials of tape and the most advanced techniques of film. I can't believe we're trapped. Quality in 1950 was mixed with trash and this will always be the case. The formula hasn't changed that much in the past 11 years. Then as now talent, imagination, showmanship and T.L.C. can still spell a hit. Don't forget these ingredients, will you. And, oh yes—bring money.

The writer has been both a producer and network executive at CBS and NBC. Most recently he was in charge of NBC Participating Programs, consisting of the Joe Paar and Dore Garroway shows.—Ed.

STANDING OVATION LARGEST SELL-OUT CROWD OF THE SEASON



"GERSHWIN CONCERT MOVES BRISKLY"

"Paul Taubman, NBC symphony conductor, waved a brisk baton to keep the final concert of the summer, the annual all-Gershwin program, moving at a fast clip. "Using Toscanini's baton, Taubman played to the largest sellout crowd of the season at the Miami Beach auditorium Sunday night. "Taubman conducted the orchestra energetically through 'An American in Paris,' . . . Paris traffic came alive through his baton."

THE MIAMI HERALD
by Marcia Robinson

"CONCERT SEASON BOUNCES TO A CLOSE"

"Showmanship was King at the final Pop Concert of the season last night at Miami Beach Auditorium . . . It was a packed house with 200 more seated in the wings on the stage. They were there to be entertained . . . Paul Taubman's personality plus parlayed the whole thing into a rousingly successful evening and closer for the season."

THE MIAMI NEWS
by Billie O'Day

PAUL M. BRUUN OVER MIAMI.

MIAMI BEACH SUN

A BLAZE OF GLORY: Last night was the finale of the highly successful summer Pop concert series by the University of Miami summer symphony orchestra. It was an all Gershwin program conducted by Paul Taubman, who made his musical premiere in our town with this concert. It was the most successful concert our city has ever seen. The "sold out" signs were up early. Standing room was sold, and for the very first time, many seats were sold on the stage, on both sides of the orchestra. Music lovers sat on the balcony stairs, everywhere.

In addition to the brilliant direction of Taubman, this orchestra never before gave quite as much of their all to any conductor as they did to Taubman.

Last night, music was king in Miami Beach. Never has there been as large or as appreciative audience in our town and never has there been such thrilling music in our town. Bravo! Bravo!

August 16, 1961

Dear Mr. Taubman:

I want to congratulate you on the outstanding success you had at the last Miami Beach Pop Concert on Sunday, August 13th, with the University of Miami Summer Symphony Orchestra. The public loved you and the Gershwin program.

Your concert of the 13th was the record attendance of all our Pop Concerts. As you know, we had to add 225 chairs, 100 of them backstage of the orchestra, which I consider quite an achievement.

It was a great pleasure to have you join our roster of fine conductors, and we look forward to a repeat appearance with our orchestra.

With all good wishes for your continuing success.

Cordially yours,

Marie Volpe

MARIE VOLPE, Manager
MIAMI SYMPHONY ORCHESTRA

Conducting
THE MIAMI SYMPHONY ORCHESTRA
Sunday, August 13, 1961

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Nigeria TV: 'Who Needs Pagliacci When They're Dying Of Pellagra?'

Western Nigeria, which calls itself the "gateway to Africa," finds a dearth of good tv program material.

Our production funds are limited, and our programming depends largely on antiquated and inferior American filmed shows. Nigerians are learning a great deal today about crime and cowboys. That, unfortunately, is our image of America.

The above sentiments were expressed by Chief Emmanuel A. A. Fadairo, minister of information for Western Nigeria. Chief Fadairo, who is here to study American radio and tv techniques, spoke at a press reception in conjunction with the opening of a Western Nigeria information and industrial development office on Madison Ave.

Stressing the importance his country places on advanced communications facilities, Chief Fadairo explained that Western Nigeria in '59 invested a large amount of scarce capital to establish Africa's first tv station, WNFV, in Ibadan. The network consists of three transmitters which cover an area of 4,000 square miles with a population of 3,000,000 in Nigeria's prime market, including the Federal capital of Lagos. He said there are 10,000 sets in Western Nigeria.

He mentioned the importance of modern communications to political stability in Africa, where the formidable geography of jungles, deserts and swamps have blocked thousands of tribal groups into isolation. Nigeria, with approximately 50 newspapers, six radio stations and two television stations, already leads the independent African nations in communications progress, Chief Fadairo said.

"We believe in sponsored broadcast programming," the minister stated. He said that radio and tv are essential to stimulating consumer demand and conditioning a volume market in a progressive capital economy. "Commercially supported radio and television are the best guarantees of good program material. Good commercials stimulate incentive and initiative," he added.

The educational role of broadcast media in Africa is perhaps as important as any, Chief Fadairo explained. "In Africa the social function of broadcast media is vastly more important than in America," he said. "Your radio and television are mainly intended to uplift and amuse. In Africa today, our job is to instruct our people in such bases as health, sanitation and nutrition. We don't really need 'Pagliacci' when they are dying of pellagra."

WNFV schedules two hours of educational tv during the day, with program material directed mainly to schools, hospitals and other educational institutions. The minister expressed the hope that responsible foreign governments would be encouraged to include good educational material along with capital investments in underdeveloped countries.

He said that in broadcast media production, there set ownership is limited largely to the country's political and economic leaders. The broadcast message has an influence far out of proportion to the actual number of sets.

Ottawa—John J. Dunn, United Nations staffer for the Canadian Broadcasting Corp., named Ottawa Area Director for CBC. He will be in charge of all CBC AM and television stations here. Dunn succeeds Peter Morris.

Reynolds Exits CBS To Join Affe at WNBC-TV

Pete Affe, new manager of WNBC-TV, N.Y., has hired Jack Reynolds to serve as manager of public affairs programming for the NBC flagship station.

By bringing Reynolds in, Affe hopes to free his program manager Al Perlmutter to concentrate on local entertainment programs. Until now, with the emphasis on public affairs, Perlmutter has been overseeing both ends of the local program sked.

Reynolds, who spent a hitch at WNBC-TV a few years back, had been assistant at CBS to Dick Heffner in the news and corporate areas before Heffner himself left CBS to head up the Channel 13 metropolitan area educational effort.

Acad Puts Weight Behind N.Y.C. U

The TV Academy's N.Y. chapter will serve as "an advisory and consultative board" for the Municipal (N.Y.C.) Broadcasting System's forthcoming UHF educationaler, WUHF. Additionally, according to WNYC-WUHF, the Academy will also supply a certain amount of the programming for the new tv'er.

Seymour Siegel, head of the city stations, is already working with an Academy committee, which consist of producers Mildred Freed Alberg, Bob Banner, Max Liebman, Robert F. Levine, Tony Miner, Dave Sus-kind and Ted Yates and directors Vincent Donehue, Roger Englander and Fielder Cook, executives Kenneth Groot (AFTRA), Evelyn Burkey (WGA), Ted Cott and Larry Creshkoff and Art Kent, Walter Cronkite, Art Peltz and Paul Taubman.

Station, for which Congress granted \$2,000,000 to test UHF's feasibility in all-VHF N.Y.C., will also serve as a place, according to Academy president Betty Furness, where the chapter's 1,600 members can experiment in televised community services.

Kingston, N.Y.—James Enderley joins the announcing staff of WGHQ, Kingston, from WHLE, South Boston, Va.

Hal Hough's Stripes

Hal Hough, director of program services for CBS TV o&o's, has been given his v.p. stripes. Hough had been director of program services since July, '58. Previously, he had been program manager of WCBS-TV, N.Y. for six years. As v.p., program services, Hough will serve in an advisory capacity to o&o's in such areas as exchange of "live" production ideas, overall program structure, film buying, scheduling, and public-affairs programming.

CBS Pro Football Setback Invites Congress Action

Washington, Aug. 22. Congressional wheels are now in motion to override a recent federal court decision rejecting the proposed television contract between CBS and the National Football League.

In the House, Judiciary Chairman Emanuel Celler introduced a bill—and set an Aug. 28 hearing on it—which would expressly permit pro football, baseball, basketball, hockey leagues to enter into tv agreements without fear of antitrust prosecution.

Similar legislation was introduced on the Senate side by Antitrust Chairman Estes Kefauver (D-Denn.). Kefauver said organized team sports would be jeopardized if major league teams are forced to negotiate separately with the networks.

Prime target of the bills is the July 20 decision by Judge Allan K. Grim of the U.S. District Court in Philadelphia that the draft contract between CBS and the National Football League violated a previous decision of his own as well as the antitrust laws.

The American Football League operated under a similar contract during 1960, which has been renewed for the upcoming season. Other sports organizations, such as the National Basketball Assn., and the National Collegiate Athletic Assn., have had the same type of tv arrangements for years, and at one time the National Hockey League had like tv contractual deals.

Celler said he'd agreed to introduce the legislation after Commissioner Pete Rozelle of the National Football League and Commissioner Ford Frick of Organized Baseball assured him no effort would be made to expand the measure into thornier antitrust aspects of organized sports.

Inside Stuff—Radio-TV

The N.Y. Newspaper Guild may attempt to pattern future demands in radio along those already in force at stations under Writers Guild of America jurisdiction.

Newspaper Guild has jurisdiction over news writers at WQXR, the radio indie in N.Y. owned and operated by the N.Y. Times, and two weeks ago the outlet went "commercial" on its newscasts, taking on regular sponsorships. Until then, WQXR five-minute newscasts carried blurbs only for the newspaper itself, which evidently was not considered commercial by the Guild.

Newspaper labor leaders are now beginning a check with WGA East in an effort to establish a similar basis for demands for writers on commercial newscasts. Newspaper Guild pact with WQXR, however, has another year to run. Whether the union will press for additional commercial fees sooner than that is not known.

Last Sunday afternoon's (20) "Eichmann on Trial" stanza (see TV Reviews) rang the curtain down on the longest courtroom drama ever seen on video. It completed a stretch of 19 consecutive weekly shows on the web, including two pre-trial programs, "The Other Adolph" and "Israel and Eichmann," a total which added up to the most extensive network coverage of the case. ABC correspondents Yale Newman and Marlin Levin remained in Jerusalem throughout the trial while Quincy Howe was there during the early weeks. Vince Dempsey was producer-writer for the series and Bill Shadel was commentator. ABC news producer Sid Darion and the web's Berlin correspondent George Bailey also gave assists.

Three associations have petitioned the Federal Communications Commission to extend the deadline for comments on the government agency's proposed changes in FM broadcast rules.

The National Assn. of Broadcasters, Federal Communications Bar Assn., and the Assn. of Federal Communications Consulting Engineers asked an extension from Sept. 5 to Nov. 10.

Chamberlain, 40-Year Vet, Retiring From CBS

A. B. Chamberlain, director of engineering for CBS-TV and broadcast pioneer, retires Sept. 1, ending a 40-year career in engineering and management phases of broadcasting.

After a tour of duty in the submarine service of the U.S. Navy, Chamberlain joined the technical staff of WGY, Schenectady, in 1923. He became chief engineer and general manager of another pioneering station, WHAM, Rochester, in 1927 and subsequently joined the Buffalo Broadcasting Corp. as a v.p.

Chamberlain next became chief engineer of the then infant Columbia Broadcasting System where, except for the World War II years, he has been active for over 30 years in the design and construction of AM, FM, shortwave and tv broadcasting studios and transmitting plants. Virtually the entire present-day CBS broadcast plant has been built under his direction.

After retirement Chamberlain plans to leave N.Y. and to renew his acquaintances with the fishing, hunting and golf areas of upper New York State.

Aurthur's TA-Par Deal; Eyes Pay-TV

In joining Talent Associates-Paramount, writer-producer Robert Alan Aurthur is understood to be thinking fundamentally in terms of toll television. Paramount has a jump on pay-tv via Telemeter.

This might mean that Aurthur will ultimately work, at least part of the time, with Jean Dalrymple, who heads up the Telemeter production operation. However, his tie is still with TA-Paramount, a Par subsid run by Al Levy and David Susskind. Levy is currently on the Coast running the TA-Par tv operation.

Aurthur, who advised his friends (in an Esquire article for the September issue) to get out of commercial tv, will only serve, when necessary, in an advisory capacity in tv.

Meantime, Aurthur is working with Richard Adler on "Kwamina," the legit musical for which he prepared the book. It opens on Broadway Oct. 23.

Aurthur will continue maintaining Edgewater Productions, his motion picture production outfit in which he's partnered with Reginald Rose and Gore Vidal.

VARIETY ARB FEATURE FILM CHART

(Continued from page 38)

WAGA		Average Rating: 10
		Average Share: 38
SUNDAYS 5:30-7:00		
Program: BIG MOVIE		
May 21	"LAWLESS"	
	MacDonald Carey, Gail Russell	
	1950, Pine Thomas Productions, Colorama	
	1st Run	
May 28	"HONG KONG AFFAIR"	
	Jack Kelly, May Wynn	
	1958, Allied Artists, M&A, Alex., 1st Run	
June 4	"BOLD AND THE BRAVE"	
	Mickey Rooney, Wendell Corey	
	1956, RKO, M&A Alex., 1st Run	
June 11	"GHOST TOWN"	
	Kent Taylor, Marlon Carr	
	1956, UA, UAA, 1st Run	

COMPETITION		STATION & AVG. RATING
PROGRAM		
This Week, JFK	WSB	6
5:30-6:00		
Meets Press, JFK	WSB	12
6:00-6:30		
Press, Journey	WSB	8
6:30-7:00		
Gospel, Favorites	WLWA	7
5:30-6:00		
Walt Disney	WLWA	8
6:30-7:00		

WEST INDIES STUDIO'S EXPANSION PROGRAM

Port-of-Spain, Aug. 22. Wilfred A. Lee & Co. Ltd., local producers of commercial films, is expanding by starting construction early next year of new studios, film laboratory and offices on a two-acre site at Santa Cruz, near Port-of-Spain, Trinidad. Since its formation here in 1958 as a pioneer industry in this field, company has shot tv-films throughout the South Caribbean for NBC and for Independent Television Authority of the United Kingdom. It has also produced films for the Federal Government of the West Indies and the U.S. Government.

The proposed new studio, which it is hoped will be in use in about 18 months, will cost roughly \$100,000 B.W.I. (\$60,000 U.S.) and is expected to employ about 45 persons at peak operations.

Seattle Acad Elects

Seattle, Aug. 22. Lee Schulman, program director of KING-TV, has been reelected president of the Seattle Chapter, Academy of Television Arts & Sciences.

Elected to two-year terms on the chapter's Board of Governors were: David A. Valentine, actors; John King, station executives and management; Harry S. Pearson, agencies; Robert Gordon, executives, station programming; Milo Ryan, producers-directors; Pat Cranston, writers; Bob Laing, artists, and Ted Simpson, cameramen, technicians, editors.

WEEK-END RETREAT

Picturesque stone gate-house on beautifully landscaped estate. Five rooms, 1 1/2 baths. Stone floor and fireplace in living room. Panelled study. Double height studio with balcony. Two car garage. Dog run. Sixty miles from N.Y.C.—Orange County. \$150 a month. Call MR. COLEMAN Circle 6-7459, 6:30-7:30 P.M.

FOR RENT

Theatrical Production Office. Beautifully furnished, 3 private offices, reception office, waiting room. Air conditioned—Kitchenette, Piano. Elevator Building—Immediate Occupancy. 58th Street Midtown, New York. Call WO 4-1829 until 5 P.M. PL 3-1247 after 5 P.M.

LATEST MARKET REPORT... #1 WITH VIEWERS!

"MANHUNT"

ERIE, PA. 71% (Aud. Share)

BRYAN, TEXAS 60% (Aud. Share)

OKLAHOMA CITY, OKLA. 54% (Aud. Share)

Source: ARB, March 1961.

For Further Details Contact

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IBEW, SAG Backs AFTRA as KFWB Strike Continues

Hollywood, Aug. 22. Members of International Brotherhood of Electrical Workers Local 45 have voted unanimously to support AFTRA in its strike against KFWB.

Action, taken at lengthy membership meeting, tossed matter into lap of IBEW exec board which will meet this week in emergency session. Board has been empowered "to act as they deem necessary in determining what further positive action can be taken to assist AFTRA."

In joint statement by the two unions, Andy Draghi, IBEW business manager and financial secretary, said, "It is our position that unless a real attempt is made by the management of KFWB to reach a settlement in good faith, Local 45 will interpret such lack of action as anti-union and union-busting."

"We will base our action upon those factors. We will not tolerate an anti-labor campaign in the broadcast industry. If a reasonable settlement is not reached, we will take the strongest possible action."

Bitterness which has existed for years between the two unions was at times evident during the meeting which lasted six hours. Each side recalled uncooperative acts of the other in past labor difficulties with management.

However, much of tenseness disappeared after Claude McCue, AFTRA exec secretary, and delegation of striking KFWB disk jockeys and announcers presented their case to IBEW membership.

Board of Screen Actors Guild also voted unanimously to support AFTRA. Letter has been mailed to all SAG members advising them of action and instructing them not to pass AFTRA lines at station.

In other strike action, AFTRA filed charges of "strikebreaking" and "conduct prejudicial to the best interests of the union" against four more employees of KFWB and set hearing for Aug. 31.

KERA-TV: A Study In Black, Without Use Of Soap or Ciggie Com'ls

Dallas, Aug. 22. In its first nine months of operation, KERA-TV has proven that television can survive without soap or cigaret advertisements.

The local educational television, operating on Channel 13, will start its second season Sept. 18 after finishing its first "in the black" Operating income outstripped expenses by almost \$13,000 during last year's operations, according to E. O. Carwright, prez of Area Educational Television Foundation Inc.

Starting Sept. 18, KERA-TV will be telecasting from 9 a.m. to 10 p.m., offering the supplementary enrichment program for school age youngsters during the day and adult education and enrichment programs during the evening hours.

Last year, the station televised a total of 1,012 hours of programming, almost half of them as school programs.

According to mail received, Ray Huffer, station manager, reports that the station is being utilized by a number of area cities. Classes in Grand Pacific and Fort Worth use the KERA telecasts. Plans are being made for educational programs for college credits.

Budget wise, the station has been doing well even without commercials.

Station last year paid some \$67,000 in salaries and now has property and equipment valued at \$15,000.

Kirk's WABC-TV Shift

John S. Kirk has been upped from account exec to assistant sales manager for WABC-TV, working under Jim Szabo, the station's general sales manager. He succeeds Robert F. Adams, who recently moved to WBKB, ABC's outlet in Chicago, as sales chief. Other exec changes are understood to be cooking at WABC-TV within the next couple of weeks.

Barrett H. Geoghegan, onetime national sales supervisor for WABC-TV's sales staff,

Granada On Comedy Kick

London, Aug. 22. First hints of what is to come from Granada-TV during the fall and winter schedules, place the emphasis on comedy. Currently, web is placing writers under contract—some for as long as 18 months—and has at least five new comedy skeins planned. Fall sked will also see the return of two established comedy skeins "Bootsie and Snudge" and "Mess Mates."

First of the newies, "Colonel Futtock's Private War," a parody of spy programs, bows on Sept. 15. It will be followed by "Bootsie and Snudge," then: "The Charleston Years," "Say 99," "Too Many Crooks" and "The Builders."

Truman Series Cues 500G Suit

Kameny Film Productions has filed an action for \$500,000 in N.Y. Supreme Court against Talent Associates involving the proposed series featuring former President Harry S. Truman.

The complaint alleges that plaintiff originated and created a tv program for a half-hour series featuring Truman in Sept., '59. Complaint further alleges that the plaintiff interviewed William Hillman, Truman's biographer, with reference to the proposed program. It then claimed that on July 28, '60, Kameny Film Productions submitted this idea in confidence to Talent Associates Paramount, Ltd., with the understanding that if said program was utilized, they would be reasonably compensated.

Complaint was filed by Allen Schneider, Vernon Delston, Seymour Kameny, and Nathan Kameny, doing business as Kameny Film Productions, producers of documentaries and commercials.

Albuquerque—A \$170,000 microwave relay system has just been completed by KOAT-TV, Albuquerque ABC affiliate, now making it possible for outlet to carry complete range of network live shows.

You Can't Link Toothpaste To Broken Romances On Canada TV; Bans Posted

Toronto, Aug. 22. What viewers will not be seeing on Canadian tv commercials in the 1961-62 season lies in the banning of laxatives, false teeth fixatives and foundation garments, says Robert Switallo, supervisor of commercials for the Canadian Broadcasting Corp.

Stiff set of regulations, aimed at weeding out distasteful or misleading claims of sponsors, is the key rule of the Board of Broadcast Governors, that no Canadian station will be permitted to use a food or drug commercial until this has been approved by the Department of National Health and Welfare, plus a BBG rep.

While the aforementioned prohibitions are specifically outlined, commercials such as personal deodorants and toothpaste copy will be rigidly checked. In this respect, the tv advertiser in the U.S. has more freedom than he does in Canada and enjoys less "license" on CBC outlets. American toothpaste commercials may mention "bad breath" or "broken romances" whereas the CBC counterparts refer to "sweet smiles" or "happy times."

Said Switallo: "The difference between our copy and theirs is mainly the difference between the positive and negative approach."

Even after approval has been given by the Department of National Health and Welfare, plus the BBG, it is quite possible that a food or drug commercial may be refused by the CBC because it doesn't meet CBC standards. Declared Switallo: "We base our standards on the fact that television is an intimate family medium and, this being the case, commercials must be produced with mixed family groups and children in mind."

Since all medical claims in Canadian tv commercials must be first cleared by the Department of Health and Welfare, obviously no Canadian advertiser can state that his product will cure a disease or condition for which there is no known cure. What he can claim, if

the Department supports him is that his product will relieve the pain or symptoms of a disease or condition.

Just as suspect is that misty-eyed product, Brand X, to which CBC viewers are never subjected, with the CBC believing that advertising should be based on the merits of the product itself and not on its relation to something else.

KCOR's Mass Health Education Program For Latino Listeners

San Antonio, Aug. 22. An ambitious campaign of mass health education for Spanish-speaking Americans has been undertaken by KCOR here and the local Santa Rosa Hospital, under the supervision of the County Medical Society.

Leading Spanish-speaking doctors will be heard in two 15 minute programs a week, Wednesday evening and Sunday afternoon, in plain-spoken discussions of the principal health problems confronting the Spanish-speaking communities of the country. Inaugural program on KCOR, was broadcast Sunday (20).

KCOR is circularizing Spanish radio stations throughout the southwest to offer them tapes of the programs on a non-profit basis. There is a further possibility of making the programs available to stations in Mexico if customs problems can be overcome. Some of the subjects in the first series include pediatrics; obstetrical-gynecological care; family medicine; diabetes; detection of breast and uterine cancer; Caesarean birth.

Mt. Kisco, N.Y.—Monroe Benton former news director of Capitol Cities Broadcasting Corp., has been appointed news director of WVIP, Mt. Kisco, affiliate of the Herald Tribune Radio Network.

WITH 23 TV SERIES ON THE AIR IN JAPAN

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IS THE LARGEST FOREIGN TV FILM DISTRIBUTOR IN THE FAR EAST. OVER \$1,000,000 IN SALES THIS SEASON. DURING THE PAST YEAR, BUSINESS WAS CONDUCTED IN:

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Atlanta TV's Big Cuffo Round-Robin In Mayoralty Campaign Prime Play

Atlanta, Aug. 22. WSB-TV allotted 60 minutes of its prime time to five candidates for mayor Ray Moore, station's news chief served as moderator and brought mayoral aspirants, Jim McWhizge, Ivan Allen, Charlie Brown, Lester Maddox and M. M. (Big Boy) Smith before Mike G. Gurneys were agreed upon in a line and entrants were given five minutes to speak and permit to be asked questions to each other. Replies were limited to one minute. It turned out to be pretty interesting as this first open telecast began giving the vote seekers a chance to air their views on state, national and operated by Atlanta newspapers. The published a morning constitution and election journal.

WAGA-TV followed close behind WSB-TV and has doubled time to a total of 30 minutes of five candidates, starting their own debate on Sept. 11, 25 for an hour and a half during the night of Sept. 11, 12, 13 and 14.

WAGA-TV's order of speaking and length of time are being worked out by station and candidates are expected to be given 15 minutes by the station.

WAGA-TV's managing director, W. G. W. and revealed plans for the election which will be a 70 percent day covering the prime time.

WAGA-TV in years has been more than Atlanta's future. WAGA-TV and WAGA-TV have the television's ability to bring the candidates face to face with the voters can be most helpful in evaluating the aspirants to a prominent office in a crucial year.

These polling places will telecast reports to WAGA-TV's election headquarters for electronic transmission by news staff. Dale C. C. director of public affairs and a 17 year veteran of Atlanta elections, will be on hand to report on the trends.

Station has arranged for long time political observers, many of whom are candidates, to be on hand to analyze returns and comment on trends.

Even on night telecast will utilize a staff of nearly 100 reporters

and the latest in electronic reporting equipment.

W.L.W.A. Crosley chain outlet here, plans to devote 30 minutes Sept. 5 to candidates and will leave it to them to decide on format, either question and answer session or debate and rebut style, whichever they prefer. John Bent, station's news director, will moderate.

Texas' 11-Campus Educ'l Microwave Project to Bow

Anstln, Aug. 22. The countdown is beginning on 11 campuses in five Central Texas cities for an educational television experiment of national significance.

Blas-off date is Sept. 18 for the Texas Educational Microwave Project, a demonstration program in the sharing of college and university faculty resources. TEMP is operated under a U.S. Office of Education contract (National Defense Education Act funds), with additional assistance from the Ford Foundation and participating institutions.

The closed-circuit microwave network will transmit eight courses to 11 cooperating colleges and universities, which have a combined enrollment of more than 35,000. Courses to be televised were selected by a committee of administrators representing all the schools. They include:

- "College Chemistry," Dr. Leon O. Morgan, U. of Texas;
- "Focus on Germany," Dr. Leroy R. Shaw, U. of Texas;
- "The Great Plains," Dr. Walter Orescott Webb, U. of Texas;
- "History of the U.S.," Dr. David Trimble, San Antonio College;
- "Introduction to Psychology," Dr. Fillmore Sanford, U. of Texas;
- "Modern Mathematics," Dr. James F. Gray, St. Mary's U.;
- "Music Appreciation," Dr. Majorie Wall-hall, San Antonio College;
- "Science for Elementary Teachers," Dr. R. T. Gray, Southwest Texas State College.

TEMP's purpose is twofold: To make available to all the institutions classes taught by qualified teachers whose courses are unique in content (such as Dr. Webb's "The Great Plains") and to present popular courses from a central point, thus relieving a number of classroom teachers from the necessity of repeating lectures to several class sections. The time saved can be devoted to other duties, such as research or individual counseling.

Savings in time and money are further emphasized by the fact that all the TV courses are prerecorded on videotape and can be used again and again.

TEMP had a test run last spring, when the three Austin institutions (U. of Texas, Huston-Tillotson College and St. Edward's U.) shared "The Great Plains" and "Introduction to Psychology." The pilot transmission paved the way for full scale operation.

Participating colleges and universities are Huston-Tillotson, St. Edward's and the U. of Texas, all in Austin; St. Mary's U., Incarnate Word College, Our Lady of the Lake College, Trinity U. and San Antonio Junior College, all in San Antonio; Southwestern U., Georgetown; Texas Lutheran College, Seguin, and Southwest Texas State College, San Marcos.

'Dad You're a Square' As ATV Panel Series

London, Aug. 22. Associated Television is planning a rival to BBC-TV's "Juke Box Jury," aired on Saturdays at 6 p.m. when BBC-TV has about double the rating of any commercial web, called "Dad You're A Square."

Not too distant from the "JB" formula, ATV's show will feature a panel of three fathers and their sons and daughters, all of whom will be asked what disks they think will get into the U.K. "top 10." So far the show is not slotted.

Radio Followup

Luncheon At Sardi's
Martin Gabel proved an authoritative stand-in for Arlene Francis as emcee of WOR's (N.Y.) "Luncheon at Sardi's" while his wife is filming for Billy Wilder in Munich in "One, Two, Three." In fact he was even more assertive vis-a-vis Louis Allbritton (Mrs. Charles Collingwood) who seemed a little too firm and positive. Without being ungentle, the seasoned actor-manager-panelist was equally sure of his ground, whether it came to the pronunciation of "Belgravia" or in other matters.

Like most such "luncheons," the guests are keyed to some special interest, in this instance Miss Allbritton's current stint in "Venus At Large" at the Westport Playhouse. **Abel.**

British ATV's Got That Full-Hr. Yen

London, Aug. 22. Associated Television's fall schedules will introduce a new pattern of weekend viewing. Web, which serves London at the weekend and the Midlands for the rest of the week, has come in strongly for the hour-long skein.

Effective Sept. 9, Saturday evenings (from 6:30 p.m.) will be made up of five one-hour shows, and one 30-minuter with two breaks for newscasts. Sunday night times will see four consecutive one-hour programs running from 7:30 p.m. to the Epilog at 11:30.

New shows listed total six—"Jo Stafford Show"; "Ghost Squad"; "Winning Widows"; "The Roaring 20's"; "Sir Francis Drake" and "Call Oxbridge 2000"—of which only "The Roaring 20's" is U.S. product. But "Cheyenne" is returning along with "77 Sunset Strip." And "Bonanza" continues its run.

ATV topper Val Parnell opines that the 30-minuter has outworn its stay at weekends and he maintains that fewer viewers will switch to BBC-TV once they get their teeth into the longer skeins. He has lotted "The Roaring 20's"—considered a "toughie"—at 11 p.m. on Saturdays thereby eliminating ounger viewing potential.

Other change from ATV is a shift in administration policy. Now, control of the web comes under a three-man committee comprising Sir Robert Renwick, Val Parnell and Lew Grade. Previously, Prince Attler, chairman of the web, was one of the leading lights but, since he took over the old Empire theatre chain, has dropped into comparative obscurity at ATV House.

Early Curtain

Continued from page 21

"Journal," 10:30-11, Oct. 11, on NBC.

On Thursdays—"Marge," 9:30-10, Oct. 12, on ABC; "Frontier Circus," 7:30-8:30; Oct. 5, on CBS; "Bob Cummings Show," 8:30-9, Oct. 5, on CBS; "Investigators," 9-10, Oct. 5, on CBS; "Dr. Kildare," 8:30-9:30, Sept. 28, on NBC; "Hazel," 9:30-10, Sept. 28, on NBC; "Sing Along With Mitch," 10-11 (new time), Sept. 28, on NBC.

On Fridays—"Straightaway," 7:30-8, Oct. 6, on ABC; "Hathaways," 8-8:30, Oct. 6, on ABC; "Corrupters," 10-11, Sept. 29, on ABC; "Father of the Bride," 9:30-10, Sept. 29, on CBS; "International Showtime," 7:30-8:30, Sept. 15, on NBC; "Robert Taylor's Detectives," 8:30-9:30, Sept. 29, on NBC; "Frank McGee's Here & Now," 10:30-11, Sept. 29, on NBC; "Dinah Shore Show," 9:30-10:30 (new time) and alternate weeks, Oct. 6, on NBC.

On Saturdays—"Defenders," 8:30-9:30, Sept. 16, on CBS; "Gum-smoke," 10-11 (new length), Sept. 30, on CBS; "Tales of Wells Fargo," 7:30-8:30 (new time, new length), Sept. 30, on NBC; "Saturday Night at the Movies," 9 to conclusion, Sept. 23, on NBC.

Val Gielgud Changes Mind, Staying With BBC

London, Aug. 22. Val Gielgud, BBC Radio drama topper, has pacted to stay another year with BBC instead of retiring in April as he originally planned. Producers, technicians, etc., who come under his wing paged the Corp's director-general, Hugh Carleton Greene, not to let Gielgud go—but they needn't have worried.

Says Gielgud: "Discussion's for another year's contract were already under way when the petition was presented. But it is all very flattering."

'Grassroots' Meet Set for Atlanta

Atlanta, Aug. 22.

A "grassroots" meeting of broadcasters, whose state associations represent 25% of all AM stations and 15% of all television stations in the country, is scheduled to assemble here for the South East Radio-TV Seminar Sept. 15.

State presidents and other broadcast leaders from six states already have signified their intention to attend. The one-day meeting will be held at the Atlanta Billmore Hotel.

Among topics to be discussed will be the FCC's new program form, encroaching government regulations, censorship and the NAB's leadership of the industry.

H. Randolph Holder of WGAU, Athens (home of U. of Georgia), revealed that among those who will attend confab are Kenneth Giddens, WKRG, Mobile, president of Alabama Broadcasters Assn.; Fred L. Beard, WLDX, Jackson, president of Mississippi Broadcasters; Lee Ruwitch, WTVJ, Miami, president of Florida association; Lou Neale, WBEU, Beaumont (S.C.) chief of his state's broadcasters; and James Howe, WIRA, Ft. Pierce, Fla., NAB Fifth District Director, who will serve as conference moderator. Kentucky and North Carolina also will send representatives, Holder said.

Marcus Bartlett, WSB-TV, Atlanta vice prez of GAB, and George Patton, WBLM, Macon, ex-chief of GAB, plan to attend session.

New Twist In Probes

Continued from page 21

in communities other than the major metropolitan areas."

6. "What steps have been taken by FCC to enhance competition and to provide greater encouragement and opportunities for small business."

Regarding the pay-TV issue, Alford's hometown, Little Rock, is the proposed site of a Telemeter project which already has received the nod from the Arkansas Public Service Commission. A Subcommittee aide, however, insisted flatly that Alford has remained strictly neutral in the battle between exhibitor interests and Telemeter over whether pay-TV would be good for Little Rock.

As to whether the Hartford experiment will crop up in any big way, or at all, this seemed unlikely in view of the fact that one of the subcommittee staff members preparing the investigation had never heard of it.

ABG-TV's 'Me, Too'

Continued from page 21

special projects, is piloting this one.

6. A study of Yugoslavia as an independent Communist state being shot in Belgrade with Walter Peters as producer-director.

In addition, producer-director David Hardy takes off this week on a three-month assignment in the Far East to cover the story of Red China's influence in that part of the world.

The "Close-Up" skein will comprise six one-hour shows and 10 half-hour stanzas during the 1961-62 season. Time Inc. staffers produced half of the shows last year but it's now an all ABG-TV operation with the web supplying the research, technical facilities and overall administration under Scondari and his exec assistant Jim Lynch.

Syndication Spurt

Continued from page 23

buying" stations making deals on vidfilm properties not for immediate telecasting but for stock buying purposes. Those days are said to be gone.

With tv older, there's a wealth of off-network and rerun material. In today's market, only the better properties get sold. That principle also holds true of the oaters, the better ones find buyers despite the plentitude of that type of product on tv. "According to one rerun specialist, if the off-network property didn't make a success of it on the web run, it may be better business to forget the syndie ride. Print and conversion costs might not even be recovered.

Today's syndie story, though, should end in an upbeat note: Station biz is fairly active and the cycle is starting to go the other way, with sales climbing.


Telepix Censorship

Continued from page 23

and cooperative actor I've never met." Donner and many other directors contend that the blue pencils "go out of their way to find dirty lines or a scene that could be interpreted far from its original intent." Said Donner, "I wouldn't allow anything to offend my mother-in-N.Y."

Donner has suggested at the secret meetings that an arbitration board be formed to pass on disputed passages or dialog in a telepic. It would be composed of a man from the networks, a rep of the producers, appointed members of the directors and writers guilds. "In that way," says Donner, "we can get a fair and impartial ruling on what the network censors call objectionable. Those three pages of don't from the web, which are thrust upon us before starting a picture, proves to me that they're running scared and each network wants to be sure it's not the first one to be hauled up by the commission for failing to comply with suggested procedures."

Donner, who recently completed direction of "X-15" for Frank Sinatra's Essex Productions, said the freedom allowed directors in theatrical pictures makes it a pleasure after being strapped down by censors in telepic.



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SYMPHS' SWEET & SOUR NOTES

Cap Grooves Lotsa Pre-Wax Planning For 'Sail Away' Original Cast Album

Capitol Records puts its artists & repertoire producers through a heavy grind before getting 'em into a recording studio for an original Broadway cast album session. On "Sail Away," for example, which is the first cast on Cap's agenda this season, Dick Jones and Andy Wiswell, diskery's show album producing team, will have seen the Noel Coward tuner at least a dozen times each before the grooving date.

Jones and Wiswell have been shutting to Boston, show's first tryout town and have already seen it four times. Jones saw both the matinee and evening performances Saturday (19) and when the tuner moves down to Philadelphia Sept. 5, Jones and Wiswell plan to see it at least four more times.

The musical is slated to open on Broadway Tuesday, Oct. 3, and the Jones-Wiswell schedule calls for viewing the preem performance as well as all the performances through the following Saturday. Show goes into the groove at N.Y.'s Manhattan Center Sunday, Oct. 8.

In addition to watching the performances, Jones and Wiswell are in continual huddles with author Noel Coward, musical director Peter Matz and choreographer Joe Layton. During the steady string of meets, they plot out just what they're going to record to fill up the disk's close to 50-minute running time; songs, lead-in lines, etc.

This extensive pre-recording preparation, says Joe Csida, Cap veepee in charge of eastern operations, saves a lot of trouble and money. He pointed out that having the solidly based outline of the recording plot has prevented Cap's original cast album sessions from running into overtime where the expenses get pretty hefty. The casters, and recently Cap has had "The Unsinkable Molly Brown," "Tenderloin" and "Fiorello," have run off smoothly in three four-hour sessions with no extra or unplanned costs.

Jones and Wiswell already have plotted a similar viewing schedule for the diskery's two other musical sets, "Kwamina" and "The Gay Life." Csida goes along with them for the out-of-town openings in each city.

Battle of Bulge Veteran Returns To Belgium With Peaceful, SRO Jazz Fete

Comblain-La-Tour, Aug. 22. The success of a 35-year-old former U.S. serviceman from Hollywood, who promoted a sold-out jazz festival here, shows that it can still be done in Europe—and without riot accompaniment. Or at least in Belgium.

Joe Napoli, of Hollywood, who recuperated from injuries suffered in the Battle of the Bulge in 1944 in this village, returned here for the first time in 1959 to stage a jazz fest, that time to help the village priest raise funds for a new roof for the church in this Belgian village.

This year, on the third international event, Napoli lured in about 30,000 fans for a two-day show. And to keep them in entertainment he provided 300 musicians and singers from 21 lands. Included on the programs were British actress Diana Dors (she also sings), plus singer Alton Brooks from the American Forces Network's Jazz All-Stars, Erik Moseholm from Denmark, Amadeo Tomasi from Italy, the Grunts Trio of Germany, Jean Claude Cognyn, French jazz pianist, the British Charlie Galbraith's All-Star Jazz Band, and even a jazz trio from Sicily.

Part of the event was broadcast through Europe by the international Eurovision hookup. Napoli plans to continue it as an annual event.

LESLIE DISTRIBUTORS BANKRUPT FOR 1926

Leslie Distributors, N.Y. one-stop owned by Lew Boorstein, filed a Chapter XI bankruptcy claim in N.Y. Federal Court last week. Liabilities of \$192,000 and assets of \$180,000 were listed.

In February of this year, Boorstein held a meeting of his firm's creditors re a \$50,000 loss in inventory which he claimed was due to pilferage. At that time he reported \$250,000 in assets and \$200,000 in liabilities.

It was also noted that \$108,000 was in accounts receivable. The attorney for Boorstein claimed that only 5% of the accounts receivable could be collected. A settlement was made the following month covering 90% of the creditors for payment of 66 2/3% of the debt in five years.

Gabbe, Lutz, Heller & Loeb Dissolving

Hollywood, Aug. 22. Gabbe, Lutz, Heller & Loeb, one of the nation's largest personal management firms, is dissolving Sept. 1. All partners will take out most of the talent they brought into the combine. Breakup, described as "amicable," is said to be "for the best interests of all and for practical purposes."

Sam Lutz and Bill Loeb will form their own firm, and Seymour Heller will do likewise. Dick Gabbe, who has been eastern rep for the combine, may continue in the east as Heller's rep.

The four were equal partners in the agency, which handled as many as 50 bands and personalities including Lawrence Welk's orch.

LONDON HYPOES STEREO WITH 'PHASE 4' SERIES

London Records has come up with a new line of stereo albums called "phase 4," which features a recording and reproduction technique that offers stereo buff's new advances in sound separation and movement. There are 12 albums in the series, with a counterpart monaural line called "sound 4."

The technique used in recording the "phase 4" series is not a new one but it is one that is very costly and time consuming and therefore not widely used. It involves making four separate tracks which later become two tracks for stereo mastering.

In the presentation of "phase 4," London has designed art work and packaging which is a departure from the company's former approaches. Extensive sales promotion on the road both in the U. S. and overseas, covering disk jockeys, magazine and newspaper people, etc. is planned for the line and its "sound 4" mono counterpart. It was demonstrated to the company's sales personnel and distributors this week at sales meetings being held in New York.

Boosey & Hawkes Chief Sees Better Times Ahead

London, Aug. 22. Leslie Boosey, recently appointed chairman of Boosey & Hawkes, Ltd., British biggest instrument makers, and also music publishers, told the company's annual general meeting that "great progress has been made in the manufacturing reorganization" and that "losses have now been stopped." This year should see substantial improvement in the results, he said.

According to Boosey, sale of musical instruments in the first half of 1961, are considerably ahead of the same period of 1960. Sale of sheet music had also risen, he said, and was above 1958 and 1959.

MIXED VIEWS ON LONGHAIRS

By MIKE GROSS

The longhair musical picture in the U. S. is good and bad—depending upon where you sit. If you're sitting on a panel in Tanglewood, Mass., for a specially produced seminar which was broadcast by the CBS Radio network last Friday (18), the outlook is gloomy. If you're sitting at Broadcast Music Inc. in N. Y. and publishing a booklet called "Concert Music USA," the prospects are optimistic and encouraging.

The topic of the CBS Radio show was "The Direction of Music in America." On the panel were composer Aaron Copland, as moderator, with Leonard Bernstein, N. Y. Philharmonic conductor; Richard Burgin, associate conductor and concert master of the Boston Symphony; Arthur Fiedler, conductor of the Boston Pops; Gary Graffman, concert pianist, and Erich Leinsdorf, music consultant and conductor of the Metropolitan Opera Assn., as guests.

Fiedler set the pessimistic tone with "I think we have much to worry about with regard to the young musician seeking to make a career in the symphonic field. I believe the main trouble is that the orchestral-symphonic seasons are too short to maintain a young man. The future is too insecure for him."

"He is particularly fortunate if he can get into the San Francisco Orchestra where he may work for 23 weeks. What does he do the rest of the time? If he went into electronics or something like that and he's an intelligent young man as we expect all musicians to be, he is pretty well assured of a year 'round position."

Burgin's target was the audience. He said, "I think a symphony orchestra depends upon the audience. I believe as things stand now, we have a limited audience. We appeal to a certain middle class or upper middle class of people. In order to secure the future of symphony, we must make it possible for broader masses to acquaint themselves with our music. "Then, the surroundings must be right. A white collar worker or laborer may not want to go to a hall where he would have to dress up. Perhaps we should have special concerts where these audiences would feel more at ease, could participate, in a way, with the orchestra."

Financial Aspects
Bernstein's angle was on the economic aspects. He said, "Almost any problem you can single out in the domain of symphony orchestras is a financial problem ultimately. Obviously the money has to come from the government. We are, not by nature, predisposed to such support for private institutions, although what's so private about museums and orchestras and opera companies beats me."

"But we still persist in calling them private and any mention of government support on a state, municipal or federal level always meets with shrieks of socialism. I think this is unjust. Some of our favorite capitalist allies support the arts to an extraordinary extent including Italy, France, the Scandinavian countries, and so on. Obviously nothing is going to improve until we get some national subsidy."

BMI, on the other hand, has a happier view. In the 1961 edition of "Concert Music USA" (the eighth revised edition of the brochure), a report shows that during the past two decades there's been an increase of 640% in the dollar volume of sales of records, musical instruments, performing rights and other aspects of American musical interest. It claims that the field of concert music has grown 4½% faster than the total economy during the past 20 years and that more than half of all the symphony orchestras in the world are in the U. S.

The BMI brochure spotlights the (Continued on page 47)

MCA's Revue Scents Early Start For Sight-and-Sound Tapes for Home Use

MGM'S FOREIGN SALES CHIEF ON LATINO TREK

Gene Moretti, MGM Records international sales manager, began the first leg of his five-week Latin-American tour Monday (21) with a stopoff in Mexico. The distributor inspection tour will cover nine countries.

After Mexico, Moretti has scheduled stops in Venezuela, Brazil, Uruguay, Argentina, Colombia, Chile, Peru and Panama. In addition to working out stronger ties between the Latino distribs for the Verve label, MGM's recently acquired subsid, he will lay out plans for the release of Connie Francis disks which will be recorded in both Spanish and Portuguese for special release in the South American market.

Moretti will also meet with MGM film execs in each country to discuss the diskery's three album releases from "King of Kings," two of which will be recorded in Spanish and Portuguese.

Kolsky Exits As Roulette Exec V.P.

Joe Kolsky is exiting as executive v.p. of Roulette Records, a post he has held since the label's inception. His interest in the diskery has been bought by Planetary Music Publishing Co. for an undisclosed sum. He leaves Sept. 1.

Kolsky was responsible for the development of the diskery's domestic and worldwide distrib network and was instrumental in the growth of such recording artists as Jimmie Rodgers, Buddy Knox, Frankie Lyman, The Playmates, The Cliftones, Joe Jones and others. He entered the record business in 1955 as exec of Rama and Gee Records and came to Roulette when the company was formed by buying out his former employer. His future plans will be revealed later.

In line with Kolsky's departure, Morris Levy, Roulette topper, plans to assume a more active part in the overall operation of the label. He intends to function more directly in sales, distrib relations, production, promotion and to personally direct and supervise all phases of the diskery's activities on all levels.

A&R functions will continue to be handled by Henry Glover in the pop field and Teddy Reig in jazz. Bud Katznel will remain in his overall sales capacity, working directly with Roulette distribs while also directing the outfit's publicity and advertising department. Arnold Meyers will carry on as the label's art director, Rudy Taylor heads production and Howard Fisher continues as comptroller. All departmental heads will report directly to Levy.

Sid Brandt Exits As MGM/Verve Sales V.P.

Sid Brandt has moved out of one of the top spots at MGM/Verve. For the past couple of years he had been veepee in charge of sales and operations.

Arnold Maxin, company's prez, is splitting Brandt's duties into two levels. Andy Miele, who came over to MGM/Verve from United Artists Records two weeks ago, director of marketing, will now head all sales and marketing functions. Maxin plans to appoint a new director of operations shortly.

Film studios are already beginning to make stabs at getting in on the ground floor of "sight and sound" records. Revue Studios, a Music Corp. of America subsid, for example, is currently making overtures to managers and artists for productions in the new medium.

Revue is asking for long-term optional agreements with the artists and is offering guarantees against the artists' royalty returns. Revue estimates that the production cost on film of a half-hour show, or even an individual solo or number would run at least 10 times more than it would cost to record such a number or show for radio recording of sound use only. The company, therefore, is asking the right of perpetual use in all fields: tv, home consumption, theatrical, soundtrack, etc. After recovery of cost, the artist would receive a royalty in perpetuity based on the gross sale price of the subjects, whether in show form or individual numbers.

In the U. S., Ampex and RCA are working on the "sight and sound" recording angle and Sony in Japan is considering the possibilities of tv tape players for home use.

ARMADA Exec Board Adds 7 New Members At Special N.Y. Conclave

The exec board of the Assn of Record Manufacturers & Distributors of America was bolstered last Friday (18) at a special meeting in N.Y. The board was implemented to include Archie Hlevor (Cadence Records), Leonard Ches (Chess Records), Fletcher Smith (Steroditties), Bobby Shad (Time Records), Henry Droz (Arc Distributing), John Kaplan (J&K Distributing) and H. W. Dally (Houston distributor).

According to Art Talmadge, who's now in his second term of ARMADA prez, one of the six primary drives in the next 12 months will be on a members'hip push. The pitch for new members will be done via a series of regional meets held by ARMADA's regional veeps. There will be at least four of these regional meets within the year.

Among the other projects which were under discussion at the board meet were "dealer education," including merchandising and promotion as well as assistance for dealers in training sales personnel; continuation of the "Buying Power Index" (BPI) study, and the use of dealer point of purchase materials, with a study to be conducted on the various aspects of the promotion by manufacturers and distributors, and the implementing of ARMADA's first annual award program.

Roulette Aims Singles Exclusively For Jukes

Roulette Records is instituting a new singles line pegged for jukebox use only. The series, tagged "Jukebox Favorites," will not be available in retail stores and will be sold to one top and one distributor through the regular Roulette distribs. Disk in the series will be available in both 45 and 78 stereo versions. The line will be heavily an "electronic" sound from best-selling albums for promotion of those albums.

The first "Favorites" release is comprised of 12 inches, 10 for Roulette and two from Best of division of the label. Among the artists represented on the line are Pearl Bailey, Joe Williams, Earl Ford, Ferguson & Webb, "Sweet" Levan, Johnny "Duke" Smith and Sonny Strat.

RCA Booms Rodgers' 3d Victory; Mure's 'Strings' for Teens; Other LPs

By HERM SCHOENFELD

"Victory At Sea—Vol. 3" (RCA Victor) Third in the series of LP cuttings from Richard Rodgers' score for the NBC-TV series, this pack adds three more 16-inch gun wallop to the previous sets. Once again, Robert Russell Bennett has arranged the Rodgers music into a coherent, entirely loaded with stirring effects. Interpolated in the music, moreover, are the actual sounds of combat planes and guns. This set gets additional bonuses from the handsome pictorial folio bound into the LP package.

Billy Mure Combo: "Tough Strings—Great Guitar Hits" (Kapp) As the title suggests, this is a set of guitar renditions of recent chick pop tunes. Mure's guitar is rocking and danceable and his arrangements keep the flavor of the tunes' original concept when they were chart climbers. Songs included are "Blue Moon," "Apache," "Wheels," "On the Rebound," "Bumble Boogie" and others. A solid sound and popular tunes could make this a big teenie boom.

Lester Lanin Orch.: "The Madison Avenue Beat" (Epic) Lester Lanin, society band leader, has come up with a gimmick pegged to TV and radio commercials. From these ditties, he was etched dance arrangements in all the popular tempos, covering no less than 58 commercials, in full big band treatment. Result is a danceable plate with some parlor games possibilities as well which has that "have you heard about..." uniqueness that can sell.

"Dancing on Sunday" (United Artists) With its "Never on Sunday" package a year old, United Artists has come up with a clever followup with music by the composer of the hit pie title tune, Minos Hadjidakis, and other Greek composers. Although the "Never On Sunday" punch is missing, the disk does have some authentically flavored Greek stuff that gives the set an offbeat quality for programmers.

"Songs Without Words" (Capitol) This set is angled to the 100,000,000 or so amateur songwriters who are looking for the chance to break into the commercial market. Capitol has come up with a lyric-writing contest tied to the 10 instrumental offerings in this set. Winners will get a \$500 advance against publication plus recordings for the top three entries. The music, written by a battery of name composers and performed by Jack Marshall in straightforward style, is in the pop, country & western and rock 'n' roll idioms which just about cover the field.

Michel Legrand: "The New I Love Paris" (Columbia) Several years ago Michel Legrand made a big splash for Columbia with an "I Love Paris" LP. It was a charmingly slick approach that set the pattern for many instrumental packages. Legrand is back again in the same mood and style. The repertoire is keyed to Paris—"April in Paris," "Paris in the Spring," "The Last Time I Saw Paris," etc.) and it's delightful listening.

Bob Crosby: "C'est Si Bon" (Dot) Bob Crosby's combo returns to the disk scene with a nifty layout of instrumentals. Smooth, swinging and always easy to take, Crosby's small group blends some recent hits in a program of oldies for the varied melody of rhythmic items, including "Cheery Pink and Apple Blossom White," "Diane," "California," "C'est Si Bon," "I Let a Song Go Out of My Heart" and "Blue Moon," among others. Eddie Miller's sweet tenor sax is accented throughout.

Gloria Lynne: "He Needs Me" (Epic) This is an album hinged on a recent chick single that provides a pleasant ballad showcase for Gloria Lynne, a pop singer with 107 overtones. She has a phrasing style that handles tunes like "Wild Is the Wind," "You Don't Know What Love Is," "I'll Take Romance," "If You Love Me" and others in an easy-to-listen-to fashion, backed by the soft orchestrations of Jimmy Jones.

Damita Jo: "I'll Save the Last Dance For You" (Mercury) This item is pegged to a dance theme, with each tune's lyrics laced on dancing. Miss Jo's chattering of songs ranging from rock 'n' roll to swing is solid as she switches styles to fit the tunes with swinging ease. She runs the gamut from

rock "I'll Save the Last Dance for You" and "Dance With Me" to a scal turn on "I Won't Dance" and a fine uptempo handling of "I Could Have Danced All Night." Also tossed in are some cha cha arrangements like "Let's Face the Music and Dance," and it's all managed with stylish effectiveness.

Rakhell: (Monitor) Born in Athens, Greece, and domiciled in Haifa, Israel, Rakhell has an innate feel for the folk music of both countries. Her vocalists are clear and bright and she sties up a flow when she moves into the ballad range. In addition to Israeli and Greek pieces she includes some other songs in a similar vein. Gil Aldema does a fine job fronting the orch.

Ray Barretto Orch.: "Pachanga in Percussion" (Fortissimo) This is the latest entry aimed at the stereo buffs. One of the most unusual features of this series, put out by Riverside, is that it plays from the inside out, which presents a new headache for automatic turntables. Musically, it's a cleanly recorded set of pachanga numbers with some interesting separation effects as the main selling angle.

Gerry Mulligan With Chet Baker (GNP) One side of this LP dishes up six standout sides made by the Gerry Mulligan combo with Chet Baker, who was trumpeter with the original Mulligan quartet. There's no data on this set to indicate when these numbers were cut, but old or new, it is marked by a consistently swinging quality and a charming chamber music sound that makes Mulligan's brand of modern jazz so flavorsome. Other side is an oversweet collection of Buddy DeFranco's clarinet and a vocal ensemble on a group of standards.

Ewan MacColl: "British Industrial Ballads" (Vanguard) This is an offbeat addition to the folk music catalog. Scottish singer Ewan MacColl turns up with a recital of old ballads from England's factories, coal mines, railroads, etc., all with unfamiliar lyrics and some highly arresting Peggy Seeger accompanys on banjo and guitar, occasionally joining with MacColl on the vocals.

"The Steel Drums of Kim Loy Wong" (Folkways) Steel drum music, a relatively new musical form originating in the Caribbean islands, gets an interesting showcasing in this LP, recorded by the University Settlement band on N.Y.'s lower east side. The various-sized steel drums generate a surprising range of sounds, ranging from soprano to bass, and all blending into a highly pleasing effect. One side of this LP offers tunes like "Anna," "Eternally," "The Saints Go Marching In," etc., and the other presents the same music with an instructional purpose.



LAWRENCE WELK
Proudly Presents His Fourth-Insta-Low, Top Hit Record "YELLOW BIRD" B W "Cruising Down The River."

Combo Review

DICK OBERDEAR TRIO

La Salle Hotel, Montreal
New management of La Salle Hotel has brought in many innovations in past few weeks and latest is the new music format for the Cavalier Room. Decor of this okay eatery remains much the same. But the dinner-music group which held sway for many seasons has been disbanded and replaced with Dick Oberdear's combo, and the room has built steadily since recent opening.

In a town not noted for jazz groups, the Oberdear group is a refreshing change with pianist Bob Glendon, drummer Marv Gordon and Oberdear playing trumpet and handling major share of vocals. Offerings, for the most part, are special arrangements of the standards which makes for good listening or dancing and ties in nicely with general atmosphere of the room. A tendency to blast occasionally on a rhythm tune is about only fault, with combo; acoustics don't help in certain sections of room and the more extrovert interpretations should be held over for the late hours.

Lee Pincus Takes Over Dad's O'seas Pub Firms

Lee Pincus planes to London this week to become director of Gil-Pincus Music Ltd. and coordinator of the activities of the Pincus-Gil publishing interests throughout Europe. Move is part of plan to expand the firm's English and other overseas publishing activities. An emphasis on a two-way flow of material is planned, with a step up of U.S. release and exploitation of U.S. disks featuring English songs. Pincus is son of George Pincus, firm's owner.

Longplay Shorts

Burl Ives has returned to the Decca label after a hitch with United Artists Records. He's currently out on Decca with a deluxer called "The Best of Burl Ives" . . . Lyricist Gladys Shelley has teamed with Bobby Scott, who composed the music for the legitier "A Taste of Honey," for albums and musicals . . . Elektra diskers, **The Oranin Zabar**, will appear at Chicago's Gate of Horn Aug. 29-Sept. 10 . . . **Martha Schlamme**, MGM diskier, returns from her European tour with dates at Tanniment, Pa. (Aug. 31), and Grossinger's, N. Y. (Sept. 5-6) . . . **Rakhell**, who records for Monitor, touring Europe and Israel, returns to the U.S. in October for dates at the Padded Cell, Minneapolis, the Gate of Horn, Chicago, and the Ash Grove, L.A. . . . **Wallace W. Schmidt** and **George K. Evans** have been appointed to head the expanding music publication program of Prentice-Hall.

Celedonio Romero, and his sons, **Celin**, **Pepe** and **Angel**, classic and flamenco guitarists who record for the Contemporary label, have concert debut at N.Y.'s Town Hall slated for Nov. 28 . . . **Michael McWhinney**, who co-produced the "Rodgers & Hart Revisited" soon due on the Spruce label, doubles as a book reviewer for the N.Y. Times . . . A series of LPs, salutes to N.Y.'s Roseland Dance City, is being peddled in the ballroom's lobby. The albums are by **Jimmy Palmer**, **Russ Carlyle**, **Don Glasser** and **Ramon Argueso** . . . Cademon Records is launching a special publicity campaign to architectural and home-building magazines, real estate press and city planning groups for its forthcoming spoken-word disk, "Frank Lloyd Wright On Record" . . . **Paul Smith**, currently out on Verve with "Carnival in Percussion," set for three weeks at Chicago's London House starting Aug. 29 . . . WB has 200,000 in advance orders for **Bob Newhart's** third album, "Behind the Button Down Mind," due for mid-October pressing.

Johnny Janis, who recently cut his first LP for Columbia titled "The Start of Something New," is due for appearances at Chicago's Mr. Kelly's and Playboy Club, New Orleans . . . Candid named Cosnat its Cleveland distrib. **Ed Rosenblatt** is in charge of the local Cosnat operation. . . .

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

CONWAY TWITTY **IT'S DRIVIN' ME WILD**
(MGM) Sweet Sorrow
Conway Twitty's "It's Drivin' Me Wild" (Mellint) is a frantic-sounding rocker right down the contemporary groove. "Sweet Sorrow" (Aldont) is another rocker with chances.

MARY JOHNSON **SHOW ME**
(United Artists) Oh Mary
Mary Johnson's "Show Me" (Jabetet) is a catchy rhythm slice delivered in this young singer's customarily appealing style. "Oh Mary" (Jabetet) is another bouncing side due for play.

HELMUT ZACHARIAS ORCH **ADIOS MY LOVE**
(Decca) Bermuda Shorts
Helmut Zacharias Orch's "Adios My Love" (Peter Schaeffert) shapes up as a biting melodic entry by the composer of "Never On Sunday" in a lush orch and choral setting. "Bermuda Shorts" is a colorful Latin-styled instrumental.

SYLIA SAYNT **A-TISKET A-TASKET**
(Columbia) For My Birthday
Sylia Saynt's "A-Tisket A-Tasket" (Robbins) revives the old Ella Fitzgerald hit in a crackerjack slice which will go far with the coke set. "For My Birthday" (Conquest-Valentine*) is an okay juve-slanted idea.

THE DRIFTERS **LONELINESS OR HAPPINESS**
(Atlantic) Sweets For My Sweet
The Drifters' "Loneliness or Happiness" (DofWalden*) is an offbeat rocking entry with a good lyric handled by this combo with solid impact. "Sweets For My Sweet" (Brenner-Progressivet) is a bright rhythm tune also nicely delivered.

SHIRLEY HARMER **A LOTTA LIVIN'**
(Encore) Somebody's Keepin' Score
Shirley Harmer's "A Lotta Livin'" (Robbins) is a standout piece of material with a sharp lyric projected in savvy style by this songstress. "Somebody's Keepin' Score" (Jaybar*) is a bouncing religioso-angled item.

JIMMY FLINT **HAVE YOU BEEN THERE**
(Warner Bros.) Piasano
Jimmy Flint's "Have You Been There" (Cartwright) is a toe-tapping instrumental geared to generate juve hoofing. "Piasano" (Cartwright) makes a similar point in a Latin-flavored groove.

KAY STARR **WELL I ASK YA**
(Capitol) The Rough Riders
Kay Starr's "Well I Ask Ya" (Hollist*) is a strong rhythm number which gives this songstress a big chance to crack the bestseller lists again. "The Rough Riders" (Starstang*) is a so-so saga not particularly suitable for Miss Starr.

THE STYLES **GOTTA GO, GO, GO**
(Serenie) Scarlet Angel
The Styles' "Gotta Go, Go, Go" (Lenion*) shapes up as a winning rhythm slice projected with a good sound by this new combo. "Scarlet Angel" (Mermaid*) is a more routine item.

THE HARPTONES **DEVIL IN VELVET**
(Cub) Your Love Is A Good Love
The Harptones' "Devil in Velvet" (Wemart) shapes up as a strong rocking ballad handled in typical style by this combo. "Your Love Is A Good Love" (Obiet*) is another rhythm side with commercial angles.

THE PARKAYS **LATE DATE**
(ABC-Paramount) Get It
The Parkays' "Late Date" (Walmoz*) is a smoothly rolling instrumental with an arresting tympany and organ sound. "Get It" (Walmoz*) is another slice due for plenty of juke spins.

THE FLEETWOODS **THE GREAT IMPOSTER**
(Dolton) Poor Little Girl
The Fleetwoods' "The Great Impostor" (Metric*) no relation to the film of the same title, is an appealing ballad aimed for the juve target via the lyric and performance. "Poor Little Girl" (Gold Cup-Cornerstone*) is a more familiar idea.

CLAY COLE **HAPPY TIMES**
(Imperial) Queen Of The Movies
Clay Cole's "Happy Times" (Post*) is a nifty rocking ballad delivered with an infectious beat for good potential. "Queen of the Movies" (Post*) is an okay slice with a cinema fan peg.

EDDY ARNOLD **THE WORST NIGHT OF MY LIFE**
(RCA Victor) One Grain Of Sand
Eddy Arnold's "The Worst Night of My Life" (Treet) is an excellent ballad expertly handled in a folk groove for wide impact. "One Grain of Sand" (Figuret) is a neat uptempo number with an appealing message.

*ASCAP. †BMI.

Inside Stuff—Music

Life may not be starting at 80 for a Cleveland couple who are perhaps the oldest active husband-and-wife team of vocal teachers, but they are basking in an unusual outburst of publicity. Elizabeth Wheeler, 88, and her husband, William, 82, were famous recording artists for Victor and other companies more than 50 years ago. Recently, Jim Walsh, VARIETY musicologist, learned they were still actively teaching in Cleveland and wrote a two-part biography, including a diskography, for Hobbies magazine. Since then the Shawano, Wis., newspaper, published in Wheeler's birthplace, has prepared a feature about him. He also is being written up in the Beloit, Wis., paper. (Wheeler graduated from Beloit College in 1900.) Mrs. Wheeler was born in Kokomo, Ind., and the newspapers there, like those in Cleveland, are getting into the act. Last Thursday night (10) the Canadian Broadcasting Company presented a 30-minute network radio program, "Roll Back the Years," based on the Walsh articles and featuring Ed Manning's collection of Wheeler disks.

The 1961-62 edition of Capitol's Educational Music Guide is being readied for publication Sept. 1. The 72-page booklet contains 15 articles by some of the nation's foremost musicians and music educators covering the entire spectrum of music education. The Guide carries complete illustrated descriptions and evaluations of more than 300 Capitol and Angel albums, screened from more than 2,000 LPs in the Cap-Angel catalogs. The booklet was edited by Art Duncan, director of market development, and Carl Post, national education manager. The Guide will carry a 50c cover price but will be made available to dealers ordering 50 or more at about 20c a copy.

Taking a leaf from the operation of Glenn Gray's Casa Loma band of the 1930s, Peter Leeds, a 20-year-old finance major at New York U., launched a musical combo known as the Orchids on a cooperative basis a little over a year ago. Although the group, consisting of six men all under 21, has not yet appeared on disks or tv, Leeds has managed to pay off a \$22,000 deficit which includes two Volkswagens buses and all their instruments through dates in New England night clubs, summer resort hotels and eastern colleges. Leeds, incidentally, is the son of motion pic producer Dan Leeds.

The reference to 159 FM stations in the country in last week's VARIETY story, "FM vs. Rock," was based on a BMI survey of FM stations playing concert music but inadvertently came out as the total number of FMers in the country. According to an FCC report as of July 1, there were 1,075 FM stations on the air, 216 in various phases of construction and 96 applications for new FM stations.

Russia Eager for Yank Artists If They Come Sans State Dept. Aegis

The Soviet Union is wide open for tours by American performers if they come without State Dept. sponsorship. So says Gery Scott, English singer just returned from a two-month Russian tour which she arranged on her own. The Soviets are anxious for U.S. names and will pay top prices, she says, but they're nervous about U.S. State Dept. links. A State Dept. tie is usually "colored with propaganda values that the Russians fear" (sic). Right now the Russians are hot for such U.S. performers as Louis Armstrong (who had a Soviet tour recently cancelled), Count Basie, Ella Fitzgerald, Stan Kenton and Johnny Mathis.

Miss Scott suggests that agents and managers who want a Soviet tour for their artists should deal directly with the Ministry of Culture. "Russians are the worst letter writers in the world," she says, "so the American agents should just hop a plane to Moscow and negotiate in person." The person to see is Madame Furtseva, who heads the Culture Ministry. "If Sol Hurok can deal with her," says Miss Scott, "so can Joe Glaser."

Booked by Soviet 'MCA' After getting an okay for the tour from the Ministry, Miss Scott was sent over to Gos Koncert, the Soviet facsimile of Music Corp. of America. The agency set up a tour for her which covered 65 concerts in two months. She was assigned a 17-piece band that was conducted by her husband, Igo Fischer.

Her take was about \$200 a concert, 50% of which was paid in American dollars. Most of the concert houses at which she appeared had about a 2,000 seating capacity and were scaled at a \$2.50 top.

Miss Scott is now recording for EMI's Parlophone label and has grooved a Russian song, "Dum-De-Dum," written by a Soviet tunesmith, 24-year-old Ludmilla Ladova. Capitol Records, which is tied to EMI, is mulling U.S. release of the disk. Miss Scott returned to England Saturday (19) after a quickie visit to N.Y. for some tv work.

Winnipeg's Big Stick

C-JAY TV, Winnipeg's new indie station, has a transmission tower 16 feet higher than the Eiffel—main section 861 feet, topped by a 142-foot RCA antenna. It's designed to buck prairie hurricanes, swaying up to five feet in 100-mile-an-hour blows.

United Artists Shuffles Staff in Expansion Pgm.

In line with United Artists Records expansion program, Art Talmadge, label's vice-president-manager, has brought in Chet Woods as a vicepres and upped Jerry Raker to the post of national sales manager. Woods was formerly v.p. at Mercury Records and before that had been affiliated with Capitol and Columbia in manufacturing and distributor levels.

For the past two years Raker was in charge of eastern sales operations for UA working under Andy Miele. Latter left UA a couple of weeks ago to become director of marketing at MGM.

Yank Pianologist Appraises Most Requested Pops

By WARREN VAUGHN

Gabrice Mare, Italy. After 16 months in Paris, and now tickling the ivories here, there is absolutely no question that No. 1 on the Continental customers' "hit parade" is "My Funny Valentine." It was the most requested song for the 16 months that I worked in Paris; not only with the French but, also with the English, Belgians, Argentinians, Germans, Brazilians, etc. whom I encountered in the cabaret where I worked.

After "Valentine," there are many songs that are popular with the French as well as other Europeans. "As Time Goes By," "Summertime," "The Lady Is A Tramp," "Laura," "Cheek To Cheek," "All The Way," "How About You?," "I Love Paris," "Blue Moon," "Night And Day," "Bewitched, Bothered And Bewildered," "The Man I Love," "I've Got You Under My Skin," "Smoke Gets In Your Eyes," "When I Fall In Love," are but a few. Most of the standard tunes known in America are also known here.

There is a great demand for spirituals, which personally I do not perform. Once I was asked to play "that great spiritual, 'Sonny Boy!'" The spirituals that are usually requested are the ones with a "beat" such as "Walls Of Jericho" or "Didn't It Rain." Even though spirituals have been known on the Continent for a long time, most of it today can be attributed to the popularity of Mahalia Jackson in Europe.

"St. Louis Blues," "Basin Street Blues," etc. definitely qualify as standards and are frequently requested, as well as other blues tunes. Both spirituals and blues most certainly remain part of America's contribution to the world of music, but it is interesting to see the other categories that are now established as being part of the "American scene" hold their own; aside from dixieland, New Orleans, and other classifications of jazz.

Film Tunes

American films around the world are responsible for many of the songs that have become known in Europe. It is no surprise to the film industry that the majority of musical comedies transferred from Broadway to the screen or, original musicals done on the screen, do not get the amount of boxoffice receipts as a straight drama or comedy. However, a picture such as "A Certain Smile," which had the song with the same title in it, was as popular here as in the States. On the other hand, the successful musical, "Bells Are Ringing," which had many songs in it, didn't have a song that was as successful as "Certain Smile." It was interesting to see the audience burst into applause when Judy Holiday finished singing "Going Back To The Bonjour Tristesse Brasserie Company." As in the United States, many people remember songs such as "M'Amour" ("The Razor's Edge"), "Love Letters" ("Love Letters") and "To Each His Own."

Naturally, songs with French titles, such as "Ca C'est L'Amour" ("Les Girls") or "Allez-Vous En" ("Can-Can"), have been successful and are requested. Another factor that contributes to which songs become known is the artists who perform on European labels. Thus, one can be

(Continued on page 47)

On the Upbeat

New York

Sylvia Rosenberg, secretary to ASCAP prez Stanley Adama, recovering from eye surgery at Manhattan Eye, Ear & Throat Hospital... DeeJay Bruce Morrow formerly with WINS and now with Miami's WINZ, returns to Gotham Sept. 4 for a berth with ABC-Radio... Tanya Chasman signed British folk singer Kay Britten to her International Booking Bureau. Miss Britten is trading her first U. S. tour this season... ASCAP is throwing a cocktail party Sept. 5 at the Low Library Rotunda, Columbia U., in honor of the delegates to the International Musicological Congress... Columbia diskier Johnny Cash has been set to headline "Jimmie Rodgers Day" in San Antonio Sept. 17.

Sam Cooke, RCA Victor diskier, set for a date at the Rainbow Room, Wildwood, N. J., for the Labor Day weekend, Sept. 1-4. Jamie Records artist Duane Eddy, going on a personal in Great Britain to coincide with the showing of MGM's "Thunder of Drums" in which he appears... The Fabulous Four, Chancellor Records' singing group who provide background for Fabian's disks, are out on their own with "Betty Ann" and "Prisoner of Love" Ben Jones, who manages the Furness Bros., added folk singer Abner Jay to his talent roster.

DeeJay Alan Freed will present a "Summer Festival of Stars" at the Ambassador Hotel, Fallsburg, N. Y., Aug. 26... Bobby Rydell will be at the Salisbury Beach Frolies, Salisbury, Mass., until Aug. 26 and then goes to the Mail-bu Shore Club, Lido Beach, L. I., Aug. 28... Cannonball Adderley & Quintet set for the New England Jazz Festival, Foxboro, Mass., Sept. 2... Gene Krupa Quartet returns to the Metropole for a month beginning Sept. 1.

Junior Waters will feature his new MGM disk, "The Stars Fell," when he does the Clay Cole Show from Palisades Park, N. J., Saturday (26)... Jack Mills, Mills Music press, will release Paul Durand's "Ce Jour La," with an English lyric being fashioned by Mitchell Parish. Durand and Parish have previously collaborated on "Mademoiselle De Paree" and "All My Love"... Pianist George Greeley, Warner Bros. recording artist, in Australia this week to perform a series of three concerts. He plans to return via Hawaii to promote his new single, "Lucy's Theme from 'Parrish'... Symphony Sid Torria of WADO, William B. Williams of WNEW and Sid Mark of WHAT-FM will emcee the upcoming Randall's Island Jazz Fest.

Brenda Lee, Decca chirper, currently on an eight-day personal appearance tour touting her "All the Way" platter. Following the tour she goes to Nashville, Tenn., for recording sessions. She's due Aug. 27 at the N.Y. Coliseum after which it's back to Nashville, then to Atlantic City for a Labor Day date at the Steel Pier.

London

Columbia currently taping an album by Cliff Richard & The Shadows of music featured in Richard's feature film "The Young Ones" Decca pactee Stanley Black got the o.k. to direct this one... Offbeat singer-comedian Anthony Newcum huddling with Adam Faith over film deal... Newcomer Karl Denver landed eight dates on BBC radio... Heading for U. S. in September is booker Vic Lewis and agent Tito Burns... Ted Heath orch turned down offer to guest on Jo Stafford specials being made by Associated Television because of other commitments... Singer David Hughes who went down recently with a heart complaint, had to drop his summer dates for a "complete rest" Scottish magistrates nixed all-night jazz sessions... Series of six monthly jazz concerts are to be tried out by the Oldham Lanes Repertory Theatre, from October... Bing Crosby, here filming "Road To Hong Kong" with Bob Hope, declined to participate in a Radio Luxembourg program devoted to his disks. Latter is skedded to run throughout Crosby's U.K. stay.

Pye Records edged out EMI by releasing "Michael, Row the Boat" by Lonnie Donegan, Mon. (21) EMI's HMV label doesn't put out

the click U. S. version of the same number by the Highwaymen until Sept. 1... Pye is including in its "Lord Chamberlain Regrets" album the skit on Jacqueline Kennedy that the Lord Chamberlain banned from the revue. Latter opens at the Saville Theatre tonight (Wed)... British singers Helen Shapiro and Edem Kane, who currently take the top two places on the disk parade, booked by Arthur Howes for round Britain concerts.

Sammy Davis Jr., here for a seven-week stint at Bernard DeFont's Prince of Wales Theatre, is considering a straight thespian role for ATV... Labor Member of Parliament for Stockton on Tees, George Chedwyn, urged the government to put a ceiling on dollar expenditures on residuals from disks but the idea was nixed.

Mike Cotton's Jazzmen bowed with the Columbia label... Grade Org in dickers for a Las Vegas stint for the Dallas Boys in November.

Hollywood

All Liberty disks are thumbed down on KDAY; have been for three weeks. Ban affects Liberty and its subsid companies including DoDon... "That's The Way," song written for Jerry Lewis' "Band Boy," will get special screen treatment and deems exposure Lewis collaborated with Bill Richmond on lyrics, Lou Y Brown (left) the music: It will be featured in nitery sequence in pic, with English music hall va, Pat Dahl warbling... TH Dieterle, ex-UCLA Phi Beta Kappa has been booked into the Colonial House, Las Vegas, for six weeks late this month.

Listening in Frances Wayne, Mrs. Neal Helti, may come out of retirement, now that Seymour Heller has her inked. She'll reprise her "Happiness Is A Thing Called Joe" Carmen Lesay will cut for Joe Leahy's RPC diskey from now on.

Pittsburgh

Del Monaco, who has led the orchestra at the Holiday House for five years, finished Saturday (19) Ralph DiStefano, who long fronted the Town House band, is the new leader and will hire his own sidemen. There will be a basic band of eight men with the outfit being augmented for certain attractions... Guy Lombardo's orchestra set for a week at the Twin Coaches starting Oct. 22... Bill Provoost now at the piano at the Lemont Restaurant... Mario and his Merry-makers doing the music on "Lunchcoons at the One's" at WIIC and Joe Negri's trio providing the music on KDKA-TV's new morning show, "Man At Large."

HARLEM JAZZ FEST TO BENEFIT NAACP

Proceeds of the Harlem Jazz Festival, to be held Oct. 27 and 28, and possibly going into a third day at the 368th Regiment Armory, N. Y., will go to the Freedom Fund of the NAACP. The event is being co-produced by Alan Morris, editor of the Johnson publications, Ebony and Jet, and Sid Bernstein & John Drew. Latter two recently produced the Newport (R. I.) Jazz Festival.

The Harlem Festival will get a roster of jazzsters when will include Maynard Ferguson, Orin Lambert, Hendricks & Ross, Artie Franklin and others.

Welk's Fair Dates

Hollywood Aug. 22 Lawrence Welk band will break its steady string of Friday Saturday stands at Palladium next month when troupe plays Springfield, (Mass.) State Fair Sept. 17-18 and Allentown, Pa., Sept. 19-23. Each date is understood a flat fee. The Allentown booking was set more than a month ago, according to Sam Lutz, Welk manager, or before band was fired for "lifetime" of weekends at ballroom, now operated by Lutz and Don Feddersen. Lennon Sisters will work the Allentown date, but not the Bay State gigs.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE ARTIST	LABEL	This Wk.	Last Wk.	No. Wks. On Chart	TITLE ARTIST	LABEL	This Wk.	Last Wk.	No. Wks. On Chart	TITLE ARTIST	LABEL
1	2	7	MICHAEL Highwaymen	UA	34	50	4	MY CLAIRE DE LUNE Steve Lawrence	UA	67	92	7	JIMMY LOVE Cathy Carroll	Triodex
2	6	5	SCHOOL'S OUT U. S. Bonds	Legrande	35	11	14	QUARTER TO THREE U.S. Bonds	Legrande	68	59	2	BIG GOLD WIND Pat Boone	Dot
3	1	11	TOSSING AND TURNING Bobby Lewis	Beltone	36	—	1	MORE MONEY FOR YOU Four Preps	Capitol	69	—	1	I'LL BE THERE Damita Jo	Mercury
4	8	6	HURT Timi Yuro	Liberty	37	29	10	HEART AND SOUL Jan & Dean	Challenge	70	77	5	RUNAROUND Regents	Gee
5	3	9	LAST NIGHT Markeys	Satellite	38	34	8	MISSING YOU Ray Peterson	Dunes	71	60	2	LONELY STREET Clarence Henry	Argo
6	24	3	TAKE GOOD CARE OF HER Bobby Vee	Liberty	39	27	11	SAN ANTONIO ROSE Floyd Cramer	Victor	72	47	2	THAT'S MY DESIRE Pat Boone	Dot
7	5	8	WOODEN HEART Joe Dowell	Smash	40	75	18	TRAVELIN' MAN Rickie Nelson	Imperial	73	81	6	I STAND BY YOUR WINDOW Jim Reeves	Victor
8	9	11	LET'S TWIST AGAIN Chubby Checker	Parkway	41	31	6	TEARS ON MY PILLOW McGuire Sisters	Coral	74	—	1	MAGIC IS THE NIGHT Cathy Young	Indigo
9	4	13	I LIKE IT LIKE THAT Chris Kenner	Instant	42	72	2	CRYING Ray Orbison	Monument	75	—	2	BLUE MU MU Annette	Vista
10	19	21	I FAN TO PIECES Patsy Cline	Decca	43	78	2	BLESS YOU Tony Orlando	Epic	76	64	2	CINDERELLA Paul Anka	ABC-Par
11	17	14	KNOCK ON YOUR DOOR Fannie Hodges	Cadence	44	39	3	YOU'RE THE REASON Bobby Edwards	Crest	77	37	14	BOLL WEEVIL SONG Brook Benton	Mercury
12	16	5	LET FOUR WINDS BLOW Fats Domino	Imperial	45	56	3	MEXICO Bob Marrow	Monument	78	—	1	YOU'RE ON TOP Untouchables	Liberty
13	19	10	SEA OF HEARTBREAK Don Gibson	Victor	46	85	9	DAYDREAMS Johnny Crawford	Del-Fi	79	54	7	STARLIGHT STARBRIGHT Linda Scott	C-A
14	7	9	TOGETHER Connie Francis	MGM	47	35	7	WATER BOY Don Shirley Trio	Cadence	80	70	7	THAT'S WHAT GIRLS ARE FOR Spinners	Triff
15	12	10	DUM DUM Brenda Lee	Decca	48	45	4	BLACKLAND FARMER Wink Martindale	Dot	81	—	1	PRIVATE EYE Bob Luman	WB
16	33	3	DOES THE GUM LOSE ITS FLAVOR Lonnie Donegan	Dot	49	25	10	YOU CAN'T SIT DOWN Phil Upchurch Combo	Boyd	82	32	6	PEANUTS Rick & Kings	Smash
17	13	5	HILLBILLY HEAVEN Tex Ritter	Capitol	50	38	6	A THING OF THE PAST Shirelles	Scepter	83	—	1	IN TIME Steve Lawrence	UA
18	18	8	NEVER ON SUNDAY Chordettes	Cadence	51	—	1	LET ME BELONG TO YOU Brian Hyland	ABC-Par	84	89	4	WHAT WOULD YOU DO Jim Reeves	Victor
19	20	7	PRETTY LITTLE ANGEL EYES Curt Lee	Dunes	52	68	6	A TEAR Gene McDaniels	Liberty	85	—	1	MUSIC, MUSIC, MUSIC Sensations	Argo
20	53	4	WHO PUT THE BOMP Barry Mann	ABC-Par	53	44	4	A LITTLE BIT OF SOAP Jarmels	Laurie	86	—	7	TOO MANY RULES Connie Francis	MGM
21	36	5	MOUNTAINS HIGH Dick & Dale	Lama	54	82	2	THE WAY YOU LOOK TONIGHT Littermen	Capitol	87	48	11	YELLOW BIRD Lawrence Welk	Dot
22	15	5	DON'T KNOW WHAT YOU'VE GOT Ral Donner	Gone	55	57	4	FOOT STOMPING Flares	Felsted	88	62	2	SO CLOSE TO HEAVEN Ral Donner	Gone
23	14	10	HATS OFF TO LARRY Del Shannon	Big Top	56	40	3	AMOR Ben E. King	Atco	89	67	2	MY TRUE STORY Jive Five	Beltone
24	23	6	DON'T BET MONEY Linda Scott	C-A	57	61	6	LOVER'S ISLAND Blue Jays	Milestone	90	94	4	THREE HEARTS IN A TANGLE Roy Drusky	Decca
25	21	13	YELLOW BIRD Arthur Lyman	Hi Fi	58	49	2	I'LL NEVER SMILE AGAIN Platters	Mercury	91	84	3	HAWAIIAN LOVE TIME Annette	Vista
26	76	3	WITHOUT YOU Johnny Tillotson	Cadence	59	43	2	IT'S GONNA WORK OUT FINE Ike & Tina Turner	Sue	92	58	2	NAG Halos	7 Arts
27	42	4	AS IF I DIDN'T KNOW Adam Wade	Coed	60	100	8	WOODEN HEART Gus Backus	Fono Graf	93	65	13	TONIGHT Velvets	Monument
28	45	7	ASTRONAUT Jose Jimenez	Kapp	61	—	2	SILVER CITY Ventures	Dolton	94	52	16	MOODY RIVER Pat Boone	Dot
29	30	8	I JUST DON'T UNDERSTAND Ann Margarete	Victor	62	28	15	RAINDROPS Dee Clark	Vee Jay	95	87	5	ANSWER TO ME Patti Paige	Mercury
30	74	4	TRANSISTOR SISTER Freddie Cannon	Swan	63	51	2	EVERY BREATH I TAKE Gene Pitney	Musicor	96	97	6	DRIVING HOME Duane Eddy	Jamie
31	90	2	LITTLE SISTER Elvis Presley	Victor	64	—	10	SACRED Castelles	Era	97	80	2	DEDICATED TO THE SONGS I LOVE Three Friends	Imperial
32	22	7	THE FISH Bobby Rydell	Cameo	65	—	1	I'M A TELLING YOU Jerry Butler	Vee Jay	98	86	2	NEAR YOU B. Bumble	Rendezvous
33	26	15	RAINING IN MY HEART Slim Harpo	Excello	66	41	3	CANDY MAN Ray Orbison	Monument	99	—	1	TAKE FIVE Dave Brubeck	Col
										100	55	4	IT'LL BE EASY Sultans	Dolton

Symphs

Continued from page 43

growth in concert music with these facts: 1) There are 1,177 symphony orchestras in the U. S. today compared with about 100 in 1920. 2) More people attend concerts in the U. S. than go to baseball games. 3) More than 9,000,000 children play musical instruments and receive musical instruction in schools and with private teachers, compared with 2,500,000 in 1947. 73,000 Musical Orgs

4) There are more than 73,000 instrumental musical organizations in schools in the U. S., with 25,000 orchestras, and 48,000 bands.

5) Americans spend more money for the purchase of recordings of concert music and high fidelity equipment on which to play these recordings than they do on spectator sports. 6) In 1961 an average of 13,759.8 hours of concert music per week is being programmed by 1,250 AM and FM radio stations, or an average of 10.9 hours per station per week. 7) There are 754 opera-producing groups in the U. S. 8) There are more than 250 educational institutions in the U. S. offering degree courses in music and advanced-level musical training.

The CBS Radio panelists may be painting the picture too dark and BMI may be painting it too bright but some industryites seem to think that the cancellation of the N. Y. Metropolitan Opera season because of a financial hassle with the musicians union is one indication of the way the longhair pendulum may be swinging.

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GEORGE GREELEY WARNER BROS. 5218
THE HOLLYRIDGE STRINGS CAPITOL 4557
LEROY HOLMES M.G.M.
FREDDY MARTIN KAPP K-391X
● **ALLISON'S THEME**
PETE FOUNTAIN CORAL 62266
GEORGE GREELEY WARNER BROS. 5218
RUTH WELCME CAPITOL 4562
● **PAIG'S THEME**
FREDDY MARTIN KAPP K-391X
● **MAKE BELIEVE LOVER**
● CONNIE STEVENS WARNER BROS. 5217

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Capitol
MAKE IT LAST
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Lyrics by GLADYS SHELLEY

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Lionie Donegan and His Skiffle Group - DOT
THAT'S MY DESIRE
Pat Boone - DOT
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1619 Broadway New York 19

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Last No. wks. wk. wk. on chart

1	1	33	CAMELOT (Columbia) Original Cast (KOL 5620)
2	10	5	JUDY GARLAND (Capitol) Judy Garland at Carnegie Hall (WBO 1569)
3	3	8	LAWRENCE WELK (Dot) Yellow Bird (DLP 3389)
4	11	9	ELVIS PRESLEY (Victor) Something for Everyone (LPM 2370)
5	2	52	NEVER ON SUNDAY (UA) Soundtrack (UAL 4070)
6	4	15	CARNIVAL (MGM) Original Cast (E 3946)
7	5	16	MITCH MILLER (Columbia) TV Sing Along (CL 1628)
8	7	68	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
9	9	11	KINGSTON TRIO (Capitol) Going Places (T 1564)
10	8	31	GREAT MOTION PICTURE THEMES (UA) Various Artists (UAL 3122)
11	6	37	EKODUS (Victor) Soundtrack (LOC 1058)
12	13	5	ARTHUR LYMAN (Hi Fi) Yellow Bird (LP 1004)
13	14	4	FRANK SINATRA (Capitol) Come Swing With Me (W 1594)
14	18	2	JOHNNY MATHIS (Columbia) Portrait of Johnny (CL 1644)
15	19	11	RICKY NELSON (Imperial) Rick Is 21 (LP 9152)
16	15	15	EDDIE HARRIS (Vee Jay) Exodus to Jazz (3016)
17	17	3	U. S. BONDS (Legrande) Dance Till Quarter to Three (LLP 3001)
18	27	4	FRANK SINATRA (Reprise) Sinatra Swings (R 1002)
19	16	19	FRANK SINATRA (Reprise) Ringading Ding (R 1001)
20	37	23	RAY CHARLES (Impulse) Genius Plus Soul Equals Jazz (A-2)
21	21	32	LAWRENCE WELK (Dot) Calcutta (DLP 2539)
22	32	9	PAT BOONE (Dot) Moody River (DLP 3384)
23	35	11	STAN FREBERG (Capitol) Presents the USA (W 1573)
24	12	23	FRANK SINATRA (Capitol) All the Way (W 1538)
25	22	32	RUSTY WARREN (Jubilee) Knockers Up (JLP 2029)
26	26	14	MANTOVANI (London) Italia Mia (LL 3239)
27	34	2	DAVE BRUBECK (Columbia) Time Out (CL 1397)
28	31	16	BOBBY DARIN (Atco) Bobby Darin Story (LP 33130)
29	25	30	LIMELITERS (Victor) Tonight: In Person (LPM 2272)
30	20	35	MANTOVANI (London) Music from Exodus (LL 3231)
31	30	18	BILLY VAUGHN (Dot) Orange Blossom Special (DLP 3366)
32	—	27	WILDCAT (Victor) Original Cast (LOC 1060)
33	24	10	STARS FOR A SUMMER NIGHT (Columbia) Various Artists (PM 1)
34	28	21	PAUL ANKA (ABC-Par) Sings His Big 15 (ABC 323)
35	—	1	RAY CONNIF (Columbia) Somebody Loves Me (CL 1642)
36	36	44	ELVIS PRESLEY (Victor) G. I. Blues (LPM 2256)
37	33	10	JONATHAN WINTERS (Verve) Here's Jonathan Winters (V 10525)
38	—	26	KINGSTON TRIO (Capitol) Make Way (T 1474)
39	—	1	YOUR PREPS (Capitol) Four Preps on Campus (T 1566)
40	23	18	AL BIRT (Victor) Greatest Horn in the World (LPM 2366)

Maxin Tags 10 Artists for 3 Labels; Cozy Cole to Parker; Other Deals

Prepping a swing into the fall selling season, MGM Records prez Arnold Maxin has tagged 10 artists to recording deals. Five will record for MGM, four on Cub and one on Verve.

Signed to the MGM label are the Five Shades, Joe Leahy & Orch featuring the Teen Starlets (who will also record as a separate group), Somethin' Smith & The Redheads, and country & western singer Bill Carter. Joining the Cub roster are Arlene Martell, The Harpstones, the Dynamos and the Stereos. Added to Verve is Randy Sparks.

Campaigns geared toward increased radio, dealer one-stop and coin-box promotions have been planned to bolster single sales for all three labels.

Parker: Cozy Cole
Cozy Cole has signed with the recently formed Charlie Parker Record label. His first album will be tagged "A Cozy Conception of Carmen," backed by a full orch and with music arranged by Dick Hyman. The Charlie Parker label manufactures its own records and distributes through Carlton Records.

Roulette: Dinah Washington
Dinah Washington has been packed to an exclusive recording contract with Roulette. She will wax for the diskery as of the first of the year. Several projects have already been lined up for the blues and pop singer who has recorded for Mercury until this move.

Warner Bros.: Elaine Dunn
Singer-dancer - actress Elaine Dunn has been linked to an exclusive recording pact with Warner Bros. Having just completed stints in the leads of the national companies of "Flower Drum Song," and "Bye Bye Birdie," she will cut a single slated for release soon.

Pianologist

Continued from page 45

asked to sing "Midnight Sun" because of an Ella Fitzgerald album or "Blue Gardenia" from a Nat King Cole album.

Show Tunes
"My Fair Lady" is often requested and generally it's "On the Street Where You Live," but once in a while "Danced All Night." The other songs are not generally known. "West Side Story" was successful in Europe but, as in the United States, none of the songs enjoy a great deal of popularity. "South Pacific," "Kismet," "Oklahoma," "Carousel," etc. have been done in the movies but many people have seen these productions either in the U.S. or London and want to hear a song from them.

Of the songs that have gained popularity in the last two to three years "Misty" probably rates; after that, "Personality," both the translation and the original English version, "Green Fields," "Angel Eyes" and "Non Dimenticar."

In the rock 'n' roll field, as in America, it remains a big market for the "teenage set."

To work in Europe, have a large repertoire of standards, songs from the movies, some of the newer popular songs and be prepared to be requested to play anything from "Polka-Dot Bikini" to the "Rhapsody In Blue."

Kapp: Robertino Loreti
Robertino Loreti, 13-year-old Italian singer, has been packed to Kapp. His first album will be "O Sole Mio and Great Italian Hits," slated for an Oct. release. Disk was recorded in Italy.

Kapp: Chad Mitchell Trio
The Chad Mitchell Trio has signed with Kapp. Their first platter for the label will be an album, "Mighty Day on Campus" which will be part of the diskery's fall release. They were previously with Colpix, where they cut one album.

Pacific: Les McCann
Les McCann, bestselling jazz artist for Pacific Jazz Records, has been linked to a new three-year exclusive recording pact with the label.

The HIT! OF THE WEEK

CONWAY TWITTY
Sings
IT'S DRIVIN' ME WILD
and
SWEET SORROW
K 13034



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ELLA FITZGERALD
Verve Records
YOU'LL HAVE TO SWING IT MR. PAGANINI
FAMOUS MUSIC CORPORATION

BRIAN HYLAND
Sings
LET ME BELONG TO YOU
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Golden Records Pegging Disks To Video Cartoon
TV cartoons are being used as the peg for several new albums by Golden Records, the moppet-aimed label. Among the characters featured in the series are the Flintstones, Yogi Bear, Bugs Bunny and Popeye. Platters, which sell for \$1.98, contain songs and material with the flavor of the particular show.
Also being released by Golden are some educational platters including "An Introduction to Great Piano Music."

AGVA-Equity Jurisdictional Dispute In Chi Ends With Temporary Truce

Chicago, Aug. 22.

Equity's national executive secretary, Angus Duncan, and his AGVA counterpart, Jackie Bright, met in Chi last week, the scene of their current jurisdictional tug-of-war over tab returns in cafes, and came away from the meeting with a temporary truce agreement.

The summit meeting between the two union heads had been called by the midwest reps of the unions, both of whom were vexed at what they considered using Chi as a testing ground for a broader national issue.

Duncan and Bright did some night-lubbing on their visit, not so much as a show of chumminess, but to view two of the shows being contested—the Second City and the Happy Medium. An unidentified member of the Chi AGVA office nearly pulled the rug out from under the negotiations the next morning by unaccountably calling Oscar Marienthal, owner of the Happy Medium, and telling him that he'd better "get moving" in getting his cast into AGVA. The call was later described as a "mistake".

'Amicable' Meeting

The meeting of the two union chiefs was later termed "amicable" by Duncan. He said that Bright was seriously trying to find a solution that would satisfy his own members and not infringe on the rights of Equity cardholders. He also said that future meetings have been scheduled on the basis of their Chi visit.

Duncan is reported as favoring putting the issue under AAAA jurisdiction and issuing a master card. Dues would be paid to the union under whose purview the show in which the member as currently playing would come. AGVA, having won several victories in the current brotha, feels that it would be giving up its autonomy in doing so.

There's no doubt that the recent spate of tab returns in midwest cafes has cut into the outlets for AGVA talent. However, the loss of the shows would be strongly felt by Equity, since, when the straw-hat season ends here in September, there will be more Equity members appearing in cafes than there will be in legitimate situations.

Jessel's Gotham Date

George Jessel has been booked for the International, N.Y., for a four-weeker starting Feb. 28. It'll be the humorist's first N.Y. date in some years.

Jessel has been stepping up his nitery activity after several years in which he didn't play cafes. Deal was made through the William Morris Agency.

ELMWOOD CASINO OP HEADS VENDING CO.

Detroit, Aug. 22.

Albert Siegel, owner of the Elmwood Casino in Windsor, Ont., and the Barclay Hotel and Club Oasis, both in Toronto, has been named proxy of the newly-formed National Automatic Vending Co. Ltd., with headquarters in Toronto. New firm represents a \$3,000,000 deal involving the merging of 20 smaller vending companies.

Navco, trade name of the new company, was formed by a group of Toronto business, including Maxwell Goldbar, chairman of the board of the new firm and a partner in the firm of Goldbar, Peckman, Snopoff & Starkman, chartered accountants. Vice proxy and general manager is Arthur C. Rutzen, former director of international sales of the Wurlitzer Co., Buffalo.

Siegel said Navco will open commissaries in Toronto, Windsor and Montreal to prepare food for in-plant vending machines. The firm's automats also will go into offices and stores.

Set 250G Budget For 1962 Edition 'Folies Bergere'

Las Vegas, Aug. 22.

Lou Walters, producer of the 1960 and 1961 editions of the "Folies Bergere" at Tropicana Hotel here, is pushing plans for the third version, skedded to open Dec. 23 at this plush hostel at end of the Strip. To scout new acts and personalities for upcoming show Walters has just returned from a four-month junket around the world, starting in Paris and ending in Tokyo.

He now starts blueprinting the format for his new show, tentatively slated to cost between \$225,000 and \$250,000.

He made no commitments while overseas, Walters said, merely lined up talent so he could call upon it should he, so desire.

Walters will keep approximately 65% of the girls in current edition for his next show, tentative plans now calling for him to bring over from various European cities about 15 new girls. Tropicana's deal with "Folies Bergere" of Paris runs for five more years of local offerings.

Ill. Liquor Law Spares Underage Waitresses

Chicago, Aug. 22.

The new Illinois law raising the age at which women can buy liquor from 18 to 21 does not apply to underage waitresses, according to the latest ruling of the attorney general. An earlier decision by the Liquor Control Board said that the law specifically included "delivering" drinks.

Biggest benefactor of the newest ruling are the many key clubs that use the young girls in scanty costumes. The Playboy Club, for instance, had to fire 14 of its 80 "bunny" waitresses as a result of the new law.

AGVA Sick Fund \$80,549 in Red

The Sick & Relief Fund of the American Guild of Variety Artists has filed a statement with the N.Y. State Dept. of Social Welfare in which it states that it lost \$80,549 during 1960. The report was signed by Joey Adams as president of the union, and Joe Smith, treasurer.

The report states that the Sick & Relief Fund paid out \$115,147.65, of which \$89,134.92 was in relief grants to AGVA members; \$21,981.81 was in death benefits, and \$4,030.84 in donations.

Its income for the year was \$57,289.16, of which \$47,250 came from Theatre Authority; \$4,446 from a benefit, \$2,360.50 from fines on union members, \$54.56 from premiums on the transfer of Canadian funds and \$901.68 on overage on Celebrity Night. Statement to the Welfare Dept. also notes that \$2,276.09 was obtained from unspecified investments.

Major expense listed in the report is salaries and other items which came to \$22,961.07.

Philly Hero Fund Show Lines Up Disk Roster

Philadelphia, Aug. 22.

William Honney has set the lineup for the seventh annual Hero Scholarship Fund Thrill Show, in Philadelphia Stadium, Sept. 8. Roster of talent lists Fabian, Louis Armstrong, Dorothy Collins, the Lone Ranger, the Luvas, aerial act, Kimris Duo, trapeze artists, and Dave Stephens Orchestra.

More than \$75,000 worth of tickets have already been sold for the show, a benefit for the orphans of police and firemen who died in line of duty. Advance ticket purchases include large blocks bought by business firms to send some 20,000 underprivileged children to the event.

That 150G Aid From Govt. Was Only \$32,352, Penny Tells Joey Adams

JUDY GARLAND'S A.C. ONE-NIGHTER ENCORE

Atlantic City, Aug. 22.

Judy Garland, who racked up a \$41,000 gross here Aug. 4 in a SRO one-night stand in the 4,200-seat ballroom at Convention hall, will come back for a single night repeat Sunday, Sept. 3.

She will again be brought in by Sid Bernstein and John Drew, who are asking a \$10 top, \$3.50 minimum. Mort Lirday and a 30-piece orch will again back her. Booking brings Miss Garland in for the Labor Day weekend, biggest of the season.

Show Biz Mulling Lotsa Ideas For '64 World's Fair

The 1964 N.Y. World's Fair show biz entities are starting to generate, and several ideas are either being finalized or are in discussion. Alexander H. Cohen's "Star Spectacula" is a straight personality show biz item. Producer-songsmith Julie Styne is talking a "Las Vegas (East)" counterpart, sans the gambling of course. Leon Leondoff and Meyer Davis already have signed up for the amphitheatre water-show.

On an even lighter level Louis J. Brecker, now marking his 44th anni as impresario of Roseland ballroom, a New York landmark, is talking a counterpart at the Expo, with name bands, kicking off with Benny Goodman. The Newport Jazz Festival also would like to transplant from Rhode Island to Flushing Meadows for its seasonal bash—last word used misadvisably since the last thing Fair proxy Robert Moses wants is anything that even suggests a "bash."

Meantime, in the battle of the hot dog stands, with the withdrawal of Restaurant Associates, the Levine Bros. (Brass Rail) will now have it 100%. Initially BR and RA were to have divided it about 50-50, with some 17 or 18 stands each.

Understood that, via sealed bids, RA bid 18% off-the-top and Brass Rail was No. 2 with a straight 10% nick to the Expo. When RA wanted to adorn its hot-dog stands with supplementary advertising legends, the N.Y. World's Fair 1964 Corp. nixed it and Restaurant Associates bowed out.

Incidentally, the franks-beer-softdrink emporiums will have no tables; just standing trade. Idea is (1) quick turnover and (2), more importantly, to offer no competition to the sundry class restaurants in the respective nationalistic pavilions.

Red Skelton Pulls Capacity Biz for 2-Show Houston Concert Scaled to \$6.90

Houston, Aug. 22.

More than 6,000 persons jammed Houston's Music Hall Thursday (17) for a two-show concert starring Red Skelton. Most of his skits were familiar, but there were no complaints from the house, scaled from \$2.90 to \$6.90. The show was a J. David Nichols revue. The show was also presented in Dallas Friday by Nichols.

At conclusion here Skelton received a standing ovation, a rarity in Houston. His skits included the old man watching a parade, the even older guzzler's gin bit, the drunk suregon, an elderly golfer, an airline pilot talking to passengers and crew, a new father seeing baby for first time, and others. Skelton was on stage for more than an hour.

Supporting acts were well received. They were Florian Zabach and his violin, featuring w.k. "Hot Canary;" Bud and Cece Robinson, slick dance team, and Patricia Lynn, new band vocalist for Shep Fields Orch (11), which backed the show in excellent style. All made this a solid evening.

Penny Singleton, running against incumbent Joey Adams for the presidency of the American Guild of Variety Artists, has challenged the claims of Adams that New York City and State have contributed a total of \$150,000 to the AGVA Youth Fund. Adams cited that figure in his "state of the Union" message as reproduced in AGVA News, the union's house organ.

Miss Singleton at the same time challenged Adams to "conduct a quiet search for the \$108,034.08 in Government bonds which no longer appears in the financial report of the Sick & Relief Fund." Her attack on Adams' statements was outlined in a letter to the AGVA proxy.

The ruckus over the funds allocated to the Youth Fund came with Adams' claim that "The Mayor of New York City gave us over \$50,000 this year, and Gov. Rockefeller through the State Board has given us \$100,000. Central Labor Council has given us \$20,000 in New York City."

Miss Singleton has distributed photostated copies of a letter received from Lawrence E. Gerosa, NYC Comptroller, which stated, "The New York City Youth Board has advised: this department that \$13,872.52 of NYC funds was paid to the AGVA Youth Fund during the 1960-61 fiscal year. One check in the sum of \$1,872.79 was mailed at the end of June and may have been received in July."

In a letter from William J. Ronan, secretary to Gov. Rockefeller, Miss Singleton was told, "At the present time, the State Division of Youth has a contract dated May 12, 1961 whereby AGVA is to perform weekly entertainment shows and instruction periods at the State Training School for a period of not more than 36 weeks and with a set maximum cost per weekly show. The Division has also under a state-aid contract with the New York City Youth Board provided a 50% reimbursement of the cost of certain shows and instruction periods conducted by AGVA in New York City for the Youth Board. In this fiscal year, it is not expected that the cost to the State of these two programs would exceed \$18,480."

Miss Singleton, in her letter to Adams, also charged that the union's contract with the State is in violation of the AGVA constitution as well as the law since the union is acting as agent and employer as well as a producer.

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The Night Watch, Ft. Lauderdale News.

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LAS VEGAS

Time Magazine, August 11.

"They turn out a kind of natural seven Muzak that holds crowds in the Casino and skyrocket the late late take. One of the top draws in Vegas."



HONOLULU, HAWAII

Shideler Harpe, Honolulu Advertiser

"Much to no one's surprise, the Mary Kaye Trio opening in the Tapa Room was a socko smasher and it is about time Honolulu started seeing the likes of them as a regular thing out here!"

Eddie Sherman, Honolulu Star Bulletin

"The Mary Kaye Trio is the greatest attraction ever to play Hawaii. Honolulu night club entertainment has come of age, thanks to the Mary Kaye Trio!"

LOS ANGELES

John Scott, L. A. Times

"A blockbusting attraction!"

Walter Winchell

"The Mary Kaye Trio scored large at the Crescendo. Mary's version of "You've Changed" is why that torch tune will never perish!"

Variety

"The Mary Kaye Trio is becoming a landmark at the

Crescendo and draws capacity crowds. They generate excitement from start to finish of their 40 minute turn!"

PITTSBURGH

Harold V. Cohen, Pittsburgh Post Gazette

"No point in beating around the bush, the Mary Kaye Trio is terrific and spell that word in capital letters, too. Act has everything, musical know-how, singing sorcery, fun and every inch of the way entertainment!"

HOUSTON

Bill Roberts, Houston Post

"The Mary Kaye Trio is unquestionably one of the best night-club acts here in recent months. They are Kaye-razy, sen-Kaye-tional and Kaye-pable of keeping you happy for an evening!"

SAN FRANCISCO

San Francisco Chronicle

"Kudos won by the Mary Kaye Trio are well-deserved. Tops in Bay Area entertainment!"

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Pageantry, Native Acts Replace Yank Comics at Canadian Nat'l Exhibition

By ROBERT A. McSTAY

Toronto, Aug. 18. Bowing to the directives of a board of businessmen who not only had the pin-up strings but want to be in show biz, producer Jack Arthur this season has dispensed with an American name-draw and has centered on Canadian historical pageantry and native talent. Fortunately, he has The Canadettes, a 50-zipl precision line, for his various production numbers, plus the colorful finale of the red-turbaned Mounties for their revived musical ride.

He still requires American acts, as exemplified in resounding applause for the George Hanneford Family, Victor Julian's pooches, The Theron, Wally Dean etc., who contribute professional know-how. With his salacious to the wishes of the directorate, Arthur has done what he could to produce a "family-type" show, rich in colorful costumes and sets, plus the ardent support of Howard Cable and his 61-man orch in the pit.

It adds up to stage entertainment, running from circus to spectacle to vaudeville. But interspersed is a Sunday school spirit that is injected by the pageantry, the choosing of two hymns by the Six Singing Cadets of Halifax, Nova Scotia, and the mixed choral group of 22 who—in black shrouds yet—sat to the right of the orch.

The cast of 170 cops—drawn from the Metropolitan units, with 64 of these mounted on motor-bikes, or horses—is blatant propaganda for a police force which has lost the confidence of a majority of citizens, this not uttered by the customers in the Mounties musical ride.

In his "Hye, Mr. Policeman" production opener, Arthur has the help of The Canadettes in precision traffic-jam gestures, via stylized brief uniforms and caps to great effect by the choreography of Midge Arthur.

Among his five full-stage numbers is "The Glory of Canada"—a pageant not seen here in 20 years—which represents the history of the country. It has a reputed cast

League of Canada, the Royal Canadian Army Service Corps and the Air Cadet League of Canada. Adding to Arthur's stature in use of mass effects, plus his "freezing" of players in certain episodes—and the elegant costuming of Stuart MacKay—"The Glory of Canada" is pulse-taking in black-outs depicting settling of this country by the French, the alluded-to conquest by the British and the

Canadian '61 (Canadian National Exhibition)

Jack Arthur production with George Hanneford Family (6), The Thurons '8, Christine Wells & Four Faves, Victor Julian, Wally Dean, The Canadettes (50), Original Six Guts, Lonsbury Sisters (2), Jory Hollingsworth, Ernestine Russell, Ronald Kopas, Singing Cadets (6), Royal Canadian Mounted Police musical ride (32); Peter Meigs, host; others, Producer and director, Jack Arthur; staged by Alan Lund; choreography, Midge Arthur, Alan & Blanche Lund, settings and costumes, Stuart MacKay; lighting, William Dal; musical direction, Howard Cable; production associate, Len Casey. Opened at CNE Grandstand, Toronto, Aug. 18, '61; \$3.50 top.

of 600, which accounts for the use of high-school kids, the Navy arrival of U.E. Loyalists as well as the contribution of Canada in previous World Wars.

Not included, presumably in deference to American visitors from Great Lakes centres, is the destruction of Fort York—in the grounds of the CNE—and the burning of the Parliament Buildings by the Americans in the War of 1812-14.

The sombre scenes of revolution, however, are merrily heightened by "Teens Aplenty." It's a modern spec which, against present-day charges of juve delinquency, uses the dancers and the choral group in a gym session. The choreography of Alan & Blanche Lund is interpolated in an eye-filling combo of acrobatics, tap-dancing, baton-twirling, etc.

Another production number is "French Dressing," which again brings in The Canadettes in a Montmartre setting. Sequence is complete with Parisian vignettes, Wally Dean as the plastered tourist, the Thurons' unicycle act and the line-girls in a colorful can-can.

Apart from these full-stage numbers and the Mounties' musical ride, this Jack Arthur production was long on spectacle but short on comedy, with the American imports showing their pro experience. But, judging from audience reception, this is what some 18,000 viewers wanted in the way of "family entertainment." The name-draw comics of the past they could see—for free—on their tv sets.

York Fair Lineup

The York (Pa.) Interstate Fair has completed its headline lineup. Nucleus will be a revue produced by Frank Wirth with an assist by Benny with topliners to be changed daily.

Set for the Fair are Johnny Cash, Sept. 12; Sammy Kaye, the following day, to be followed by the Limelinters and Dick Clark in the finale.

Geo. & Bernie Bennett's Own Pub Relations Setup

George & Bernie Bennett, both with the public relations department of the Zeckendorf Hotels Corp., will open their own publicity office in New York around Sept. 1. George Bennett is a veepee in the Zeckendorf menage, and will continue in that capacity until the opening of his own office. The Zeckendorf Hotels will be the Bennett Bros.' first account.

George Bennett has been with the Zeckendorf Hotels and its parent concern, Webb & Knapp since February, 1959. He resigned as publicity head for the Grosinger Hotel to make the move to the realty concern after a 10-year association. Bernie Bennett, also a former newspaperman, is now public relations director for Freedomland, also a Zeckendorf venture, and was at various times with NBC and ABC.

AGVA Kicks Off Talent Showcase At Crescendo, L.A.

Los Angeles, Aug. 22.

"Celebrity Night at the Crescendo" has been established by nitery owner Gene Norman and AGVA as a showcase for professional acts.

Regular Monday night program features five acts introduced by a celebrity. Teooff was last Monday (14) night, with Morey Amsterdam emceeing international show featuring Pite Van Brock, acrobatic contortionist from Holland; Bill Beek, comic from France; Jay Lee and the Princess, Chinese magicians; an English dance turn, Ben Wrigley & Co., and American singer Diane Lefly.

Louis Quinn intro'd last night's show, with Connie Haines and Jimmy McHugh entertaining from the audience.

Deal was set through AGVA, with performers drawn from union's membership and paid regular scale. Union has invited all area employers and bookers, with club lifting usual cover and minimum for the night. Regular show continues, with special showcasing set for 10 p.m.

Similar celebrity nights have been organized by AGVA in New York and Chicago.

Hilton Maps 64th Hotel For D.C. With Uris Bros. In \$30,000,000 Project

Washington, Aug. 22.

Washington will be getting a second Hilton Hotel in 1964 with the opening of the Washington Hilton, to be built by the Hilton Hotel chain and Uris Bros., N.Y. builders who are also constructing the N.Y. Hilton. Hilton presently operates the Statler-Hilton in this city.

New inn will be a 1,200 room unit in the Northwest section of the city to be built on land to be purchased from builder Morris Cafritz. Closing for the land takes place Sept. 4. Price will be in excess of \$4,500,000. Permanent financing will be by the N.Y. Life Insurance Co., Riggs National Bank, Washington; Irving Trust, N.Y., and the First Pennsylvania Banking & Trust, Philadelphia. It's a \$30,000,000 project with the equity investment to be provided equally by Hilton and Uris.

William B. Tabler is the architect with Harrison & Abramovitz as consultants. Plans call for a ground-floor ballroom to accommodate 4,000. This space can also be split up by movable partitions into five rooms. There will also be 15 private function rooms as well as an exhibition area. Tennis courts, swimming pool and cabanas will be adjacent to a private membership club within the hotel. The new operation will be the 64th unit in the Hilton chain.

Hirt, Williams 72G, L.A.

Hollywood, Aug. 22.

Al Hirt and Roger Williams, headlining at the Greek Theatre here, racked up a boffo \$72,033 for their six-day engagement at a \$5 top.

Also on the bill were the Bel-

Vaude, Cafe Dates

New York

Brenda Lee inked for a South American tour to start Sept. 29.

Dagmar started at the Harbor House, Staten Island, Friday (18).

Pat Harrington Jr. into the Blue Angel, Nov. 16.

Lisa Kirk moves to the Shoreham Hotel, D.C., Oct. 3.

Jackie Vernon signed for a round of three Playboy Clubs starting next May.

Kitty Kallen inked to repeat at the Palmer House, Chicago, May 24.

Also set for Eddys, Kansas City, Sept. 1.

Suzanne Nicole to play the Embers, Melbourne, Sept. 12.

Jack Carter opens at the Beverly Hills, Cincinnati, Aug. 25.

Felicia Sanders moves into Mr. Kelly's Chicago, Aug. 28.

Earl Grant set for the Town Casino, Buffalo, Oct. 30.

Johnny Paleo going there Nov. 13.

International Casino, Aruba, DWI, has set Billy Shepard & Judy Jordan, Nov. 5.

and Tommy Leonetti, Jan. 22.

Hollywood

Billy Gray heads new Slate Bros. show opening Aug. 24.

Karen Dolia to Melbourne, Australia, where she'll sandwich nitery stints while doing three shows weekly and one spec a month on General Television Corp.

Mike Connors, tv's "Tightrope" star, makes his nitery bow as a song-and-dance-

man in two-week stand at La Fuente Club, Mexico City.

Pat Page's new nitery act being written by husband Charles O'Curran.

Mark Russell booked into Frisco's hungry 1 Dec. 27 for four stanzas.

Julie London, current at Mr. Kelly's, Chicago, signed for return two-week date in December.

Joan Sommers appears with Donald O'Connor for his Dec. 22 opening at Hotel Sahara, Las Vegas.

Chicago

Carol Channing set for Palmer House, Chi, Sept. 7 for three weeks.

Xavier Cugat & Abbe Lane into same room for three weeks starting Oct. 5.

Casey Anderson, Teri Napoli & Wes Harrison set for Playboy Club, Chi, Sept. 23 for three weeks.

Patricia Sanders & Charlie Manna into Mister Kelly's for fortnight Sept. 28.

Earl Grant down for fortnight at Robert's Show Club, Sept. 8.

Charambeles de Espana (10) skedded for Edgewater Beach Hotel Sept. 20 for four weeks.

Barry Sisters into Drake Hotel Oct. 20 for two weeks.

Louise O'Brien due for one week at Southern Club, Hot Springs, Aug. 24.

Jerry Shane into Playboy Club, Miami, Sept. 5 for three weeks.

Jimmy Dean down for two weeks at Roosevelt Hotel, N.O., Sept. 14.

Rusty Draper into B&B Club, Indianapolis, Sept. 8 for nine days, following with a week at Southern Club, Sept. 22.

Ames Bros. play B&B Club Sept. 22 for three weeks.

Pat Harrington Jr. does 10 days at Colony Club, Omaha, Sept. 21, following with week at Crown Room, Indianapolis, Oct. 12.

Smothers Bros. into Exodus Club, Denver, for two weeks, Oct. 9.

Kansas City

It will be a first for Kitty Kallen when she plays Eddys' beginning Sept. 1 for a fortnight, following The Cables (4) and George Johnston & Betty. Dan Dailey to the Coast, after closing in "Take Me Along" at the Starlight Thea-

tre. He's due to play Sky Master-son in "Guys and Dolls" for six weeks in L.A. Aretha Franklin at the Mardi Gras Room here through Thurs. (24). New Cabaret Riviera in the Broadway-Valentine Shopping Centre will have a pre-opening week beginning Sept. 1 to get the kinks out before grand opening Sept. 8 with Tony Bennett.

Cincy's Beverly Hills' Temporary Injunction Halts 45-Day Booze Ban

Cincinnati, Aug. 22.

A temporary restraining order averted suspension of liquor and beer licenses at Beverly Hills, Greater Cincy's top nitery, for 45 days. The penalty, scheduled to take effect Aug. 20, was imposed by the Kentucky Alcoholic Beverage Control Board on a "gambling on the premises" charge.

The injunction was granted by the Franklin Circuit Court at Frankfort on an appeal by John Croft, general manager of the plushery. No date was set for a hearing.

Garson Tucker, general manager of the plushery in Southgate, Ky., opposite Cincy, announced that bookings include Jack Carter to headline the fortnight opening Aug. 25, followed by Phil Ford & Mimi Hines. Current four-week offering has the "Show Time U.S.A." revue, produced by George Moro, with a Moro-Landis line and the location Gardiner Benedict 11-piece orch.

The Kentucky board also slapped a similar suspension on the Tropi-cano Club (formerly Glenn Rendzvous) in Newport, which closed its gambling and dining rooms and stripper shows several weeks ago.

A gambling and vice crusade in the northern Kentucky area is reacting favorably for Cincy's niteries.

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Dicker Sammy Davis for B'way Palace, RKO's New Deluxer for N.Y. West Side

Harry Mandel, president of RKO Theatres, still would like a Sammy Davis Jr. (this was the last discussion, and nearest possible conclusion) for six weeks or so at the Broadway Palace from Nov. 1 until "Judgment at Nurnberg" (Stanley Kramer-UA) comes in Dec. 19 on a two-a-day basis. He also has been talking off-and-on to Harry Belafonte, Judy Garland and Danny Kaye, all of whom have prior commitments.

Mandel meantime closed a deal for a new RKO 23d St. Theatre between 8th and 9th Ave. in New York. It will be RKO's eighth Manhattan theatre and the second first-run operation; the Palace is the other. Mandel's idea is to bring to the west side the same class aura that the Sutton Place arties enjoy. The new 900-seater will be an ultramodern deluxer, including a 70 m screen, etc.

Theatre will be leased from Mutual Redevelopment Houses Inc. and will be part of the Penn. Station South redevelopment, which is reconverting the Chelsea area in six blocks bounded by 23d-to-29th St., 8th-9th Ave. John J. McNamara, RKO's architect, and Herman J. Jesser, ditto for the development, are codesigning the theatre which, it is estimated will cost over \$350,000. Construction starts next month for an Easter debut.

The RKO 23d St. marks the fifth new cinema announced in recent weeks. Walter Reade's Coronet will be built atop his Baronet at 58th and 3d Ave.; Rugoff & Becker plans a double-decker, two-theatre construction at 60th St. and 3d Ave.; and Loew's new 72d St., 600-seater, on the site of the old theatre, would become part of a plush apartment house, due in late 1962.

Belafonte Capacity 18G At Portland, Ore., Aud.

Portland, Ore., Aug. 22. Harry Belafonte pulled a capacity \$18,000 in one evening performance at the Auditorium Friday (18). House was enlarged to 4,000 seats with opening of wings and scaled at \$6.60. Belafonte was a complete sellout nearly a week before showtime.

Unit included Miriam Makeba, Norma Donaldson, Ralph Hunter Quintet, and Orchestra. Outfit played Vancouver, B.C. Saturday and Seattle Sunday night.

'Ice Capades' to Houston

Houston, Aug. 22. "Ice Capades" will skate into the city on Sept. 8 for its annual visit and will be here for 14 performances, including six matinees, at the Coliseum. The troupe is fresh from a visit to the Soviet Union. Heading the cast are Aja Zenova, Jimmy Grogan, Peter Voss, Helga Neff, the Emanuels, Louisa Orwell, the Bruisers, and Hans Letter. New here will be the Maxwells and Oemko & Ben Gee.

K.C.'s New Riviera Rides With Names

Kansas City, Aug. 22. A new night spot, the Cabaret Riviera, is set to go with major names here. It opens Sept. 8 with Tony Bennett for two weeks. Tommy Reed and six-piece orch is set as the house band.

Owners of the club are Smith F. Brandon Jr., Thomas Carr and Russell D'Anna. Brandon and Carr are in the insurance field and new to the entertainment biz. D'Anna recently was with the Hotel Belvedere as bar manager of its Rhythm Room and is directing the new undertaking.

Designed to seat about 300, with a deluxe and intimate decor based on the Italian renaissance theme, the Riviera is located on the lower level of the new Broadway-Valentine Shopping Center on upper Broadway. Decor is by Anthony Barone. Features include a cocktail terrace, a circular dance floor, and others.

D'Anna plans a \$3 cover with drinks and hors d'oeuvres. Going cover at most spots offering names here generally has been \$2, although on occasion some have gotten \$2.50.

Following Bennett, D'Anna has Ted Lewis set, and other names are being negotiated. Spot will put new emphasis on night life on the Broadway strip from about Armour Boulevard south to Westport Road, which now has a number of deluxer spots but none offering imported entertainers.

Joe Glaser's Broken Vertebra as Result Of Penthouse Robbery

Joe Glaser, president of Associated Booking Corp., was a robbery victim of three youths who attacked him in his penthouse apartment at 110 West 55 St., New York, early Friday morning (18). Glaser fought the intruders who overpowered him. He was robbed of about \$500.

A girl, who acted as a decoy for the robbers, was later captured by police along with three men involved in the assault.

X-ray pictures revealed that Glaser fractured a vertebra in the scuffle. He'll be confined to bed for a while. A scheduled trip to Chicago and the Coast over the weekend had to be postponed.

GAC Rome Office To Open in Nov.

General Artists Corp. will expand its operations internationally with the opening of a Rome office sometime in November. New branch, together with its affiliation with the Lew & Leslie Grade agency of London, is deemed sufficient to cover most of Europe.

Disclosure of the Rome office, made by proxy Lawrence Kanaga, followed by a few days the return of a top level exec task force headed by board chairman Herbert J. Siegel from Rome and other European capitals.

The new office is expected to handle talent bookings throughout Europe and also serve as headquarters for television film distribution. The head of the branch office has not yet been appointed. Neither has a N. Y. liaison been named. Latter post, when filled, will succeed Eddie Elkort, recently resigned, who headed the foreign operations out of New York.

Announcements of the opening of the Rome office by GAC followed by a few weeks the acquisition of the Mather Agency in Rome by the William Morris Agency in New York. Thus Rome will have two branches of as many major U. S. talent agencies.

Zeckendorfs Welcome Max Blouet Into Exec Fold as Hotel Deals Continue

The Zeckendorfs will welcome Max Blouet to New York with a luncheon at the Hotel Astor on Sept. 13 on the occasion of his assuming the v.p. and g.m. post at the chain's companion operation, Hotel Drake, on Park Ave. Blouet has already left the Hotels Ambassador East & West, Chicago, where he was long in charge, since forsaking the famed George V, Paris.

He may supervise, eventually, at the recently acquired Hotel Drake or Stanhope although Mrs. Evelyn Sharp continues in charge of both, along with the Beverly-Wilshire, in Beverly Hills. She sold all three to Webb & Knapp, parent of Zeckendorf Hotels Corp., for a reported \$25,000,000 which is regarded by many as a capital gains deal for her.

W&K, in acquiring the fee, i.e. ground and buildings, also has an option for eventual operation but, in light of the Zeckendorfs' history in really deals, the hotel-show biz vets regard the Gotham, Stanhope and Bev-Wilshire acquisitions as forerunner to a probably turnover in future.

Meantime, Zeckendorfs are converting another class hostelry, the Chatham, on East 48th St., into an office building, offering switchboard, food-beverage, meeting rooms and kindred hotel facilities as a plus for small business lessees.

In still another W&K move, Wil-

liam Zeckendorf Jr., who is executive vicepres of W&K and president of Zeckendorf Hotels Corp., also became president of International Recreation Corp., operator of Freedomland. W&K owns the property of the Bronx amusement park, which opened poorly last year. But this semester it's doing much better with a name band and disk talent policy plus a \$2.95 reduced-price package for everything \$1.95 after 8 p.m. Milt Raynor, former prez of Freedomland, continues as a director. W&K, besides owning the land, also has a 40% ownership stake in the amusement park.

Blame Racial Tensions For Indpls. Nitery Blaze

Indianapolis, Aug. 22. A fire which destroyed the Playhouse nitery here Sunday (20) is believed to have resulted from racial tensions in the all-white neighborhood where the spot is located. Firemen found evidence of flammable liquids in the ruins of the tavern. The operator, James Wendling, said both he and his wife had been receiving threatening notes since they started serving Negroes about four months ago. Letters were turned over to the FBI.

Wendling also declared that within the last few weeks rocks had been thrown through the plateglass windows.

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Duke, Variety.

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Dunes, Las Vegas

Las Vegas, Aug. 17.
Eleanor Powell, Allan Drake, Tom Basil, Earl Barton Dancers (16), Bill Reddie Orch (21); presented by Major Riddle; stage direction, Eddie Lynch; choreography, Nick Castle and Earl Barton; \$4 minimum.

Eleanor Powell's act, somewhat revamped since her initial appearance on the Strip (at the Sahara), is a nostalgic bash guaranteed to bring knowing smiles and warm cheers from parents, plus appreciative applause from their youngsters.

Star is backed by the inevitable four big singer-dancers, and this group (Tom Allison, Gordon Cornish, Roy Fitzell, Jerry Madison) checks with both the vocals and footwork. Miss Powell looks better than ever, and her terping is a delight. Richard Priborsky directs the Bill Reddie orch (21) with finesse.

Drummer Steve Dweck does some fine soloing in a special "challenge" bit with Miss Powell, whose son, Pete Ford, 16, joined the act for a session of brush drumming at the first show. Nick Castle deserves a low bow for the smooth staging. Opening was too long, but proper editing will mold the turn into a solid hunk of entertainment.

Allan Drake, long absent from the Vegas stages, is an ideal selection as comedy star of the show. He piles up the yocks with his topical gazes, and gets extra loud laughs from parents with his skit comparing "then and now" teenagers asking for the car, and his interpretation of parents 100 years from now. Drake, with headline potential, is a strong plus for any show.

A brilliant Earl Barton production number is the curtain raiser, featuring local ballerina Toni Basil, 17, daughter of Sahara maestro Louis Basil. The beautiful Miss Basil is top talent with magnetic appeal.

Show, in for four weeks, will be followed by "Philippine Festival" Sept. 14.

Crystal Palace, St. L.

St. Louis, Aug. 15.
"Say Cheese," original revue starring Jack Mudock, Michyl Paul, James Paul; admission, \$1.50.

The bright writing-directing-producing talents of Jay and Fran Landesman lose no lustre in their new show, "Say Cheese," an original musical satire, at the Crystal Palace, cabaret-theatre in St. Louis' bustling Gaslight Square. It's a pungent foray into the frills and foibles of our times, limelighting some highly refreshing talent; Jack Mudock, Michyl Paul and James Paul.

Mudock, former local personality, has found his niche in this fling, putting a high shine on all sorts of hi-jinks, some just plain pleasant, some downright hilarious. In the latter category, particularly effective is his skit about the gin-guzzling physical fitness instructor and his harried girl assistant (Michyl Paul) on an early-morning radio program for the ladies.

Mudock and Miss Paul, a gifted little pixie, also do some rollicking things with lampoons on the cowboy era, quiz shows and cowboy TV stars.

James Paul is excellent, too, as a quizmaster, and there's scintillating supporting doings by Peggie Green, Duane Jones, Carole Hoffman, Ann Richardson and Jay Landesman him-self.

The lifting songs, with lyrics by Frank Landesman and assorted tunes by Jimmy Williams, Tommy Wolf and Kenneth Billups, are highlighted by a sharp parody on the "Sine Along cruise."

The deft direction of the whole rounding layout is by Bob Miller with musical direction by Kenneth Billups.

"Say Cheese" will be on hand for two weeks, with plans to invade one of the New York niteries in the near future.

Bob.

Chardas, N.Y.

Las Vegas, N.Y. Silvana, Tibor Rossio, Elemar Horvath Orch; \$3 minimum.

The Hungarian revolution of several years ago has had an unusual byproduct—the enrichment of the Magyar cafes that dot the American niter landscape. The rush of refugees from that un-

happy land has added a new degree of vigor to the Romany roots.

Until comparatively recently, the gypsies who played the night club scene had been aging. Their romantic pitch was based on memory rather than current passion, and the music seemed far removed from the dreamy troubadourings they essayed. The talent flow to the U.S. has helped the Chardas which reopened last week after a six-week summer hiatus.

With the refugees coming in, Magyar music has increased in quantity and intensity. The Chardas' head gypsy, Elemar Horvath, plays an eloquent and passionate fiddle with the alternate slow and fast passages providing keen accompaniment to the candlelit atmosphere. Also the two cymbalon players, plus the background strings, provide a colorful brand of music that is one of the prime attractions in this spot.

In the floorshow are two Continental chauntosies to round out the overseas atmosphere. Lily France is a repeater in this room. She has a husky and throaty voice that goes well with her pop French catalog. There are some tunes en Anglais, as well, but the bulk of her strength is in an easy and flowing delivery that gets her a pair of scores.

Under new Acts is Nina Silvana, a handsomely endowed Italian singer. The perennial Tibor Rakosky makes his mark with the romantic Magyar tunes. *Jose.*

Eddys', K.C.

Kansas City, Aug. 18.
The Cables (4), George Johnston & Betty, Billy Williams Orch (6); \$1.50-\$2 cover, \$1.50 minimum.

This downtown spot is making a strong bid for summer biz with a good store of entertainment. Its combo of the Johnstone & Betty magic turn and the singing young Cables gives the customers fine value. Both turns are new here, and the nearly hour-long show finds them going all-out for earned customer approval.

Once a standard vaude magician, George Johnstone (& Betty) has turned to kidding the tricks and reaps plentiful laughter with gags that fail, props that reveal too many secrets, and a perky line of chatter, ably bringing off a fast-paced 20 minutes.

The Cables are a sharp young singing group patterned on unison of four strong voices. They've an excellent grasp of modern vocalizing, registering strongly in the standard field with "This Could Be the Start of Something Big," "Avalon" and "Georgia Brown."

They also contrib a dreamy parody of "You Are My Sunshine," tunes from show scores and some original novelties. Team lists Jim Britt as baritone, Chris Cundall as bass, Larry Dolgin as second tenor and Don McCarthy as first tenor. All have turns at stand-out bits, such as Britt's work on "Joey," with McCarthy handling most of the intros as laugh-getting interludes. Now together two years and out of San Francisco, with pressings on the RCA label, crew is on the rise and will likely cost much more next time around.

Show holds through Aug. 31.

Quin.

Embers, N.Y.

Bobby Hackett Quartet, Lee Evans Trio, Joan Bishop; \$4 minimum.

A felicitous combination of excellent musical groups is giving the Embers an excellent summer season. The room has been getting top attendance at the early sessions with the late biz also of a respectable calibre.

Of the current crop, it's difficult to determine which is the prime lure, with Bobby Hackett's eloquent trumpet heading one combo, and the Lee Evans Trio (New Acts) comprising the second draw. For the early comers, Joan Bishop's piano entertains excellently.

The group topped by Hackett dispenses a soaring and lively brand of music. Backed by piano, bass and drum, Hackett's horn has tremendous staying powers as far as interest is concerned.

The music is colorful without being self-conscious, has beat and a zest that even causes diners to divert their attention from the victuals. The rhythm is well within this world for it has schmaltz without corn, and enough imagination to provide ever changing facades to the standards. *Jose.*

**FOUR LADS**

Many thanks for the exciting reception given our latest Kapp Album release DIXIELAND DOINS with the Swinging Nine Minus Two. "A bouncy affair with the Lads singing up a gay storm on much evergreen fare." "Fans and Dixie Cats alike will dig the fun." Currently playing HOLIDAY HOTEL, RENO NEVADA.

Hotel Roosevelt, N.O.

New Orleans, Aug. 18.
Romo Vincent, Four Mints, Leon Kerner Orch (12); \$2.50 weeknight minimum; \$4 Sats.

For the trade that makes Seymour Weiss' plush Blue Room their night-out port of call, the two-week stand of rotund, rollicking Romo Vincent, the harmonizing Four Mints and the Leon Kerner musical crew should have a strong pull.

Vincent, who bills himself as "The Magnificent Obstruction," is a genuinely funny guy who specializes in dismembering super-pusses with hilarious ease. His material is spiced with ad libs that fit perfectly into the audience mood. Quick-witted, he's able to gag his way into as well as out of a situation to take care of the little diversions that constantly crop up.

A big fave here, Vincent gets close to his audience quickly and holds 'em throughout a 40-minute stint that includes songs and a bit of terping in addition to the quips. He also displays nice pipes in a serious turn at "Old Rockin' Chair's Got Me" while seated in a rocker and other tunes to demonstrate that he can warble, if need be.

Vincent's piece de resistance is a satirical big-man-from-Texas bit that draws howls. He also contributes a rousing revival bit and a ballad about the futility of the \$2 window at the race track. The comic is a first-rate showman and his material is clean as a hound's tooth. He had to begoff.

Teeing off the new layout are the Four Mints, whose smooth harmony work rates top endorsement of the customers. Quartet had an easy time selling their talents. They mix it up in both tempo and styling and show much authority in handling the varied title selections.

Music of Leon Kerner and crew is designed primarily for dancers, who made a bee-line to the floor during the knee-action sessions. Band backs show expertly and Kerner nets applause for his fingering at the 88. Maestro also emcees show capably.

Show runs two weeks until Aug. 12.

Liz.

La Salle Hotel, Montreal

Montreal, Aug. 19.
"Buckskin" Bill Selden; 50c minimum.

The ragtime piano fever has hit Montreal and the La Salle is the first to bring it to a niter public that has seen few off the beaten track performers for many seasons. The immediate acceptance of this particular form of entertainment brings a look of astonishment and awe to the faces of many localities who haven't had to line up for cafe space since the late 1940s.

Situated in one of the downstairs dining rooms of this established inn, Le Club has been modified to some extent, redecorated and brightened by the addition of a handsome group of femmes who wait on table and enhance mood of room with long, black stockings and brief costumes.

Performers to date have all, natch, been cut from the same pattern and "Buckskin" Bill Selden

is no exception. Garbed in a striped shirt, sporting a 45 and wearing a buckskin vest, he is unbeatable with sessions that last the better part of an hour, several times each evening.

Bantering with the crowd between numbers or leading a hoked-up version of "When You Were a Tulip," Selden never relaxes his rousing pace. The half-dollar minimum, to conform with the new liquor laws of the province, doesn't bother anyone because the room offers a help-yourself buffet table which is also a draw.

The ragtime policy is slated for an indefinite run with new performers every month or five weeks. With biz at capacity on weekends and strong during the week, the only thing management worries about is where can they find upright pianos that will stand up under the terrific pounding every night. *Newt.*

Tito's, Mallorca

Palma de Mallorca, Aug. 17.
Carmen Amaya & Gypsy Troupe (5), Daniele Remy, Les Andranos (3), Panta Tomas Ballet, Los Valdemosas, (4), Tito's Dancers (9), Adrian Orloff, Santa Anita Orchestra; Pedro Sanchez and Tito's Orchestra (12); entrance, \$1.25; cover, \$2.50.

1961's great Majorcan tourist boom has made Tito's, easily the most beautiful outdoor nightclub in the entire Mediterranean area—no mean boast, but nowhere else in Spain, France, Italy, or Greece is there anything to match this setting—a beehive of activity with a parade of top names which have included Sascha Distel, the Peters Sisters and with The Platters on deck for late in August.

Long Spain's top femme terp, Carmen Amaya has lost little at an age when most dancers are looking through scrappbooks. Her ability on her feet is comparable with the vibration of an electric-powered motor as she stamped the raised dance floor to the accompaniment of a guitar, a male voice, and three handclapping males and a femme. For the interludes she yielded to the latter quartet who danced and then ceded the spotlight to a couple in traditional Spanish peasant garb for folk dances.

But Amaya is the show—she holds the centre of the stage for some 30 minutes of the 45-minute turn, working first in the classic long-tailed Spanish dancing dress and then appearing in tight slacks in the manner of the male flamenco artist. In both media she is savvy and tops, never for a moment smiling or losing the serious and intense gypsy glare with which she confronts her onlookers. More than 600 applauded, cheered and braved long after she had completed her act.

Daniele Remy is a French ventriloquist suited for an international and like Tito's because he works with chickens and animals as his dummy, using sounds instead of words to get across his ideas. Warm, winning, smiling personality carries the act, which tops the second in which the Amaya troupe does not appear.

Les Andranos are also French and once again combine dance, comedy and acrobatics—two men and a girl—to provide light amusement. Club's rule requires that all acts be appreciated by its guests who speak five languages, coming from U.S. and all over Europe. A Spanish-speaking comedian or one language, is never used by Antonio Ferrer, impresario of this operation since 1958 and operator of two other clubs, Los Molinos and Las Cuevas del Drago. Panta Tomas Ballet is another simple dancing act with comedy overtones.

Now in their third, and possibly final year at Tito's is Los Valdemosas, male quartet of which Italian, and German, English, Italian, and a simple boy's and ended in English, interspersing their program with three Spanish numbers, including one from their native town of Valdemosa, which was suspiciously like the "Never On Sunday" theme song. Tito's Dancers—seven girls and two boys—round out the show. Argentine-born Adrian Orloff, known as "Mr. Con-Avec-With" for his 3-tongued rapid-fire intros, is emcee.

Two orchs are the 8-piece Santa Anita group form B.A. and the 12-piece Tito's Orchestra batoned by composer-conductor Pedro Sanchez who is musical chief of the niter.

Shamrock, Houston

Houston, Aug. 17.
Kirby Stone Four, Trude Adams, Paul Neighbors Orch (11); no cover or minimum.

The Kirby Stone Four, top-heavy on comedy, received good mitting during 40 minutes of almost no-music act at Shamrock Hilton's Continental Room. Indications are after preem night that group (Kirby Stone, Larry Foster, Eddie Hall and Mike Gardner) will play a couple of tunes to completion henceforth.

As is, after opening "Everything Is Coming Up Roses," quartet only makes passes at "Lazy River," in which Larry Foster gets chance to run through impressive impressions, "Baubles, Bangles & Beads," "British Blues" and "Birth of the Blues." Takeoffs include those of Billy Daniels, Mr. Magoo, Arthur Godfrey, Ed Sullivan, Elvis Presley, James Stewart, Marlon Brando, President Kennedy, Liberace and Sammy Davis Jr.

Group's comedy is o.k., but musical talents shouldn't be slighted, either.

Trude Adams, a looker with excellent pipes, should be headlining her own show. She's reached the point where she's just too good to open. She opens with "So In Love." "He's Got The Whole World in His Hands." "A Man," which she does with a smile as saucy as the lyrics, "Figaro" and a show biz number, "Corn," which she does in a straw hat. The auditors' response was near ovation proportions during her 20 minutes. Much of credit must go to her husband, Norman Martin, who directs, wrote and arranged act.

Bill Guyer, the excellent pianist for Paul Neighbors' orch, is the musical director for Kirby Stone Four, and he again does good job, as does the bouncing Neighbors' band.

Show plays for two frames, with Monique Van Vooren due in next. *Skip.*

Bayou, Atlanta

Atlanta, Aug. 17.
Rupert de Saunay, Dennis Skinner, Augustine Perce, Emanuel Johnson, Reynold Joseph, Ralph Mayes & His Peachtree Strutters Orch (6); \$4 minimum.

This act, a real novelty, constitutes Atlanta's introduction to the limbo type of dancing, a strenuous performance that smacks more of athletic prowess than it does of terpsichorean art.

Patrons of Bayou, bistro located in basement of Colonial Terrace Hotel, are both astounded and appreciative of efforts of performers, Dennis Skinner, lean 22-year-old world champion of Limbo artists; Emanuel Johnson and Augustine Perce, lone femme member of troupe, all native Trinidadians.

Doing the Limbo requires a prop that looks like football field goalposts, with crossbar that can be lowered couple inches at a time until it hits one-foot from the floor level and then it goes down one inch at a time.

Idea is for "dancer" to plant his feet, lean back and go under bar without touching it and when bar gets close to floor without any part of his body coming into contact with floor. In winning his championship, Skinner copped laurels with bar a scant eight inches off floor. This takes a bit of doing; it is considered that a man's skull is almost that deep. John's niter matches Skinner's skill, but Miss Perce bows out when bar drops below 18-inch mark, and leaves it to the boys.

De Saunay and Joseph provide tomtom and bongo accompaniment for Limboists, who, when not performing, wiggle and twist continuously and give out with a weird chanting, native, no doubt, to their homeland.

They wear colorful garb, which glows under black light. A final show each night audience is invited to participate in act and even shows customers how it is done, but since the troupe has been in town he's been complaining that his back is killing him.

At Saturday (5) night show two special events were staged—bar (one used in act) was set on fire and limber Limbo boys wiggled under it; and Dennis King squirmed under with his bare feet sliding through box of broken glass.

Act gets a big mitting. Show runs about 25 minutes. Before coming to Atlanta troupe had seven weeks work in Detroit's Brass Rail and Ivanhoe Theatre Lounge. It was their first booking in this city. *Luck.*

Palmer House, Chi. Chicago, Aug. 17. Dave Barry, Sandy Stewart, Ben Arden Orch; \$3 cover.

The swank Empire Room has taken the easy way out in facing the August dog days and is apparently presenting this lightweight bill as a holding action during the pre-Labor Day doldrums.

Barry is out of his depth as the headliner in Chi's prime nightery. His catalog of vintage Catskill gags might score in The Mountains or even in a smaller club here, but they drew little response from the light opening night audience in this spot.

Miss Stewart, in the opening spot, is a capable chirper, but with a voice that barely makes it to the rear tables in this room. She's also handicapped by too-standard arrangements and falls flat in a try at belting "Some of These Days."

The Ben Arden house orch backs Miss Stewart smoothly and gets as much freshness as is possible out of the stock arrangements, and their between-shows datsipation has few peers around town.

Carol Channing opens Sept. 7.

Hotel Del Coronado, S.D. San Diego, Aug. 13.

Margaret Whiting, Buddy Lester, Ralph Vetro Orch; \$1 minimum.

This sedate old seaside hostelry is jumping under newly instituted entertainment policy of owner John Alessio. Tables were put on the dance floor as turnaway business responded to booking of Margaret Whiting and Buddy Lester, two savvy pros.

Blonde songstress, packing plenty of s.a. in her black lace gown, makes a strong impress in a well-chosen songlog that touches all the bases. She does jazz in a swinging "All I Want Is All There Is," pseudo-jazz in "Hard Hearted Hannah," balladry in "Getting to Know You" and a standout "The Second Time Around." And she wallops home her w.k. reprise of her father's songs in a Richard Whiting medley.

Singer is a master of the fundamentals — intonation, phrasing, pitch — and it pays off in top response.

Buddy Lester discusses his acting in latest Sinatra film "Soldiers Three." — "It wasn't released, it was distilled," recaps his zany trumpet bit and the visual tomfoolery with his hats, plus an assortment of fast gags in a slick, fast-moving routine.

Comic also scores, especially with the distaffers, in his wacky impress of muscle-builder Jack LaLanne ("All right, girls, get on the floor!") Any doubts that Lester may have had that the crowd wasn't hep were dispelled quickly as he walloped home a cracker-jack routine.

Bud Melcher emcees. Ralph Vetro band cuts the book in okay style.

Tidelands, Houston. Houston, Aug. 14.

Grace Notes (3), Burns & Carlin, Don Cannon Orch (6); no cover or minimum.

The Grace Notes, three attractive brunettes (Lee Thornberry, Genette Lane and Ginny Gagnon), present variety of tunes to top mitting in first appearance at this Tidelands Motor Inn nitery. Femmes have excellent pipes, which they blend well for the 27 minutes they're on mike. Another plus is the Tidelands' new echo chamber, used on a couple of tunes for added impact.

Girls come on, dressed in black gowns with fuchsia sashes and gloves for intro "It's Wonderful," then do "Dream" with rock and roll background. They warble "Let a Smile Be Your Umbrella" with some soft shoe steps, "Cha Cha" and a "My Fair Lady" medley, with top number of night being "I Could Have Danced All Night."

While the Grace Notes are relatively inexperienced in nitery work, it seldom shows, and they can definitely be a plus for nearly any club show.

Jack Burns & George Carlin are a couple of young comics who have come a long way in the year they've been in the business. Impressions by Carlin are very good. Jack E. Leonard, Mort Sahl, Shelley Berman, President Kennedy, and their satire is sharp with a bite like that of an unemployed brother-in-law. They rib the John Birch Society, tv commercials, kiddie shows (for hip kiddies, who can send for junior junkie kit) and beatniks.

It's generally solid material, and well presented. One or two spots may be a little too hip for general run of nitery patrons who don't have the marijuana habit, and one real good blockbuster is needed for closing, which is a bit limp. But otherwise, this is a funny team headed for big things.

The Don Cannon Orch is slick per usual, with Sid Davis sitting on new white f8s, and boys enjoying working with the new echo chamber on some numbers. Show plays two frames. Skip.

Flamingo, Las Vegas. Las Vegas, Aug. 17.

Myron Cohen, Barry Sisters (2), Diane Varga, Don Kirk, Flamingoettes (14), Nat Brandwynne Orch (14), presented by Morris Lansburgh, produced by Dave Victorson; choreography, Barry Ashton; \$4 minimum.

Myron Cohen, long a fave in Vegas, headlines the new show which is booked here for two weeks. Cohen replaces Bobby Darin, absent because of picture work ("Paramount's 'Hell Is For Heroes'").

Cohen, a master at the art of telling dialect stories, batted 1,000 with his audience on opening night, keeping the laughs avalanching. He adds several hilarious new ones to some of his classic tales told here before, and it all makes a very funny turn.

The Barry Sisters (Claire & Merna) are extra-added on the bill, and the lookers are a most welcome sleeper attraction, being new to the Strip. The lovelies have a well-staged, well-paced act, and the arrangements for their songs are outstanding.

Included in their repertoire: "All of Me," "Come Fly With Me," "Dark Eyes," "Around the World," an Israeli medley, the comic Oriental version of "Who's Sorry Now?" which is their current disc, and "You're Nobody 'til Somebody Loves You." Dean Sheldon gives the girls strong support with his dramatic song pounding.

The exciting chirper-terper Diane Varga, and the songs of Don Kirk are featured in the holdover Barry Ashton production number. Entire show is backed with aplomb by the Nat Brandwynne orch (14). Pearl Bailey opens Aug. 31.

Duke.

New Fack's, Frisco. San Francisco, Aug. 17.

Jim Backus, David Allen, Mel Young, Vernon Alley Trio; \$2 admission.

Jim Backus is a very funny man, with a quick wit, a relaxed style and, of course, a surefire stock-in-trade, "Mr. Magoo."

He comes on with a string of jokes, largely along show biz lines ("my agent resents me, figures I'm getting 90% of his money"), but also works in neat ad libs. His gags generally are longish, which may take a little edge off of them, but he tells them so well, and is such a charming guy onstage, that he builds great audience empathy.

Then he turns his back, slips a plastic mask over the upper part of his face, tops that with a hat and slides into a mackinaw — and, suddenly, before the mike stands Magoo in person. Here Backus goes through a fairly elaborate routine, focused on Magoo in a railway clubcar, and he breaks up the crowd.

The Magoo lines tend to be considerably racier than anything used in the cartoons on the screen, but the general effect is the same — wild. In fact, Backus nearly throws away some of his funniest lines, such as, "Mrs. Magoo's on the critical list at Slenderella." It is a wonderful characterization, and winds up the 41-minute Backus act perfectly.

David Allen, a pop singer who has some nice jazz touches (see New Acts), and Mel Young, who

does a record act, precede Backus in this hour and 22-minute show. Vernon Alley's Trio offers good backing. Show's booked through Aug. 29. Stef.

Colony Club, Omaha. Omaha, Aug. 19.

Nino Nanni, Warren Johnson Trio; \$1 cover.

Nino Nanni, purveyor of saucy songs and excellent keyboarding, is back for his annual visit at the Colony Club — which means good biz for bonifaces Skee Fisher and Pat Foley, who have opened their new lounge room, entitled "The Redhead" and poured some \$70,000 into enlarging it into a 200-seater. (It formerly held 85.) Appointments, while a bit garish, are eye-catchers and a circular bar hot too far from entertainment is certain to be popular.

In addition, the duo is the first to bring in stantly-clad waitresses, with four striking lassies — all redheads — handing out the booze low cut, green and red briefs replete with black stockings.

Nanni, who employs his stock songs but mixes 'em up at the three shows nightly, is in for two weeks. Warren Johnson's superb trio handles the between-shows dancing and likewise has plenty of local boosters. Trump.

'Filthy' French Pix. Continued from page 1

the MPA Production Code Mrs. Granahan's subcommittee specializes in stamping out hard-core pornography but has ventured into the theatrical film realm also.

MPAA brass testified at a hearing before the Granahan subcommittee two years ago on the effectiveness of the Code, and it amounted to a rather mild, friendly affair.

In a speech Mrs. Granahan flouted extraordinary Franco-phobe sentiments in referring to the much-maligned "Les Liaisons Dangereuses." And she managed to inject the cold war into the subject also. The Congresswoman said: "One more horrible example in a long line of four movies — 'Liaisons' — may be freed to work its insidious propaganda of immorality on the American motion picture public. It is unfortunate — but not unexpected — that the country where this thing (sic) was produced has lifted its export ban. Social, cultural and moral standards there differ from ours; in fact, this difference probably is one of the greatest impediments to the efforts of statesmen to maintain a strong and unified front against international Communism through NATO and other treaty ties.

"But in my judgment it would verge on criminal neglect of public interest — and it would be an unthinkable and indefensible breach of public trust — if this dirty movie were to be permitted by our responsible public officials and motion picture executives to be foisted on the American public." Speaking generally on the matter of foreign film imports, she said: "I am most gravely concerned at the influx of foreign films that evidence a sense of moral values so remote from ours as to be completely repugnant to the historic American sense of cultural and social values. The lady lawmaker went on: "Such a storm of protest has arisen at the trend toward overemphasis and distortion of sex in some movies that the problem could not be ignored in the public interest." A "special Movie Morality Code," Mrs. Granahan asserted, "is long overdue and would have overwhelming public endorsement throughout the country." She didn't elaborate on the nature of such a code.

In urging specific action against "Liaisons," Mrs. Granahan called on the "great motion picture and supporting industries of America" to halt distribution of the film in this country. "Let the lifting of the export ban end right there (in France) — if necessary by boycott and any other available measures to see it reaches not one single screen in the 50 states and the District of Columbia," she said, adding:

"Such forthright and effective action by the industry would aid immediately in restoring public confidence by reassuring the mothers and fathers and youngsters of America that they do have the protection of their own motion picture industry.

New Acts

LEE EVANS TRIO Instrumental Embers, N.Y.

The Lee Evans Trio, one of the newer combos in the business, seems to be making tremendous headway. Evans is being managed by Dick Kollmar, himself a boniface. "Left Bank" He is equipped with a flashy brand of music. Presiding at the piano, Evans embellishes current racy scores with arrangements that call for a lot of notes. His style is colorful, interest-laden even when he overstates his case.

Evans seems endowed with a rich musical background and a literate point of view. There is frequently lush counterpoint, a persistent beat and an extremely lively set of harmonies to form imaginative keyboard patterns. One of the strong points at show caught was an arrangement of tunes from "West Side Story" in which the Bernstein score was ignited by a lot of musical fireworks that brought on a lot of applause. Evans, backed by bass and drum, infuses a lot of light touches, and deftly inserts some humorous passages and to give a well-rounded session that stresses unusual viewpoints to recognized tunes. Jose.

BILLY STUTT Comedy 13 Mins.

Palladium, Edinburgh Billy Stutt, a homely Hibernian, bounces back onstage here after an absence of five years. Essentially a standup comic, this type of production is a little ahead of him, and Stutt garners biggest yocks with a running gag.

He punches over a stack of topical gab which includes a bit of play giving him a chance to bring in his catchphrase, "Mrs. Wumman." While he doesn't exactly break 'em up, Stutt offers a brand of Irish comicality which proves reasonably pleasing.

Some of his fodder is old-hat, but it is liberally interspersed with topical one-liners. Overplay results in his constant audience participation.

Comic makes a rousing getaway with "Hannigan's Hooley" and in brown tuxedos with plum-colored lapels, quartet exhibits professional aplomb. Foursome uses two mikes, with lots of step-out solos.

dules in some clever hoofing. In fact, for a gag-merchant, his song-and-dance finish causes a stir with the dues-payers. One thing in his favor — not a blue one to be heard. Gord.

ADD 4'S Songs 30 Mins.

Barclay Hotel, Toronto Since the death of Jimmie Bryant, the Add 4's have added Vern Baird as first tenor and are breaking in a new act at the Barclay Hotel, Toronto, for the next fortnight. With replacement, this is their first appearance. Harmony group now consists of Billy Duncan, second tenor; Joe Irby, baritone; Bobby Robinson, bass; with Baird added to the act and responsible for all arrangements.

Vocalists show versatility in choice of numbers and styling from slow-tempo to rock 'n' roll and harmonize with a diapason effects where needed. They also had a participating audience in hand-clapping for their "revival" oldies. Boys are clean-cut in appearance and wardrobe. McStay.

NINA SILVANA Songs 15 Mins.

Chardas, N.Y. Nina Silvana is a wellbuilt and courted Italian import with flowing red locks who makes much of a comparatively small voice. She dwells primarily in the Italian pops, some with English translations. All her offerings are melodic, a facet which helps her considerably with the clientele.

Miss Silvana takes on the Italian hit parade of recent years. The result is a lively repertoire that has a lot of light and charming moments. Her tunes, all of which have had previous acceptance, is one of the assets that helps propel her to audience favor. She is not yet completely at ease, but will be in due time with a few more shows to her credit. Jose.

DAVID ALLEN Songs 18 Mins.

New Fack's, San Francisco David Allen is a pop singer with some nice jazz inflection and evident savvy before the mike. He is reported to have done some singing with big bands in the '40s.

He comes on with "I Only Have Eyes for You," does a zippy "Too Marvelous," slick versions of "Get Out of Town" and "Down With Love" and then tops himself with a fine, romantic "April in Paris."

He follows with a pretty little ballad, "And Now Goodbye" — music by himself, lyrics by Steve Allen, and winds up with "I Can't Believe You're in Love With Me."

His voice is a little light and he has to stretch a bit for one or two high notes, but he has a fine hit and a solid manner for singing a song. Audience gives him big applause and he rates it. Stef.

CAROL SLOAN Songs 35 Mins.

Village Vanguard, N.Y. In her New York debut following an interest-creating appearance at the Newport Jazz Festival, Carol Sloan turns in a swinging vocal performance at the Village Vanguard, N.Y. that could stuff her off on an active club and recording career. She's a pert looking lass too.

Miss Sloan displays cool vocal control and phrasing her work in smooth, nice-sounding modern styling. Her efforts appeared to please the audience at a \$2.50 per-person per show minimum, as taught last Thursday (17).

In the up-tempo department she handles tunes like "Too Marvelous For Words" and "Lady Is a Tramp" with swinging effectiveness and, on the ballad side, she chirps "Portrait of a Kiss," "More Than You Know" and a slightly speedier "Mood Indigo" in a properly designed mellow mood.

The Ronnet Bright Trio supplies solid backing for her and does some crisply-defined playing on its own before and after her turn. Their working of "Don't Blame Me" and others showcases the group to be a well-rounded and adept combo. A Kalt.

SHERRY CAYLESS & HER BODYGUARDS (3) Songs 30 Mins.

Stuart Manor, Boston In this intimate spot, blonde, stacked former model Sherry Cayless, 5-9 looker, and Bill Wolfson (bass), Jim Zucorra (drums), Bill St. Laurent are breaking in a new act. Lads played at hotels around town previously. Sherry Cayless & Her Bodyguards have come up with a production, in which the singer spins a big repertoire of sophisticated songs on the double-ended side. "I've Gotta Tell You," "I'm a Fool for You," "My Handsome Psychiatrist," "Little White House," in which the customers get the message. But she is at her best in standards and music comedy numbers, which she has adapted to fit her act, such as "Hey, Look Me Over" with backing in four-part harmony.

For the windup, they go strobe all the way, with strobe lit goos for femme and Latin shirts, has glasses for lads. The unit tears off on a calypso and Latin kick with the lights out gleaming in the strobe lit duds. Guy.

McStay.

MARY THIELE Songs Walker Hotel, Toronto

In her first visit to Canada, the tall and blond Mary Thiele wisely holds her songlog to a brisk opener of "Look Me Over" and then segues into such oldies as "All of You," "You Made Me Love You," "After I Say I'm Sorry," "Femininity" and an easy "Up a Lazy River."

Clad in a golden gown the well-coiffed Miss Thiele proves herself visually and vocally to customers at the plush Franz Josef Room and establishes herself immediately as an alternating nostalgic and sprightly singer in this intimate bistro. Incidentally, she is packing some 100 arrangements of all her numbers in Louis Magnon's.

She was due into Hara's Lake Tahoe swankier on Aug. 21. McStay.

CURRENT BILLS

WEEK OF AUGUST 23

NEW YORK CITY

MUSIC HALL—Centennial College Choir (Chaplin), Alan Cole, Corps de Ballet, Rockettes, Raymond Paige Or.

AUSTRALIA

MELBOURNE (Lively)—Don Tannen, Leo Shapiro, James & Rosita, Four Kovacs, Mel Bross, E. Young, Donnie Dorcas, Hal Booth, McKay Bros. & Romayne, David Fuller Trio, Yolande Rodrigues.

SYDNEY (Lively)—Nat Jacklev, Sid Pinner & Asst., Howard Morrison & Family, Gordon, Jack & Bowdler, 4 Brit Boys, The Duke, Janet Gray, Max Joseph, Margarita Heluh, Rosemary Powell, Anne Britts.

BRITAIN

BRIGHTON (Hippodrome)—Russ Conway, Alfred Marks, Jane Gardner, Page & Bay, Brian Bress, Freddie Mills, Al E. Brown, Pat Connors, Two Honkas, Dennis Mitchell, Max Kay, Andrew McKean, David Fuller Trio, Yolande Rodrigues.

GLASGOW Empire—Andy Stewart, Ian Posters & Asst., Alex McAvoy, Margaret Mitchell, Max Kay, Andrew McKean, David Fuller Trio, Yolande Rodrigues.

MORECAMBE (Winter Gardens)—Cliff Curtis, The Jays, Ward Trio, The Jays, The Jays, Ward Trio, The Jays, The Jays, Ward Trio.

Cabaret Bills

NEW YORK CITY

BON SOIR—Greenwich Village, P.S.A., Joan Rivers, Three Flames, Junnie Davis.

MARSDAS—Nina Silvana, Tibor Rokosch, Dick Martin, Lily France, Elmar Horvath.

CHATEAU MADRID—"Extravaganza Latino," Fia Fiala, Jose Mouras, Nora & Raul, Pupp Lamp, Or.

COPACABANA—Bella Reese, Mickey Deans, Bill Kennedy, Barbara Dodd, Paul Shelley Or., Frank Matti Or.

EMBERS—Max Kaminsky, Les Evans, HOTEL ASTOR—Eddie Lane Or.

HOTEL LEXINGTON—Vivian Wing, Lilian Knight, Benny Regor, Tony Drake, Tony Cabot Or.

HOTEL NEW YORKER—Joe Furst, HOTEL PLAZA—Monte's Continentals, HOTEL TAFT—Vincent Lopez Or.

HOTEL ROOSEVELT—Milt Saunders Or., HOTEL ST. REGIS—Milt Shaw Or.

INTERNATIONAL—Sandra Kiraly, Eddie Garson, Cavalier & Rose, Miki Dursio Or., ACES—Les Evans.

LATIN QUARTER—Billy Williams, Jack Durant, Warren Troupe, Harrison & Reed, Dorothy McFarland, Ronald Field, Jo Lombardi Or., B. Harlowe Or.

LEFT BANK—Al Bastic, LIVING ROOM—Bob Ferrer Trio, Meg McHimm, Donny Or.

NO. 1 FIFTH AVE.—Cedrone & Mitchell, Hankinson & Silver, SOUNDSTAGE—Tom Williams, Rusty Warren, Jack Kelly, Harry Sweets Edison.

SAHARA—Yaffa Yarkoni, Rabel & Zula, Martin Barak, Sara Avani, Kovesh & Mirachie, Leo Lido.

UPSTAIRS & DOWNSTAIRS—Loveday Powell, Freddie Weber, Jim Sheridan, Dick Hutchins, Trueland & Tolson, VILLAGE BARN—Dory Sinclair, Ralph Peck, Susan Brady, Joe Hay, Johnny King, Lou Har, Martin Barak, Tolson.

VILLAGE GATE—Art Blakey Sextet, John Coltrane & Or., VILLAGE GUARDIAN—Oscar Peterson, Carol Sloane.

CHICAGO

BLUE ANGEL—Pablo Candela Limbo Calypso Revue, Lydia Lora, Raphael Heredia, Leo Lido, Martin Barak, Jeanne Seurat, Solea Carlo, Tito Perez Or.

CLOISTER—Phil Tucker, Lorr London & Landoniers, Eddy Subway Or., DOWNSTAIRS ROOM (Happy Medium) Michelle Bardin.

EDGEWATER BEACH—Kim Sisters, Don Davis Or.

GATE OF HORN—Will Holt & Dolly Jonah, "Stewed Prunes" G, Fred Kaz 3.

LE BISTRO—Milt Trenler, Sir Gregory, Dick Borden Or.

LONDON HOUSE—Red Nichols & Five Pennies, Eddie Higgins Trio, Larry Noval Trio.

MISTY KELLY'S—Julie London, Bobby Troup, Marx & Frigo, Marty Rubenstein Trio.

VALMER HOUSE—Dave Barry, Sandy Stewart, Ben Arden Or.

PLAYBOY CLUB—Mello-Larks, Chico Randall Trio, Peggy Lord, Vince Mauro, Jackie Gable, Yonely, Bob Davis Trio, Kirk Stuart Trio, Harold Harris Trio, Claude Jones.

LOS ANGELES

ABSTRACT—Flintridge IV, Bob Oakley, Loren Dargo.

ASHROVE—New Lost City Ramblers, Bob Terry, Frank Miller, Bob Davis Trio.

BEN BLUE'S—Ben Blue's "Hullabaloo" with Joey Kaye, Cully Richards, Hurry Cress, Sid Farland, Allan McKay, E. Adams, Adams of Healey, Dancers, The Dromestries, Ivan Lane & Or.

CRESCENDO—Don Rickles, Ben Lessay, Paul Young, Joe Kelly, Jack Elton, Steve La Fever.

SLATE BROS.—Salmas Bros., Geo. H. Hays Or.

STATER HOTEL—"Playsmates in New York," Skippy Kops Or.

THE SUMMER—Louie Lomax, Toni Harper, John Anderson Or.

YE LITTLE CLUB—Ruth Olaj, Dave Malden, Eduardo Sisson.

LAS VEGAS

CARVER HOUSE—Billy Ward & Dominoes, Barbara Randolph, Lon Fontaine, B. Brown, Milt Louie Or.

DESERT INN—Louie Prima, Keely Smith, Dick Harpberry, Sam Butera & Wessley, Dren Arden Dancers, Cation B. Brown Or.

LOUNGE—Michael Kent, Bobby Acosta, Mar Bush, Henri Ross, Bobby Simpson.

BOUNCES—Ted Powell, Allan Drake, Louie Prima, Earl Barton Dancers, Bill

Reddie Or., Lounges: Roberta Sherwood, Gil Bernard, Louisa Carr, Eddie & Co. COZZE—Loulala, Princess Lei, Momo, Kahala Twins.

FLAMINGO—Myron Cohen, Ebony Sisters, Diane Vargas, Don Kirk, Flashlightettes, Nat Brandwynne Or., Lounges: Lonel Hampton, Betty Reilly.

FREMONT—Joe King Zassano, Newton Brode, Melle Lewis.

GOLDEN NUGGET—Judy Lynn, Jimmy Wakely, Wanda Jackson, Speed Family, Joe & Annie Maloney.

HACIENDA—Fou Tunstun, Johnny Glenn, Keynotes, Cathy Ryan, Grover-Sherman.

LA FRONTIER—Lou Mosconi Jr., Virginia Ray, Fritz Becker.

MINT—Pat Morita's "Artists & Models of Melle Lewis."

NEVADA—"Les Girls De Paris," Jose Dela, Momo Puppets, Kay Brown, Vido Marse, Johnny Paul, Sparklers.

SADDLE CLUB—"Holiday in Rio," Lounges: Ick Spots, "Hot Lips" Levine, Fred Kushon.

SAVON—"Happy," Mitzi Green, Julie Manish, Eddie Innes, Betty McGuire, Anne Russell Lounges: Goofers, Kay Stevens, H.L. Ed.

SILVER SLIPPER—Frank Henry, Sparky Kaye, Red Marshall, Danny Jacobs, Ted Or, Robert Bros, Slipperettes, George Redman Or., Lounges: Charlie Leagarden, Barbary Coast Boys.

STARBUST—"Les Girls De Paris," Lounges: Billy Danvers, Happy Jesters, Peggy De Castro, Micki Lynn, Del-Martins.

THUNDERBIRD—Gigi Grant, Sammy Davis Jr., Garçon, Van Or., Lounges: Leiders, Ell Domingo & Norma, Frank Goula.

TROPICANA—"Folies Bergere," Collette Rutherford, Poppo, The Jays, Pinky & Pecky, The Gogadins, Danny Campbell, Tito Martelli, Mme. Baron Ballet, Flower & Frederic & Dancers, Ray Sinatra Or., Lounges: Shecky Greene, Mafala Trio, Al DePaulis & Dubonnet 3, Paul Goupil 4.

RENO-TAHOE

CAL-NEVA (Tahoe)—Vic Damone, Gary Rowland, Mark Heck Or., Sonny King, Linda Luch & His, Don Tosti & Gloria.

CRYSTAL BAY (Tahoe)—Billy Eckstine, Barons.

AROLD CLUB—"Can-Can" Rev., Guardsmen, Don Conn Or.

HARRAH'S (Reno)—Arthur Ellen, Dick Contino, Skeets Minno, Violinaires, Tuna-Jets Or.

HARRAH'S (Tahoe)—Kay Starr, Guy Marks, Rhythm Kings, Dorothy Dornen Singers & Dancers, Leighton Noble Or., Lounges: Nick & Jerry Collins, Jack Ross Six, Denis & Rogers, Bill Collier, Cooper Sisters, Madge Wilson.

CARLTON—Lou Louie, Jack Williams & H-Bros, Harry Stevens, Charles Gould.

MAFES—Wierre Bros., Lobato Dancers, Betty Hays, Harry Babitts Or.

NEVADA LODGE (Tahoe)—Phyllis Inez, Jerry Gray Or., Ray Hastings, Esquires, Hangovers, Dick & Jerry Collins, Jack Ross Six, Denis & Rogers, Bill Collier, Cooper Sisters, Madge Wilson.

WORTH SHORE (Tahoe)—Ginny Greer & Gallions, Murray Arnold, Tony Rose.

RIVERSIDE—"Le Crazy Horse," Jo Ann Jordan, Lou Louie, & Still, Mae Miller, Lou Le Vitt Or.

WAGON WHEEL (Tahoe)—King's IV, Joe Maltre, Town Pipers, Norman Brown, Lou Louie, Manny Lopez, Johnny Largo, Ron Rose.

SAN FRANCISCO

BLACKHAWK—Cal Tjader.

BLUES—Harry Teddy Buckner Or., Burns & Bellamy.

EARTHQUAKE McCOON'S—Turk Murphy Or.

FAWNT HOTEL—Billy De Wolfe, Ernie Heckscher Or.

GAY 90'S—Ray K. Goman, Bee & Ray Gorman, Joan Brant, Sarah Gerson, Shari HUNGER, Mike, Dick Gregory, Frank D'Rose, Gene & Francesca.

JAZZ WORKSHOP—Bobby Timmins 3, NEW JAZZ—Dick McDaniel, Vernon Alley 3, Mel Young.

ON THE LEVEE—Joe Sullivan Or., PUBLIC UNION—Smoothers Bros., Freddie Fender, Jeanne Burke Or.

365 CLUB—Baltata Locatelli, Pamela Bruno, Joe Termini, Kimi Yokoi, Jeannie King, Fred, Harry Ashton Dancers, Roy Palmer Or.

MIAMI-MIAMI BEACH

AMERICANA—George Arnold Ice Revue, Phil Richards, Marjil Lee, Shirley Lee, Martha Aquilino, Dick Gerson, Shari Malkan Or., Ice Models.

BLUES—Lou Louie, Harry Fitzgerald, Minko, Rita Constante, Tanya & Bigi, Janine Claire, Mons. Choppay, Kayal & Christine, Can-Can Girls, Jacques Donato Or.

DEAUVILLE—"Playsmates of Paris," Jay Nemeth, Nita & Peppi, Carla Lucerna, Martha Aquilino, Dick Gerson, Shari Martel, Mirel Le Bon, the Callahans.

DIPLOMAT—Mandy Campo Or., Van Smith Trio.

NEW JAZZ—Duke Jenkins Or., Jack Kasse 5, Mal Malkin Or., Luis Varona Or., Diana Papp.

JEFFRIES—Davis & Reese, Ray & Romah, Len Duworn Or., Voradero Sextette.

MURRAY FRANKLIN'S—Fatsy Shaw, King Arvey, Tommie Dick, Davillan, Roy Sedev, Sue Lawton, Eddie Bernard, Murray Franklin.

SEVITE—"Caught in Act," Jack De Leon, Terry Haven, Joe Ross, Jerry Newby, Linda Lavin, Held & Paul.

BALMORAL—"Ice Frolics of '61," Esco Lora, Arthur & Tommie, Naries James, Vic Charles, June Rae.

PLAYBOY CLUB—Penie Pryor, Joe Conti, Martine Dalton, Mickey Onate, Mark Russell.

SAN JUAN, P. R.

CARIBE HILTON—Noreen Parker, Jimmy Nelson, Miguelito Miranda Or., P. R. CHARTEHOUSE—Tobacco Menez Or., Ray Two.

QUEVEDO BEACH—Jo Ann Val, Riquel Pedro Torres Or.

EL CALYPSO—Una Collins, Jerry Mason, Esco Lora Band.

AMBOYAN—Evelyn Spuffort, Beate

Martin, Freddie Gutierrez, Hector Escabi, Laurel de Arce Ballet, Cesar Concepcion Or., Joe Vallejo 5.

INTECONTINENTAL—Pedro Geraldo, Henry Boyer Dancers, Charlie Fisk Or., Joe Blanco Violins.

LA BOTELLA—Hal Hestir, Duke Dorel, LA COMCHA—Jadin Wong, Noro Morales Or., Humberto Morales 5.

OCHO PUERTAS—Aida Irizarri, Luis & Soledad, Rafael Kala.

Unit Review

Barnes-Carruthers

Omaha, Aug. 17.

George Carl & Cheri, McLean Choroie (5), **Eoy & Evert, Alex & Galina, Dockey Dogs, Jack Marshall, Jack Kodell, Angelito, Jan Gillespie Dancers** (20), **Jack Gillespie Orch** (10). At Ak-Sar-Ben Field, Omaha, Aug. 14-16; free to members only.

Angled for the moppets, this Barnes & Carruthers unit out of Chicago for fair dates proved a click for the dues-paying members of Omaha's civic org, Ak-Sar-Ben. Broken down, there wasn't a single sensational act—but there wasn't a bad one, either.

Closest to a showstopper was the comedy antics of George Carl, assisted by his comely daughter Cheri. Little guy works panto entirely and is a mixture of Chaplin, Bon Blue and Harry Mimmo. He's due for greener pastures.

Eoy & Evert offer some top-notch unicycle tricks, and act's presentation is great. Evert works aboard five different cycles in white tux and his shapely wife assists in briefs guaranteed to draw whistles. Alex & Galina likewise have an acrobomusical turn well presented, with a head-to-head finale in which she plays concertina and he the guitar.

More in a kid vein is Dockey Dogs, with the boxers playing "basketball" with balloons and punching 'em into baskets mounted on stage. Dogs aren't above leaping across footlights for the balloons for added laughs. Magician Jack Kodell is suave and well applauded for his stint in which he makes some six birds appear from hankys, gloves, ribbon, etc. Angelito is a speedy juggler who gets show off to a slick start.

Jack Marshall works well as emcee and gets guffaws in his own inning with good patter and trombone playing. Three productions are featured by the Jan Gillespie Dancers (16 girls and four boys), "Dance News," "Jazz Unlimited" and "Gigi." Kids are young, a bit ragged but attractive.

McLean Chorale of three boys and two girls are competent, and Jack Gillespie's Orch is outstanding. Leader, drummer, organist, lead trumpet and two saxes are particularly effective. Excellent fireworks by Thearle-Duffield of Chicago was the icing on the cake for the youngsters.

Final free show for Ak members is on tap this week, with Don Romeo bringing in the Three Stooges. *Trump.*

Fontainebleau

Continued from page 1

1,000 rooms at top rates at any time of year.

Conversion into a private club would also eliminate the Fontainebleau from the roster of top talent buyers, and its La Ronde Room would probably be used for private functions. The Boom Boom Room might play weekends with local talent. For the entertainment its members and guests, the George Arnold Revue, which played as an ice-show, has been booked for the major room.

However, since the management has excellent relations with Frank Sinatra and other members of "the clan," and this group would get playing time in La Ronde anytime Sinatra, Dean Martin and Sammy Davis Jr. have some spare time.

The Fontainebleau has been enlarging its facilities, having installed an indoor pool and a bowling alley, both of which are estimated to cost over \$1,000,000.

Pop-Son Run Pair

Denton, Tex., Aug. 22.

Father and son team of Harold J. Robinson and his son Charles are operating the Student Art Theatre and the local drive-in theatre. Son is doing the booking for the two theatres.

Film Reviews

Continued from page 6

One Plus One

condition of props upon change of camera angle. He also seems to have a penchant for inserting mysterious offscreen voices to build mood, an artificial gimmick that comes out ludicrous and monotonous in execution. But he has coaxed some sensitive performances and, with the aid of cameraman George Jacobson, extracted the vigor of his physical locale and pumped its brick flavor into his picture. Chester W. Schaeffer's editing seems abrupt in its initial flashback transition, but that is essentially because the audience is rather unprepared for the sudden dramatic swerve. John Bath's music is consistently helpful in building and sustaining mood, but sound by Frank Orban and Abe Dicesare is occasionally too crude, causing some dialog to be missed.

Dondi

Wee, uncomfortably precious orphan lad from Europe who melts the heart of America. Intolerably sweet. Strictly a companion item.

Hollywood, Aug. 9.

Allied Artists release of Albert Zugsmith production. Stars David Janssen, Patti Page, Walter Winchell, Mickey Shaughnessy, Robert Strauss, Arnold Stang, Louis Quinn. Introduces David Kory. Directed by Zugsmith. Screenplay, Zugsmith, Edson, based on syndicated comic strip, "Dondi," by Edson and Irwin Hassel; camera, Carl Guthrie; editor, Edward Curtiss; art director, William Glasgow; sound, Ralph Butler; assistant director, William A. Callahan Jr. Reviewed at Wilma Theatre, Aug. 9, '61. Running time, 86 MINS.

Dealey David Janssen
Liz Patti Page
Walter Winchell Walter Winchell
Sergeant Mickey Shaughnessy
Sammy Boy Robert Strauss
Pewee Arnold Stang
Dimmy Louis Quinn
Colonel Gale Gordon
Perky Dick Patterson
L.L. Calhoun Susan Kelly
Jojo John Meli
Gaddy Bonnie Scott
Ted William Wellman Jr.
Joan Joan Sully
Dondi David Kory

That forbidden point beyond which wholesome sentiment shatters into artificial saccharinity is crossed by "Dondi," a syrupy sweet concoction about a European orphan waif who is befriended and "adopted" by a group of GI's, smuggled into the U.S., misplaced, rediscovered and naturalized by act of Congress. The Albert Zugsmith production for Allied Artists, based on the syndicated comic strip by Irwin Hassel and Gus Edson (who co-produced), is marketable as a secondary item on double bills aimed at low pressure family situations dominated by kiddie audiences.

Originally dispatched at 100-minute duration, the picture, written by Zugsmith and Edson and directed by the former, has now been trimmed to 80 minutes for lower berthing. As a result, the performances of a number of featured players seem to have been reduced to virtual walk-ons. Among those spotted most frequently are David Janssen (a promising actor who deserves a better fate than he's been getting lately), Patti Page, Walter Winchell, Mickey Shaughnessy, Robert Strauss, Arnold Stang, Louis Quinn, Gale Gordon and Dick Patterson. Most of these players are guilty of over-acting, a condition for which, since it's so prevalent, director Zugsmith must be held greatly responsible.

The film introduces David Kory as Dondi. Lamentably, the child speaks as if he's got both a cold and a bagful of jelly beans in his mouth. Although the character's mastery of the English language and idiom is astounding for a five-year-old orphan discovered in Italy, his sentence structure and articulation are, to put it bluntly, abominable. The youngster tries hard and gets a few laughs and sighs, but the lovelableness bit simply grows intolerable.

Economy is reflected by William Glasgow's sets and Carl Guthrie's lenswork. Obviously, editor Edward Curtiss has been a busy man. There are two pop songs by Earl Schuman and Mort Garson, both routine. Tommy Morgan's harmonica backing adds to both the whimsical and melancholy qualities of the film. *Tube.*

You Have To Run Fast

Adequate lower berth number about a doc hiding out from a murderer whom he has identified to police.

Hollywood, Aug. 14.

United Artists release of Robert E. Kent production. Stars Craig Hill, Elaine Edwards, Grant Richards. Directed by Edward L. Cahn. Screenplay, Orville H. Hampton; camera, Gil Warrenton; editor, Robert Carlisle; music, Richard L. Sullivan; sound, Ralph Butler; assistant director, Herbert S. Greene. Reviewed at Goldwyn Studios, Aug. 14, '61. Running time, 73 MINS.

Roger Condon Frank Craig Hill
Laurie Elaine Edwards
Big Jim Craven Grant Richards
Sheep Sanders Shep Sanders
Stan John Apone
Deputy Brad Trumbull
Dint Ken Meyer
Col. Maitland Willis Bouchee
Doc Rayburn Max Mellinger
Lt. Dan Corbo Jack Mann
Chuck John Clarke
Fran Claudia Barrett
Rocco Ric Marlow
Lou Miles Jack Kenny
Small Boy Joel Lewinson

"You Have To Run Fast" will more than suffice as a supporting item on a twin bill, provided said twin bill is designed to confront audiences less inclined to fret over a dip in quality from the "A" to "B" halves of the program. Wherever the demands are low pressure and audience taste favors police-suspense melodrama, this number, produced on an enterprisingly modest but realistic lower berth scale by the experienced Harvard Film Corp. tandem of producer Robert E. Kent and director Edward L. Cahn, will fit fine.

According to Orville H. Hampton's screenplay, a doctor (Craig Hill) is called upon to treat the victim of a thorough beating by hoodlums Grant Richards and Ric Marlow. When the victim expires, the doc is on the spot because he has identified the killers to the police. Rather impulsively and uncooperatively shunning police protection, and abandoning his practice for the duration, he high-tails it out to hunting country where he hides out for a year as a sporting good's clerk, meanwhile falling in love with the local innkeeper's daughter (Elaine Edwards). Eventually, but rather mysteriously, he is snuffed out by the hoods. Refusing to run any further or faster (in spite of the title), he takes a firm stand and turns the tables on his pursuers.

There are holes aplenty in the yarn and some of the execution is awkward, but on the whole it's a businesslike job of "B" picture making—and so long as there must be B's, it is important they be done as well as possible, thankless and compromising though the task may sometimes be. The principals all do an adequate job under the circumstances, and support is satisfactory, with an especially persuasive performance by Willis Bouchee.

The level of competence extends to the crafts involved, including cameraman Gil Warrenton, editor Robert Carlisle, sound mixer Ralph Butler and musician Richard La Salle. *Tube.*

Reveille-Tol Cherie

(Wake Up Dear)

(FRENCH-COLOR)

Paris, Aug. 15.

CFDC release of Pand Films production. Stars Daniel Gelin, Francois Perier, Genevieve Cluny. Written and directed by Claude Magnier from his play. Camera, Gastonanolot, Pierre Guegnon; editor, Charles Bretonche. At Normandie, Paris, Running time, 92 MINS.

Masure Daniel Gelin
Jacqueline Genevieve Cluny
Robert Francois Perier

Filmed play still has too much theatrical playing and palaver to be effective in this film. It lacks a true visual subjugation of the obvious coincidences and complications. This looms mainly a local possibility.

A man's car breaks down and he goes into a house in the country. Taking some water that has a sleeping draught in it he lies down next to the lady of the house, already asleep. Then there are usual explanations to the returned husband, with a novel ending.

Color is good but the three characters play unevenly. Also, the overabundant dialog and telegraphed proceedings are a drawback. For a first pic, Claude Magnier still has to learn how to concentrate on visual rather than theatrical thesping and revelations. *Mask.*

Thorny Points in Met Situation

There appear to be several key factors involved in the off-again, on-again negotiations for a possible 1961-62 season for the Metropolitan Opera.

Perhaps the vital issue, never formally broached in the huddles between the negotiating committee of Local 802, American Federation of Musicians, and the opera management, is Rudolf Bing, the Met's forceful general manager. According to those close to the situation, the musicians would go back at once, accepting exactly the same terms as last year—of Bing were out. They regard him with a bitterness unusual, even in labor-management controversies. The entry into the negotiations of Anthony Bliss, Opera Assn. president, may make possible a settlement of the dispute, particularly if, as expected, Bing does not return from Europe to participate in the talks. Bliss, a socially prominent lawyer, is believed to be Bing's chief support on the Met board, and presumably has not only the authority to make a compromise agreement, but also, if Bing is on hand, the ability to handle him.

On the other side of the bargaining table, the union negotiating committee represents an unusual state of affairs. According to representatives of other unions involved in the opera situation, the negotiating group has gotten out of control of the board of Local 802. Because of illness, 802 president Alfred J. Manuttì has been unable to take active charge of the situation and, it's explained, several would-be successors to the Local presidency seem unwilling to risk unpopularity among the membership by taking steps to control the negotiating committee.

Despite denials, there have reportedly been quiet indications that the Met might be willing to grant some form of job security, thereby settling the prickly issue over the discharge last spring of one of the orchestra musicians. It's understood that the American Guild of Musical Artists and the stagehands, Local Protective No. 1, IATSE, whose own members' Met jobs are at stake in the dispute, are ready to pressure Local 802 to accept compulsory arbitration in this particular instance, at least in regard to job security.

A compromise at that point, plus Bing's continued absence in Europe, could conceivably be a basis for settlement of the entire situation and, even at this late date, make possible a Met opera season this fall and winter.

Met Opera May Open After All As Union, Mgt. Agree to Talk

Negotiations were resumed yesterday in the dispute between the Metropolitan Opera Assn. and Local 802, American Federation of Musicians, after having been broken off by the Met last Thursday (17). Big stumbling block of the union's refusing to negotiate without assurance from management that a 1961-62 season was possible was overcome last Monday (21) when Secretary of Labor Arthur J. Goldberg won assurance from the Met that it "could have a season" if agreement could be reached with 802 and if it could get its singers.

Both sides then agreed to resume talks. For the first time since negotiations began, Anthony A. Bliss, Met proxy, is taking part after having told Goldberg that he and Rudolf Bing, opera general manager, "are anxious to avoid any interruption in the Metropolitan seasons and that if agreement is quickly reached in the present dispute, the Metropolitan will operate, providing it is able at this time to obtain the necessary singers to assure a successful season."

Alfred J. Manuttì, 802 president, stated on behalf of the orch that he was "glad to accede to the Secretary's request in the hope that even at this late date we can come up with a mutually satisfactory settlement with the Met. All along we have wanted—and we still do—that we want to do all possible to save the 1961-62 season. We have as much at stake as the Met has."

Also on Monday, the American (Continued on page 59)

NORMAN NADEL CRITIC FOR N.Y. WORLD-TELEVISION

The N. Y. World-Telegram is switching drama critics again. The drive, which has had nine different aisle-sitters in the last 25-odd years, is bringing Norman Nadel as successor to Frank Astor. Nadel, theatre editor of the Columbus (O.) Citizen-Journal, takes over the assignment Sept. 18. Astor, who's held the job the last four seasons, will switch to travel and resort editor.

Both the Tele and the Citizen-Journal are Scripps-Howard publications. Nadel joined the Columbus paper in 1939 as music reviewer and became theatre editor in 1947. He's been a frequent visitor to New York in recent years as guide for the Broadway show tours promoted by the Citizen-Journal. He also keeps busy on the lecture circuit.

The lineup of Tele reviewers since the mid-1930's has included Robert Garland, Burton Rascoe, Sidney Whipple, Douglas Gilbert, John Mason Brown, Ward Morehouse, Tom Donnelly and Aston.

Tim Herbert Continues Career in 'Flower Drum'

Tim Herbert, who concluded a 13-month run in the London production of "Flower Drum Song" last April, is still making a career of the musical. The comedian, who played Sammy Fong in the West End presentation, has thus far this summer repeated the role at the South Shore Music Circus, Cohasset, Mass., and the Cape Cod Melody Tent, Hyannis, Mass. He opened last night (Mon.) in the same part at the Municipal Opera, St. Louis, for a two-week run.

'Rhino' Due Back For Only 3 Wks.

The scheduled return engagement of "Rhinoceros" to Broadway will be for only three weeks, after which it will move to San Francisco and then Los Angeles. The Derek Prouse adaptation of Eugene Ionesco's drama is currently in the third week of a four-week stand at the Edgewater Beach Playhouse, Chicago, having transferred from Broadway after a 30-week run.

The play is due to return Sept. 11 to the Longacre, N. Y., continuing through Sept. 30 with Zero Mostel and Ralph Meeker as co-stars. It will open Oct. 2 for a three-week stand at the Alcazar, Frisco, and then play another three weeks, starting Oct. 23, at the Hartford Theatre, Los Angeles. "Rhinoceros," produced by Leo Kerz in association with Seven Arts Associates Corp., will be a Theatre Guild-American Theatre Society subscription entry in both Coast cities.

Feuer & Martin Assign Young, Baranoff, Bonis

Cy Feuer and Ernest H. Martin have set Marshall Young as production manager. Young was house manager of the Lunt-Fontanne Theatre, N.Y., which the producers purchased several months ago. Abe Baranoff, who was head treasurer at the theatre, has succeeded Young as house manager and Henry Bonis, former assistant treasurer, is now head treasurer.

In his new post, Young will serve as company manager for the upcoming Broadway musical, "How to Succeed in Business without Really Trying," which Feuer & Martin are producing with Frank Productions. The Lunt-Fontanne, incidentally, is tenanted by the Mary Martin-starrer, "Sound of Music."

'King Kong' to Tour U.K. Before Reaching B'way

Glasgow, Aug. 15. "King Kong," the South African musical current in London, will open a provincial tour Sept. 12 at the Empire Theatre here, and will stay for a five-week run. It will then have a two-week stand at the Empire, Edinburgh.

Following its United Kingdom tour, "King Kong" will be done on Broadway, opening in February under the management of Kernit Bloomgarden.

Merm Will Play TG-ATS Subscrip At Biltmore, L.A.

Los Angeles, Aug. 22. "Gypsy," starring Ethel Merman, will launch the 1961-62 subscription season of the Theatre Guild-American Theatre Society here, opening Oct. 2 at the Biltmore Theatre. The second subscription offering will be "Rhinoceros," starring Zero Mostel and Ralph Meeker, arriving Oct. 23 at Huntington Hartford Theatre.

Other shows set for eight-play series will include "Toys in the Attic," with Constance Bennett, Anne Revere and Scott McKay, and "The Tenth Man," with Risa Schwartz and Jacob Ben-Ami in their original roles.

Among the possibilities for the other four are "Irina La Douce" and "Mary, Mary." Because of its burlesque angle and tawdry characters, "Gypsy" was figured unsuitable for the Baptist-owned Philharmonic Auditorium, where Civic Light Opera Assn. offerings are presented, so CLO head Edwin Lester passed it up for subscription here. However, the Merman starrer is being sponsored by the companion CLO organization in its current subscription engagement at the Curran Theatre, San Francisco.

So. African Financier Sole 'Kwamina' Backer; Race Relations Tuner

A South African industrialist is putting up the entire \$350,000 backing for the forthcoming Broadway musical, "Kwamina." The Alfred de Liagre, Jr. show takes sympathetic approach to the racial equality issue in South Africa.

John Schlesinger, whose interests include mining, shipping and real estate, is also a former owner of a chain of South African film theatres. In addition, he's reportedly been involved in the financing of London productions. It is expected that Schlesinger, now on a Mediterranean cruise, will attend the pre-Broadway tryout opening of the musical Sept. 4 at the O'Keefe Center, Toronto.

A corporate setup has been established for the financing of the venture. Although the unusual situation of having an individual put up the entire capitalization of a Broadway musical is regarded as a boom to the producer, it can also have certain disadvantages. In this case, de Liagre had to bypass his regular investors, who may be resentful if the show clicks.

The musical, with book by Robert Alan Aurthur and songs by Richard Adler, is scheduled to open Oct. 23 at the 54th Street Theatre, N.Y. The cast is headed by Adler's wife, Sally Ann Howes, and Terry Carter, Rex Ingram and Brock Peters.

Johnny O'Connor's Legit Musical Kids Jingers

Johnny O'Connor, former band manager and talent personal manager, has written the book for a musical show, "Tweet," about the world of advertising jingle authors. The score may be written by Coast composer Al Teoli.

After leaving the staff of VARIETY some years ago, O'Connor wrote vaudeville material for Victor Moore, the late Joe Cook and others, and later was manager for the late Glenn Miller's band.

O'Keefe a Booster for Summer Too; Pop-Price Hot Weather Musicals Enliven Normally Drowsy Toronto

Empire State Festival Had Record 76G Gross

The Empire State Festival grossed approximately \$76,000 in its recent four-week season of opera, ballet and concerts at the Anthony Wayne Recreation Area-Harriman State Park, near Bear Mountain, N.Y. The total attendance was over 34,000, both that and the gross being larger than any year since the Festival was established in 1955 at Ellenville, N. Y.

100G Film Deal On 'All Way Home'

David Susskind has taken a 30-day option on the film rights to "All the Way Home." The deal involves a \$5,000 down payment, to be applied against a \$100,000 purchase price if the option is exercised. Susskind's firm, Talent Associates, would produce the film version of the Tad Mosel dramatization of James Agee's "A Death in the Family," through its tieup with Paramount Pictures.

If the film sale goes through, the Fred Coe-Arthur Cantor legit production would get \$36,000 as its 40% share, less 10% commissions, of the picture revenue. The deficit on the \$150,000 legit production is now estimated at around \$120,000. As of a July 1 accounting, the presentation had unrecouped costs of \$118,439, but sliding business since the audit is figured to result in additional operating losses.

For the four weeks ending July 1, the drama earned an operating profit of \$6,007. There was also \$1,000 income from the period from stock and amateur rights. The play copped both the N. Y. Drama Critics Circle award and the Pulitzer Prize last season (the novel was also a past Pulitzer selection), and has managed, despite generally meagre business, to keep open with the aid of royalty waivers and other cuts.

The production, which has had discount tickets in circulation the last five months, is now in its 39th week at the Belasco Theatre, N. Y.

Connie Bennett, McKay To Join 'Toys' for Tour

Constance Bennett, Scott McKay and Anne Revere will costar in Kermit Bloomgarden's touring production of "Toys in the Attic." The Lillian Hellman play, which ended a 58-week Broadway run last April 8, will begin touring Sept. 27 at the Playhouse, Wilmington.

Of the three headliners, Miss Revere is the only carryover from the New York presentation. Miss Bennett and McKay will have the roles originated by Irene Worth and Jason Robards Jr. Miss Revere, who'll be repeating her Main Stem assignment, made a switch last week in a stock production of the play at the Williamstown Mass. Summer Theatre when she undertook the part originated by Miss Worth.

The role played by Maureen Stapleton on Broadway will be handled by Michaela Meyers. The "Toys" tour is scheduled to run 36 weeks.

Sign Wendy Waring New Understudy in 'Carnival'

Wendy Waring is the new understudy for Anna Maria Alberghetti in "Carnival." She succeeds Anita Gillette, who's vacationing this week prior to starting rehearsals in Kermit Bloomgarden's upcoming Broadway production of the musical, "The Gay Life." Miss Gillette took over the "Carnival" lead recently when Miss Alberghetti was out of the cast because of illness.

Toronto, Aug. 22. O'Keefe Center for Performing Arts, which gave Toronto a business and cultural boost last season, is doing the annual meticulous by keeping the local scene alive this summer. Toronto's "The Good" as observers call the city in dubious tribute to its straight-laced local tradition, has acquired surprising animation this summer.

According to long-standing custom, Toronto has always turned into something of a ghost town in the summer, as the total residents took off for the cool (and less) of northern Ontario, leaving what amounted to little more than a holding force to maintain broken operations at basic institutions and vital service agencies. Toronto has never been a huge fun town, but what there was has traveled away.

In contrast, one might recently there was virtually no away business for dinner at Washington, one of the better cafes in town, and trade was near capacity in the hotel dining rooms and other leading restaurants. Assuming they had even been open last summer, the same spots would have had a handful of morose stay-at-home, traveling salesmen and the like.

The difference wasn't hard to explain. Carol Channing played to smash business last week in her revue, "Show Girl," at the O'Keefe Center, and of that audience of 3,200, a sizable portion. (Continued on page 59)

'Sunshine,' 'Fantasticks' 2d Troupes Booked For Engagements on Coast

Los Angeles will get copies of two click-off-Broadway musicals in September. A production of "Little Mary Sunshine" is scheduled to open Sept. 20 at the LaGrande Theatre there and a touring presentation of "The Fantasticks" is due to open the following night (21) at the Ivar Theatre. Both houses are bandboxes.

Both musicals are off-Broadway originals. "Fantasticks" has attracted wide attention overseas, with productions slated for London, South Africa, Australia, Sweden, France and Germany. The musical, now in its 16th month off-Broadway at the Sullivan Street Playhouse, has book and lyrics by Tom Jones and music by Harvey Schmidt. It was produced off-Broadway by Lore Note.

The touring presentation of "Fantasticks" recently concluded a 20-week spring and summer run in Chicago at the Del Prado and Central Hilton hotels. The company, which had off last week, resumes tomorrow night (Thurs.) at the Blackstone Hotel, Omaha, where it's scheduled to run until Sept. 1.

A Sept. 3-16 booking at the Marine Memorial Theatre, San Francisco, will then precede the opening L. A. engagement. The production is being presented by F. B. Smith Enterprises of Chicago, under the management of Roger Flemming.

"Sunshine," written by Rick Beynon, is being produced on the Coast by Stanley Seaman. The off-Broadway presentation produced by Howard Baker, Cynthia Bar and Robert Chambers, is now in its 23rd month at the Playhouse Theatre. Performance rights to both "Fantasticks" and "Sunshine" are owned by Music Theatre International.

The London production of "Fantasticks" will open Sept. 7 at the Apollo Theatre. First Productions, Music Theatre International's parent firm, is organizing the show on the West End with Tele Arts and

The South African presentation is slated to open next Wednesday (20) in Johannesburg under the production auspices of Lena Chalkman and Taube Fuchsler. The Sweden outing is planned for December by David Kushner. Nothing is definite on the contemplated French and German productions. The musical, which also had a 10-week run in Mexico City, has also had occasional stock presentations this summer.

Stock Reviews

Turn on the Night

Philadelphia, Aug. 8. Fantasy presentation of comedy-drama in two acts by Jerome Lawrence and Robert E. Lee...

Venus at Large

Westport, Conn., Aug. 27. Theatrical Gold & Joel Schenker presentation of comedy by Henry Denker...

In their new show, "Turn on the Night" playwrights Jerome Lawrence and Robert E. Lee affirm that the theatre they sing about is everlasting...

This is hardly a new idea. The ever-miraculous recovery of the always fabulous invalid is familiar if recently challenged theme.

With the aid of an excellent cast, understanding and clever direction by George Keathley, mobile, fragmentary but convincing settings by Charles Evans...

In Joseph Wiseman and Eric Berry, the playwrights have found ideal actors for their leads. As the comic darlings of mid-19th century Paris...

They form a theatre, a new temple to comedy which rises before the audience's eyes, and within it, present and they mimic their parts and review their own hopes and all problems.

The greatest problem is the witless lady played with charm by Candace Hilligoss who backs their theatre, loves them both, drives them to the frenzied strivings of arrested actors by announcing she will marry the better actor and then flirts for choice is neither joyful for her or for the victor.

When man and boy are superb comic characterizations and they receive fine support, particularly from John Seymour as the manager, Tom Klum as the faithful stage assistant...

Fidel Terry, former casting director for television's "Play of the Week," is back in the agency business, having joined John Harvey and Judy Parrish as an agent at United Talent.

When this Henry Denker comedy was first produced in London in 1957 its protagonist's were hot news - she the cuddlesome and ambitious screen star, he the sternly intellectual, successful playwright.

Olive Ogilvie, her studio's hottest property, has come to New York to study the theatre in a certain actor's studio. Her agents are frantic and her mentors are dubious...

A romance with a spectacle, pipe-smoking playwright, while obvious, is rather touching, thanks to William Prince's tasteful acting and Miss Sterling's warmth.

Lionel J. Stander is less objectionable than usual as the actress' agent though his endless epistolations keep the Westport audience in its seats until almost midnight, unimpaired for a summer evening.

Shepard Traube, as director, just has cherished every word of Danker's text, for it certainly seems to be unexpurgated. But the situations, if not the actual personalities, involved in the prank are no longer of keen interest, nor is the play.

We've Had Some Fun

Ephrata, Pa., Aug. 12. John Canavan presentation of program of solo readings by Tom Ewell of selections of the writings of Mark Twain...

Getting into the solo-reading set, legit tv star Tom Ewell has been breaking in his program of humorous readings, titled "We've Had Some Fun," at a series of single-shot matinees at various strawhats.

Ewell, making it clear that he is still feeding his way with the material, scooped nicely with a mostly female audience of some 200 in the arena-style semi-open-air playhouse. This, despite terrific heat, and a type of program that many of the patrons obviously were not expecting.

Using a minimum of props - an old phonograph of "morning glory loun" vintage, a crystal set radio, a stereophonic, and a beat-up guitar employed for one single, dissonant chord - the actor creates a variety of moods, chiefly through expert timing and delivery of some fairly-familiar lines.

Satire is also stirred in, and the performer had them roaring with James Thurber's "Everything Is

Wild." Change of pace is subtle but skillfully used to make a point. The intro and bridge for this are reminiscences about Ewell's boyhood in Kentucky, hence the curious props and the balance and wrap-up of the otherwise unrelated material.

Corey Ford, Ogdan Nash, Morris Bishop, Finley Peter Dunne, George Ade, Stephen Leacock, Ring Lardner, Phyllis McGinley, Will Rogers and even W. C. Fields get into the act before Ewell is finished. The finale is a one-man playback of the fish fry scene from "Green Pastures," giving Ewell a range of facial and vocal gymnastics.

Bousille and the Just

Vancouver, Aug. 6. Vancouver International Festival presentation of a four-act drama by Gratien Gelinas translated from the French by Kenneth Johnstone and Joffre Dechene.

For three years the Vancouver International Festival has attempted to present a top-flight drama as part of its over-all Music and Arts section. With "Bousille and Just," the festival has finally achieved its ambition.

"Bousille et les Justes," the original French version, opened two years ago, at La Comedie-Canadienne, Montreal, under the auspices of the Montreal Festivals Society.

Gelinas' stated purpose in accepting the festival invitation to present his play here was to introduce a segment of French-Canadian life to another part of Canada, thus help develop better feeling and understanding between the racial elements who make up the country.

"Bousille" is the story of a small-town Quebec family, the youngest brother of which is on trial for murder, having killed a man in a drunken brawl over a waitress. The play is set in a cheap Montreal hotel room, where the family await the outcome of the trial.

The mother, played by Juliette Huot, is a Quebec matriarch, intensely religious and concerned only for her boy. She is oblivious to his proven dissipation at the age of 21. Her elder son, portrayed by Yves Letourneau, and her daughter, acted by Beatrice Picard, are concerned only with the good name of the family in their town.

The other players are Paul Berval as the son-in-law, Helene Loiselle as the daughter-in-law, Jean Lajeunesse as the lawyer, Therese Arbie as the waitress, Gilles Latulippe as a novice priest, and author-actor Gratien Gelinas as the distant cousin and companion of the accused brother and the only witness to the murder.

These are the characters of a drama of humanity and simplicity, without artiness or false notes. In spite of the underlying pathos of the dramatic situation, the laughs seem genuine rather than injected for effect. "Bousille" deserves a wider audience than Montreal and Vancouver have afforded. The Canadian Broadcasting Corp. has taped the play for future network telecast.

HUROK'S LONDON P.R.

S. Hurok has taken on Melvin Duncan, London publicist, to handle the Hurok p.r. here. Duncan will work under Wolfe Kaufman, Hurok's European rep who headquarters in Paris.

Asides and Ad Libs

A publicity release last week announced that Mary Mason has been cast for the upcoming Broadway musical, "Kean." Double-checking revealed that Miss Mason is not the former Broadway actress Mary Mason, now Mrs. John Wharton, wife of the theatrical attorney. The Miss Mason cast for "Kean" is actually Marissa Mason, a dancer...

Howard Telehmann has been informed that "Miss Lonelyhearts," his dramatization of the Nathaniel West novel, recently had a three-months run at the Ensemble Theatre, Melbourne. The play reportedly aroused lively controversy, a local bishop indignantly walking out after one act and four other bishops recommending it to their parishioners...

Go Soak Your Head Dept.: Bamber Gascoigne, subbing for Denis O'Brien as drama critic for the London Sunday Telegraph, wrote in part in a recent column, "In America, drama schools are almost as frequent as mental homes. They attempt to teach everything from carpentry to playwrighting, and for years enthusiasts have hoped they would cradle a new American drama. They haven't. Instead, they've become inbred and detached from professional theatre."

"Since we follow a few years behind America in everything from supermarkets to built-in obsolescence, we will probably soon have the situation here. But for the moment our drama schools are more sober in their aims, attempting only to teach young actors their craft."

Philly's Playhouse in the Park has an inviting bonus for visitors from out of town. The semi-outdoor theatre is on Belmont Plateau, in west Fairmont Park, and is adjacent to the old Belmont Mansion, one of the historic showplaces dating from around 1800. Luncheon and dinner at modest prices are served on the porch and terrace, and the panoramic view of the park, Schuylkill River and the Philly skyline makes it one of the most attractive eating spots anywhere.

Show Out of Town

Big Deal

Chicago, Aug. 17. Bernard Shalins, Paul Sills & David Shepherd presentation of three-act (one scene) musical comedy-drama based on John Gay's "The Beggar's Opera." Staged by Sills; settings, Stanley Kadarlis; lighting, Paul Parkin; Del Close; music, William Mathieu; lyrics, Shepherd; features Win Stracke, Alan Arkin, Dolores Aronson. Opened Aug. 16, '61 at Playwrights Theatre, Chicago; \$3.50 top.

"Big Deal," a satire on Chicago politics loosely based on John Gay's bitter 18th century play "The Beggar's Opera," was "written" on the stage during rehearsals by its director, Paul Sills, and by the actors, working from a bare plot outline. The result of this unusual approach is surprisingly well-organized and comes off as generally effective theatre.

In its portrayal of betrayal and counter-betrayal at the level of ward politics, it's less morbidly caustic than its Gay progenitor and more social protest than the original's social cynicism. It's likely that the play will have a comfortable run at this theatre-cabaret, supported by the Playwrights devotees and with the added fillip of its pokes at the local pols.

Inasmuch as the broad script outline varies only slightly from Gay's play on non-political thieves (and from its progeny, Berthold Brecht's "Threepenny Opera"), the burden falls largely on the cast. Alan Arkin, who has been in the satirical tab revue at the Playwright's sister showcase, the Second City, gives an expert performance as the tenement-owning hoodlum who discovers too late that a thief's rigid code of honor is no match for the flexible code of thievery at a higher level in politics. Arkin also manages to inject badly-needed humor into the play, although his broad acting style often makes it merely comic relief instead of the morose humor that the theme suggests.

Folk singer Win Stracke does a creditable job as the unreformed reform politico, and his characterization is generally astute. However, he occasionally falters in projecting the portrayal over the footlights, and, in the process, dissipates some of his meatier scenes.

Robert Coughlan is well-cast and adept as his assistant, and Del Close plays the role of the smooth New York real estate operator as

a one-man representation of the world of entrenched financial power.

The femme performers are generally weaker. Dolores Aronson fumbles some of the better lines in the play and impedes Arkin by frequently stepping on his lines. In addition, her voice seems adequate for only the most simple melodies. In her role as Peachment's bumbling wife, Marie Brady bumbles about the stage ineffectually in what could be a strong part.

The play moves most smoothly when Paul Sills' direction is most evident. When he's not in control of the stage movement, it's improvisational nature becomes chaotic. Stanley Kadarlis' settings are simple and effective (and apparently inexpensive). William Mathieu's music is at best intriguing and at worst unobtrusive, and David Shepherd's lyrics are clever and exceedingly helpful in making the play's ironic statement. *Moro.*

Off-Broadway Shows

- (Figures denote opening dates)
Balcony (Rep.), Circle in Square (3-3-60)
Black St. (Rep.), (3-4-61)
DREAM 2, Bessie, Cherry Lane (3-1-61)
Fantastics, Sullivan St. (5-3-60)
Hedda, Gabeler, 4th St. (1-9-60); closes Sept. 3.
King Dark Chamber, Jan Hus (2-8-61)
Mary Sunshine, Players (11-18-59)
Premiere, Penn. (Rep.) (6-18-61)
Red Eye, Provincetown Playhouse (6-12-61)
Threepenny Opera, de Luxe (9-20-55)
Under Milk Wood (Rep.) (8-29-61)
SCHEDULED OPENINGS
Tender Trap, 1st St. (8-23-61)
Convent, Living Room (9-12-61)
Pirates of Penzance, Phoenix (9-6-61)
Cockeyed Kite, Actors (9-13-61)
I Want You, Nonim (9-14-61)
One Way Pendulum, E. 74th St. (9-18-61)
Misalliance, Sheridan Sq. (9-19-61)
Happy Days, Cherry Lane (9-19-61)
Mary Loves, Living Room (9-19-61)
Opening of Window, Marquee (9-20-61)
Ghosts, 4th St. (9-21-61)
O. Hurray Me, Gate (9-21-61)
Jungle, Living Room (9-26-61)
Therapeutic Horses, Orpheum (9-27-61)
Hi Picasso, York (9-27-61)
4th Ave. North, Madison Ave. (9-27-61)
Sap of Life, I. Sher. Sq. (10-2-61)
All in Love, 41st St. (10-16-61)
Different, Almaraz (10-16-61)
Buckley, City (10-25-61)
Go Fight City Hall, Maxfield (10-30-61)
Shadow of Heroes, York (11-14-61)
CLOSED
Moon Is Blue, 41st St. (8-8-61); closed last Sunday (20) after 16 performances.

SCHEDULED B-WAY PREMS

- Rhinoceros, Longacre (9-11-61)
Greek Tragedy, Center (9-19-61)
High Fidelity, Almaraz (9-25-61)
From Second City, Royale (9-26-61)
Purple Victorious, Cort (9-28-61)
Sail Away, Broadhurst (9-30-61)
Caretaker, Living Room (10-4-61)
Stanley Poole, Morocco (10-5-61)
Let It Ride, O'Neill (10-6-61)
Milk & Honey, Marlin (10-10-61)
Everybody Loves, Longacre (10-11-61)
How to Succeed, 46th St. (10-14-61)
Maid's Room, Almaraz (10-16-61)
Cook for General, Playhouse (10-19-61)
Kwamina, 54 St. (10-23-61)
Yves Montand, Golden (10-24-61)
We Come From Baltimore (10-25-61)
Write Murder, Belasco (10-26-61)
Garden of Sweets, ANTA (10-31-61)
Compassionate, Belasco (11-1-61)
Kean, Broadway (11-2-61)
Gideon, Plymouth (11-9-61)
Gay Life, Shubert (11-16-61)
Say Hello, City (11-20-61)
Man for All Seasons, ANTA (11-22-61)
At Nine O'Clock, Golden (12-26-61)
Night of Iguana, Royale (12-26-61)

Inside Stuff—Legit

Principal conventions and exhibitions that may bring a sizable influx to New York during September...

Road Healthy, 'Sail' \$61,536, Bost.; 'Bye' \$67,631, 'Miracle' \$26,517, Colo.; 'Sound' \$83,082, 'Fiorello' \$40,251, L.A.

Road business was generally good last week. 'Sail Away' went clean in the second week of its pre-Broadway tryout in Boston...

Estimates for Last Week
Parenthetical designations for out-of-town shows are the same as for Broadway...

BOSTON
Sail Away, Colonial (MC-T) (2d wk) (\$6,50-\$7.50; 1,685; \$62,000).

CENTRAL CITY, COLO.
Miracle Worker, Opera House (D-RS) (3d wk). Previous week, \$24,800.

DENVER
Bye Bye Birdie, Auditorium (MC-RS). Previous week, unreported.

LOS ANGELES
Fiorello, Biltmore (MC-RS) (2d wk) (\$6-\$6.60; 1,636; \$63,000).

Sound of Music, Philharmonic (MD-RS) (4th wk) (\$5.90-\$6.75; 2,670; \$83,400).

PHILADELPHIA
Flower Drum Song, Forrest (MC-RS) (7th wk) (\$5.40-\$6; 1,760; \$59,800).

SAN FRANCISCO
Gypsy, Curran (MC-RS) (2d wk) (\$6.90-\$7.25; 1,758; \$67,000).

La Plume de Ma Tante, Alcazar (R-RS) (4th wk) (\$5.40-\$5.95; 1,149; \$40,000).

My Fair Lady, Geary (MC-RS) (2d wk) (\$6-\$6.50; 1,550; \$58,000).

WASHINGTON
Music Man, National (MC-RS) (10th wk) (\$6.95-\$7.90; 1,685; \$64,795).

Touring Shows
(Figures cover Aug. 20-Sept. 3)

Bye Bye Birdie (21-3). State Fair Music Hall, Dallas (21-3). Fiorello (21-2). Biltmore, L.A. (21-2). Flower Drum Song-Forrest, Philly (21-2).

Bits of London

London, Aug. 22. Gerald Savory has written a new comedy, 'Cup and Saucer'...

'Ondine' drops out of the Aldwych Theatre repertory Aug. 30, to be replaced by 'The Taming of the Shrew'...

Actress Amalia Baynton, hostess at a saloon near Buckingham Palace, has now moved to The Grapes in the West End...

Through Sam Wanamaker is now busily engaged in the U.S., he's retaining his London interest. He's retaining a house built in the area inhabited by VARIETY's Harold Myers (Myro).

Guild Angles For Trinidad Play

Port-of-Spain, Aug. 22. The Theatre Guild in New York has offered a prize of \$500, plus a New York production...

The type of play the Guild is seeking is one which he said would "give us a chance to show the world the wonderful experiment in humanity that is going on here, that the rest of the world can learn."

London Shows

(Figures denote opening dates)
Amorous Pawn, Piccadilly (12-9-59).
Ballets, U.S. Saville (8-16-61).

Kaye Record \$76,338 For Wallingford Tent; Ont. Bard Fest \$60,812

The Danny Kaye show did it again last week. The presentation which a few weeks ago set a record of \$98,000 in seven performances for the Carousel Theatre...

Estimates for Last Week
Parenthetical designations for stock are the same as for the road.

DALLAS
State Fair Music Hall (\$4; 4,120; \$77,000). Billionaire Dollar Baby (Eileen Rodgers, Reginald Denny) (2d wk). About \$22,000 for regular seven performances.

DETROIT
Northland Playhouse (\$3.85-\$4.30; 1,126; \$27,000). For Love or Money (Howard Duff, Anne Farge) (16,807).

KANSAS CITY
Starlight Theatre (\$4; 7,600; \$106,918). Take Me Along (Dan Dailey), \$63,000 for regular seven performances.

PHILADELPHIA
Playhouse in the Park (\$3-\$3.50; 1,437; \$27,044). Visit (Jo Van Fleet), \$14,517.

PITTSBURGH
Melody Tent (\$3.85; 2,003 \$35,900). Kiss Me, Kate (Patricia Morrison, Earl Wrightson), \$29,800 for regular seven performances.

ST. LOUIS
Municipal Opera (\$3.50; 12,000; \$110,000). Cinderella (Maria Santel, Harry Snow, Will Able, Hal LeRoy, Jack Gilford), \$88,000.

STRATFORD, CONN.
Shakespeare Festival (\$6.25; 1,479; \$52,568). Jessica Tandy, Pat Hingle, Kim Hunter). Macbeth-As You Like It-Troilus and Cressida (11th wk), \$48,105.

STRATFORD, ONT.
Avon Theatre (\$4; 1,123; \$24,325). Pirates of Penzance (7th wk), \$24,160 for regular seven performances.

TORONTO
O'Keefe Centre (\$3.50; 3,200; \$61,942). Tony Martin with Phil Ford and Mimi Hines, \$45,304.

WALLINGFORD, CONN.
Oakdale Musical Theatre (\$5.50-\$6.50; 2,300; \$78,000). Danny Kaye Show, \$76,338 at upped box scale for seven performances.

B'way Still Climbing; 'Bye' \$44,568, 'Camelot' \$81,467, 'Fiorello' \$44,243, 'Country' \$21,425, 'All Way' \$14,873

Off-B'way Reviews

The Moon Is Blue
Barbara Griner & Eleanor Horn presentation of comedy by F. Hugh Herbert Staged by Matt Cimber; sets, Jerome Lotia. Opened Aug. 8 '61, at the 41st Street Theatre, New York.

No Corner in Heaven
American Creative Theatre production of a drama in three acts by Joseph Caruso Jr. Staged by Bro Herrod; setting, Michael Allen-Hampshire; lighting, Chuck Levy.

Although it is billed as a new play, "No Corner in Heaven" resembles an unsuccessful drama from the depression-era, employing the cliches and turgid melodrama associated with the worst of the Clifford Odets imitators.

Set in Brooklyn in the late 1930's, the drama focuses on a lower-class Italian-American family, the mother strong and vengeful, the father an alcoholic, the older son glib and dishonest, and the other boy, predictably enough, a sensitive pianist.

Antonia Antonacci, in the central role of the mother, is ludicrously unbelievable, resorting constantly to a broad, annoying smile.

Director Bro Herrod, in an untenable position with such a play and cast, permits the few poignant moments to be negated by overdone reactions.

League-Stagehand Pact Provides Yearly Raises
The League of N. Y. Theatres last week ratified its new three-year agreement with the stagehands, Theatrical Protective Union, Local 1, IATSE.

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Broadway climbed last week for the third consecutive frame, with substantial increases registered by most of the 13 shows on tap. The sellouts were "Carnival," "Mary, Mary" and "Sound of Music."

Estimates For Last Week
Keys: C (Comedy), D (Drama), CD (Comedy Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera), OP (Opera), Rep. (Repertory), DR (Dramatic Reading).

*All the Way Home, Belasco (D) (38th wk; 301 p) (\$6.60-\$7.50, 907; \$38,500). Previous week, \$12,207. Last week, \$41,873.

Bye Bye Birdie, Shubert (MC) (70th wk; 551 p) (\$8.60-\$9.40, 1,461; \$61,000). Previous week, \$41,581. Last week, \$44,568.

Camelot, Majestic (MC) (37th wk; 297 p) (\$9.40; 1,626; \$84,000 (Richard Burton, Julie Andrews). Previous week, \$78,018. Last week, \$81,467.

Carnival, Imperial (MC) (19th wk; 148 p) (\$8.60; 1,428; \$68,209) (Anna Maria Alberghetti). Previous week, \$68,344 with Anita Gillette substiting for the ailing star, who returned to the cast last Wednesday night (10). Last week, \$68,314.

Come Blow Your Horn, Atkinson (C) (26th wk; 205 p) (\$6.90-\$7.50; 1,090; \$43,522). Previous week, \$22,718. Last week, \$19,503.

Far Country, Music Box (D) (20th wk; 159 p) (\$6.90-\$7.50; 1,101; \$40,107) (Kim Stanley, Steven Hill, Sam Wanamaker). Previous week, \$17,164. Last week, \$21,425.

Fiorello, Broadway (MC) (90th wk; 715 p) (\$5-\$7.50; 1,900; \$59,000). Previous week, \$40,940. Last week, \$44,243.

Irma La Douce, Plymouth (MC) (47th wk; 372 p) (\$8.60; 999; \$46,250) (Elizabeth Seal, Denis Quilley). Previous week, \$34,771. Last week, \$36,018.

Mary, Mary, Hayes (C) (24th wk; 188 p) (\$8.90-\$7.50; 1,139; \$43,380) (Barbara Bel Geddes, Barry Nelson, Michael Wildgen). Previous week, \$43,443. Last week, \$43,410.

My Fair Lady, Hellinger (MC) (283d wk; 2,254 p) (\$8.05; 1,551; \$69,500) (Michael Allinon, Margot Moser). Previous week, \$49,602. Last week, \$52,148 with Lawrence Keith substiting for the vacationing Allinson.

Sound of Music, Lunt-Fontanne (MD) (96th wk; 704 p) (\$9.60 1,407; \$75,600) (Mary Martin). Previous week, \$75,879. Last week, \$75,789.

Taste of Honey, Booth (D) (46th wk; 267 p) (\$8.90; 807 \$30,500) (Hermione Baddeley, Frances Cuka). Previous week, \$17,352. Last week, \$18,272.

Unsinkable Molly Brown, Winter Garden (MC) (42d wk 332 p) (\$8.60-\$9.40; 1,404; \$68,000) (Tammy Grimes). Previous week, \$49,584. Last week, \$52,149.

Resuming This Week
Do Re Mi, St James (MC) (\$8.60-\$9.50; 1,615; \$69,500) (Phil Silvers). Resumed last Monday night (21) following a four-week layoff, after having played 30 weeks (240 performances).



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Literati

Bklyn Eagle Bankruptcy
Brooklyn Eagle Inc., which made an abortive attempt last spring to revive the once-famed name as a local weekly with hopes of a daily again, has had an involuntary bankruptcy petition filed against it in Brooklyn Federal Court.

Gibraltar Ad Agency (\$4,500), Galton Paper Co. (\$1,500) and J&W Newsprinters Inc. (\$4,500) are the petitioning creditors.

Ken Giniger, Prez
Kenneth S. Giniger, veepee and general manager of Hawthorn Books, a wholly owned subsidiary of Prentice-Hall, has been upped to president of the unit. He was chief executive officer of HB since its founding in 1952.

Last week Giniger made a Canadian trip with an eye to a Hawthorn Books of Canada subsidiary (French as well as English publications). Hawthorn's further expansion includes children's, juvenile and textbooks. Hawthorn recently absorbed the book publishing activities of Popular Mechanics magazine, including its Windsor Press; also another joint publishing program with Greystone Press. Announcement of Giniger's promotion was made by Richard Prentice, Ettinger, board chairman, and John G. Powers, prez of Prentice-Hall.

Hawthorn is the fourth largest publisher of Catholic titles. Book specializes in this, general non-fiction, mailorder and subscription books. Bishop Fulton J. Sheen and Canadian photographer Yousuf Karsh are currently working in New York and Philadelphia on "These Are The Sacraments," their fourth collaboration. Previous books were "This Is The Mass," "This Is Rome" and "This Is The Holy Land" which, in combination, have sold 500,000 copies at \$5.

Newhouse's Buff Acquisition?
Rumors, repeated and denied, are current that the Buffalo (morning) Courier-Express is negotiating for the sale of the paper to Samuel I. Newhouse at a price of \$14,800,000. Also reported that another chain is bidding against Newhouse for the sheet.

Both the C-X and Newhouse were noncommittal when queried as to the deal.
Algren's Timing
With Hollywood filming Nelson Algren's "Walk on the Wild Side," Contact Editions (Sausalito) has timed a first paperback (95c) of author's 1951 prose-poem to his adopted "Chicago: City on the Make." Algren has contributed a jeremiad intro updating his sentiments and underlining the town as a "Spiritual Sahara." The original tongue-lashing (with love)—it's a town "with the nervous violence of a two-timing bridegroom... where bulls and foxes live well, but lambs wind up head-down from the hook"—has only gained pertinence in the decade since publication, he states.

Slim's volume had a dull hard-cover sales reception, but was click in Paris where a Sartre translation hit the Left Bank fancies. Algren's prose, typically, is racy, muscular, authoritative.

Houshorne's Encore
Phoenix Theatre (N.Y.) cofounder Norris Houshorne, who wrote on the Russian theatre in a memorable book, "Moscow Rehearsals," some 25 years ago, has authored a sequel. He calls it "Return Engagement (A Postscript to Moscow Rehearsals)." Prentice-Hall will publish next year.

Biographer Matthew Josephson (Zola, Hugo, Stendhal) has done a personal memoir, also for P-H, which is slated for next winter. He calls it "Life Among The Surrealists." A blog of another sort, from P-H, same time, will be "F. Scott Fitzgerald—a Candid Portrait," by Prof. Henry Dan Piper.

in a recent letter to Andrews, wrote, "You and I shared a corner of fellowship in Chicago, where the talk was usually around midnight."

The two shared an office when Andrews was editing the Midwest Magazine founded by Henry Justin Smith, managing editor of the CDN. Smith will loom large in Andrews' memory lane exercise as mentor of Sandburg, John Gualther, Edgar Ansel Mowrer, Paul Scott Mowrer, Ben Hecht and Henry Luce among other journalistic hotshots. Book also will deal with the beginnings of the so-called "Chicago School" of radio serials.

Beebe's Jackpot
Doubleday editor Ralph Beebe saw the slogan—"Fear Knocked at the Door, Faith Answered. No One Was There"—in England a year ago and wrote a short essay on it for the "Words to Live By" page in This Week.

The mail has been overwhelming in quality as well as quantity. The National Assn. of Mfrs. is sending it out via their clergy-industry relations dept. to 20,000 religious leaders. General Mills will reprint in their house organ, and the National Assn. of Mutual Insurance Cos. is doing reprints.

As Beebe says, he "read these words over the fireplace of the Hind's Head Hotel in Bray-on-Thames, not far from London, a year ago. They were ascribed to no author. This week editor-publisher Bill Nichols is also seeking the author. Hind's Head is a 500-year-old English inn but the legend was first placed on the inn wall in 1940 when Britain was menaced by invasion.

A Goldwater P. S.
Watch for a new book by the nation's leading conservative, Republican Sen. Barry Goldwater of Arizona.

Goldwater's last effort—called "The Conscience of a Conservative"—was a hot political seller. The books are part of Goldwater's effort to get his rightwing message across and build support for the 1964 Presidential nomination of his party. Now, he is tiring of crosscountry speaking engagements and the long Senate session. He is planning a trans-Pacific cruise to Hong Kong to recuperate—and write a new book. So far, it is untitled.

CHATTER
Literary agent Mrs. Carlton (Rosallind) Cole back from Rome where she huddled with client Michael Stern on his Gels book, "An American in Rome," slated for 1962 publication.

Glenn Neville, editor of the N.Y. Mirror, points to his Aug. 4 issue, a day after that Continental plane skyjacking, both in the P. 1 banner and the editorial, that it was the Mirror (not the News, as VARIETY said last week) that coined "skyjackers."
S. Watson Dunn, who authored "Advertising Copy and Communications," has another dog. "Advertising: Its Role in Modern Marketing," via Prentice-Hall, in September.
The Washington Star, published at the time of the Civil War, and still in existence, is the source of "Mirror of War," which Prentice-Hall will publish. John W. Stepp and I. William Hill, both on the Star, have compiled and edited this then account of the day-to-day coverage of the War Between The States.
"Debbie Drake's Easy Way to a Perfect Figure and Glowing Health," by the syndicated Miss Drake, who does setting-up exercises across the land via vidpix, is the title of her upcoming Prentice-Hall book.
Life's anthology on "The Epic of Man," syndicated Ann (advice-to-the-troubled) Landers' "Since You Ask Me," and Cosmopolitan mag's artist Jon Whitcomb's "All About Girls" are some-due books by newspaper and mag personalities, all under Prentice-Hall imprint.
Writer-publisher Roland Gammon, veepee of Feed Gammon & Co. which publicized the recent Miss Universe Beauty Pageant, has signed with E. P. Dutton to write a second inspirational tome, "Faith Is A Star." His first book on the world's great religions, "Truth Is

Publishing Stocks

Table with 2 columns: Stock Name and Price. Includes Allyn & Bacon (OC), American Book (AS), Book of Month, Cando Nast (NY), Crowell-Collier (NY), Curtis Pub. Co. (NY), Ginn & Co. (OC), Grolier (OC), Grosset & Dunlap (OC), Harp's Brace (OC), Hearst (OC), Holt, R.W. (NY), L.A. Times Mirror (OC), Macfadden (AS), McCall (NY), McGraw-Hill (NY), New Yorker (OC), Pocket Books (OC), Prentice-Hall (AS), Random House (OC), Scott Foresman (OC), Time Inc. (OC), W.W. Sears (OC), Western Pub. (OC).

OC—Over the Counter. NY—N.Y. Stock Exchange. AS—American Stock Exchange. (Supplied by Barke & Co.)

One," has passed the 50,000 mark in sales. Richard Gehman's paperback "Sinatra and His Rat Pack," has gone into its second printing. Peripetatic Caroleus Vanderbilt Jr., on his special NANA assignment, has left West Berlin for Greece en route to Turkey, Iran, Lebanon, Syria, Jordan and possibly Israel before returning to Berlin Sept. 10-30 when, it is expected, there will be a finalization of the crisis there.

Report Legit Upbeat Starting in Baden

Vienna, Aug. 15
The legit boom has reached Baden, 10 miles south of this Austrian capital city. Besides the open air arena, where operettas are mostly produced, the new Modern Theatre in the Hotel Stadt Wien does excellent business. On its lineup, among others is "Marriage-Go-Round." Baden, wellknown for its sulphur springs, but having only 15,000 inhabitants, has had its arena-theatre since the turn of the century. Until 1912, when Alfred Schrieber was manager and top star with Hermine Herma and Betty Seidt, shows were discontinued every time it started to rain. In 1912, an electrically operated roof was constructed. It operates today as well as it did nearly 50 years ago. When it starts to rain (rather often in Baden), the house is protected within five minutes.

Met May Reopen

Continued from page 35
Guild of Musical Artists, representing some 250 artists (soloists, chorists, dancers, choreographers, stage directors and stage managers) figured as having their jobs in jeopardy via the situation, polled its membership and said that there was no question about the availability of artists. AGMA national executive secretary Hy Faine reported that 90 of the Met's top and secondary singers had answered the poll, nearly all attesting to their continued availability. Another poll of artist managers revealed that few singers have conflicting commitments. Earlier in the week, Bing had commented from Europe where he has been since cancellation was announced, that Goldberg's intervention "will not help a bit" and that he could see "no chance of a season." He had also drawn fire from the union during the week. If he "has any real interest in saving the season he would not have taken off for Europe at such a crucial time," the 802 statement said.

The Met was also rapped by New York City Labor Commissioner Harold A. Felix as to its "questionable intentions" and he charged both sides with having acted "to the detriment of the public and the City's prestige." Through it all, the basic issue remains the dispute over orch salaries. The union is demanding a "negotiable" \$248 weekly per man, as opposed to the \$170 provided by management. Also involved is a raise demanded by 802 in traveling expenses and rehearsal rates, \$3.50 for the former and \$7.70 weekly per man on the latter.

Legit Bits

Thelma Felish has been set for a featured role in "Milk and Honey." A Broadway presentation of Ernest Fendrell's "The Other Image," with John Eyre producing and David Ross directing, is planned for this season. Phil Friedman has been set as production stage manager for all Feuer & Martin shows. Dance instructor Eugene "Laird" Louis will be chorus captain for "Let It Ride."

This year's winners of the American Shakespeare Festival Theatre & Academy's annual Shakespeare awards made recently at the Festival Theatre, Stratford, Conn., "in recognition of works which stimulate appreciation of Shakespeare and the classical theatre" include Tyrone Guthrie, the Oregon Shakespeare Festival, Berl Lahr, the American Shakespeare Guild and Prof. Charles Jasper Sisson.

A translation by Richard Howard of "The Automobile Graveyard," by Spanish playwright Fernando Arrabal, is planned for off-Broadway production in the fall by John Schindler, an actor presently employed as a stylist for a dress firm. Herbert Machlis is to direct the production, which will be designed by Kim Swados. Robert Fosse is staging the musical numbers for "How to Succeed in Business Without Really Trying."

There'll be no out-of-town tryout for "Look, We've Come Through," the Hugh Wheeler play which is scheduled for an Oct. 25 opening at the Hudson Theatre, N.Y., under the production auspices of Edmit Sabber and Frank C. Prince, in association with David Mack. The presentation which will give a series of previews beginning Oct. 18, is to be directed by Jesse Quintero with David Hayes serving as set designer. British actor Charles Gray has changed his name to Oliver Gray for his upcoming appearance in the Broadway production of "Kean" because an American actor by the name of Charles Gray is a member of Actors Equity, which does not permit duplication of names.

Alan Webb will appear in "Night of the Iguana" Leo Lieberman's "The Captains and the Kings" will be produced by the Theatre Guild and Joel Sheinker, with Joseph Anthony directing and Dana Andrews starring. A lengthy Theatre Guild American Theatre Society subscription tour starting Oct. 30 at the Curran Theatre, San Francisco, is scheduled to precede a completed Broadway opening in January.

Patricia Finch has succeeded Money Dalmes in "Unsinkable Molly Brown." Fran Mallis will direct the off-Broadway "Opening of a Window." The staff for Maurice Schwartz's planned off-Broadway production of his play, "Poppy Is Home," includes Annan Kabotnick, director; Barbara Griner and Aaron Goldblatt, production consultants; Bob Ullman and David Weinberger, proscenists, and Howard Gotliber, attorney.

An off-Broadway presentation of Maurice Valency's "The Thracian Horses" is planned by Character Warren and William Seal for a Sept. 27 opening at the Orpheum Theatre, of which Warren is part owner and co-manager. The comedy, in which Nancy Wickwire will have the lead female role, is to be directed by Malcolm Stark.

Elizabeth Fraser will appear in "Blood, Sweat and Stanley Poole." Colta Roanoff is musical director of "Kwamina," for which Sid Roanoff is doing the orchestrations and John Morris the dance music arrangements.

British actor Richard Johnson will appear on Broadway in "The Complaisant Lover." "Happy Days," a full-length character play by Samuel Beckett, is scheduled to debut Sept. 19 under the production auspices of Richard Barr and Clinton Wilder's Theatre 1962 at the Cherry Lane Theatre, N.Y., where it will alternate with the current Barr-Wilder Theatre 1961 presentation of Edward Albee's double-bill "American Dream" and "Death of Bessie Smith." Ruth White has thus far been set for "Dance" which will be directed by Alan Schneider. "Leonard Sullivan's New Facts

of 1962," which Carroll and Harris Masterson plan presenting on Broadway next February, is scheduled to begin an out-of-town tryout tour Christmas week at the Shubert Theatre, New Haven, to be followed by two weeks each at the O'Keefe Centre, Toronto and the Cass Theatre, Detroit. Marvin Weiss and Thomas Becker will design the sets and costumes, respectively.

O'Keefe Summer Boost

Continued from page 35
obviously had dinner in town. They also used parking lots or perhaps taxis and, as far as "Toronto the Good" permits, had a night on the town. So for the first summer in memory, and perhaps since the place was founded as Fort York, in the late 1700's, Toronto was jumping last week—as usual. Miss Channing and "Show Girl" were a hit, considerably better than a couple of O'Keefe presentations this summer, but by no means the best of the season. Even with her sock reviews and belly business, Miss Channing didn't equal the potent gross racked up by "West Side Story" as the summer season opener. However, the star and her intimate revue were dramatic evidence of how the O'Keefe has brought Toronto to life this summer.

"West Side" \$105,000
"West Side Story" which drew the best reviews of any show ever to play the O'Keefe grossed almost \$105,000 in its two-week stand as the summer opener, has been brought back for a single week as the season finale, following the bill starring Tony Martin, Broadway producer Alexander H. Cohen, who books the regular legit season for the O'Keefe and is presenting the summer shows, reassembled the same cast that appeared here before to rave reviews. On the basis of business thus far, plus the indicated demand for the "Story" repeat, the total gross for the seven-week summer season may top \$300,000, or an average of over \$42,000 a week. That is figured to mean a small operating profit for the house and since such a summer season is just about unheard of for most road cities, it amounts to a triumph for the new O'Keefe and, under the circumstances, the issue is found money.

Following the land-slide business for "West Side Story" averaging more than \$52,000 a week against a potential capacity of \$61,942 (which is subject to shrinkage because of the discount allowed on subscription sales and special rates to local groups), Eartha Kitt and supporting acts grossed \$33,935 for a single week. Liberace pulled \$36,164. Miss Channing drew a fine \$46,446 and Martin got considering the \$3.50 top (and discounts), that's strong business.

So the O'Keefe, which would ordinarily be expected to remain shuttered over the summer, has not only been lighted and thereby achieved year-around operation as first year, but has actually turned a modest profit on the last months. And, not to be ignored, the theatre has managed to brighten Toronto through the traditional summer doldrums and spark local business generally.

Finally, the click summer season has continued the high-voltage goodwill exploitation for the O'Keefe Brewing Co., which footed the bill for the construction of the Center as a long-term public relations project.

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CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been re-checked as of noon yesterday (Tues.).

In addition to the available parts listed, the tabulation includes production personnel for later this season, but, for which, the management, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Revue.

Legit

BROADWAY

"Carnival" (MC) Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Parts available for two midgets or two dwarfs, male or female, who can play the trumpet. Mail photos and resumes immediately c/o Robinson Stone, above address.

"Complaisant Lover" (D). Producer, Irene Mayer Selznick (112 Central Park South, N.Y.). Available parts, English boy, 9-11, earnest, unaffected, plays Michael Redgrave's son, understudies for Redgrave and George Withers. Mail photos and resumes c/o above address.

"Daughter of Silence" (D). Producer, Richard Halliday (75 E. 55th St., N.Y.; PL 3-7341). Several parts available for Italian, non-dialect character men, 45-60. Mail photos and resumes c/o above address. Interviews by appointment only.

"Garden of Sweets" (D). Producers, Ben Frye, Irving Squires & Sukki De Visseno (250 W. 57th St., N.Y.; CO 5-0286). Available parts: man, 43, medium build, rugged yet gentle, character man, 60, small Greek Orthodox priest. Mail photos and resumes, through agents only, c/o Pat Fowler, rm. 415, above address.

"Isle of Children" (D). Producers, Lester Osterman & Shirley Bernstein (1650 Broadway, N.Y.; JU 6-5570). Part available for a 14 year-old boy, slim, earnest, sensitive, must be experienced actor.

Call Nicholas Gray, above number, for interview appointment.

"Jennie" (MD). Producer, Newburgh-Porter Prods. (1619 Broadway, N.Y.; JU 6-4886). Available parts: male lead, 30's, tall; femme, 20, ethereal, small, lovely, lyric soprano; femme, 50's, strong personality; male, 50-60, timid; three men, 35-45, businessmen; femme, voluptuous model; character man, 50-60, non-singing; high wire act, one man and one woman; several small male and femme roles. All must sing. Mail photos and resumes, through agents only, above address.

"Place Without Twilight" (D). Producers, Robert Fryer and Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-2844). Available parts: man, 19-21, tall, handsome, cat-like, fair; boy, 16, intense, medium height, fair; girl, 18, spiritual quality, natural beauty, fair; girl, 21, fragile; girl, 18, all-American type; boy, 19, sincere. All roles are Negro. Mail photos and resumes to above address.

"Subways Are For Sleeping" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: young man, second lead, serious, breezy, must sing; young femme, lead, attractive, efficient, must sing; femme, 30, second femme lead, beautiful blonde, well-proportioned, must sing and dance some; young man, handsome, vital yet conventional, must sing. Mail photos and resumes c/o Michael Shurtleff, above address.

"Sunday in New York" (C). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Avail-

able parts; femme, 22, attractive, good figure, naive, good sense of humor; man, over 25, attractive, humorous, likeable; man, 25-28, handsome, extrovert; man, 20's, good time Charlie, juvenile; character man and woman. Mail photos and resumes c/o Michael Shurtleff, above address.

"Time Is a Thief" (D). Producer, Beverly Zaring (489 Fifth Ave., N.Y.; YU 6-4284). Available parts: male lead, 55-65, large character man; male lead, 20-30, stocky, virile; femme lead, 50's, small, proud, character woman; male second lead, 30-35, tall, strong, handsome; girl, 20's, lovely, fragile, warm; character man, 50's, small, meticulous; girl, 20's, attractive, earthy; character femme, 45, plump; character man, 30's, solid, rugged; man, 30's, tall, wiry; two juves, 12-14. Mail photos and resumes, through agents only, c/o above address.

OFF-BROADWAY

"Across the Board on Tomorrow Morn'" and "Talking to You" (D). Producers, H. Sheldon Gordon & Barry Gordon (c/o Sevan-Levinson Agency, 20 E. 53d St., N.Y.; PL 2-1360). Available parts: man, 50-70, charming, fussy; boy, 7-11, non-Equity; male midget, 30-40; Negro man, 22, charming, energetic, likeable; Latin man, 30-40; brotherly. Mail photos and resumes c/o Arthur Storch, above address. Don't phone or visit office.

"All in Love" (MC). Producers, Jacques Urbont, J. Terry Brown Jr. & Stella Holt (c/o Brown, Floyd Ackerman Agency, 145 W. 55th St., N.Y.; CO 5-4122). Photos and resumes of male and femme musical performers being accepted for the musical based on Sheridan's "The Rivals." Part available for an operatic male quartet, skilled in Restoration comedy acting. Mail information c/o above address.

"Corn Is Green" (D). Producer, Equity Library Theatre (226 W. 47th St., N.Y.; PL 7-1710). All parts available except Miss Moffat. Auditions next Monday (28), 11 a.m.-6 p.m.; Tuesday (29), 1-8 p.m.; Wednesday (30), 11 a.m.-6 p.m. at ELT rehearsal hall (Hotel Marcellis, 1034 St. & Broadway, N.Y.). Script available at Dramatist Play Service (14 E. 38th St., N.Y.) Some

non-Equity members may be used in small roles.

"Dock Brief" & "What Shall We Tell Caroline" (D). Producer, Rose Lynch (Royal Playhouse, 77 E. 4th St., N.Y.; GR 5-9647). Parts available for male and femme English actors, 50's. Mail photos and resumes c/o above address.

"Opponents Game" (D). Producer, Jack G. Morris (134 W. 93d St., N.Y.; RI 9-6432). Available parts, woman, 45-50, sophisticated, charming, intelligent; man, 23-27, virile, charming; character man, 50's, conservative; femme, 18, cute, vivacious; femme, 23-27, chic, sophisticated; character woman, over 35, maid. Mail photos and resumes c/o above address.

"Medicine Girl" (C). Producers, David A. Jansen & Wallace Hill (c/o Jansen, 225 East Penn., Long Beach, N.Y.). Available parts: leading man, 28, with ability for farce; man, 28; femme, 25, strong-minded; character man, 55, pompous; femme, 30's, brash, hard-boiled. English accent preferred. Mail photos and resumes c/o above address.

"Twins Brilling" (R). Producer, Jeremy Palmer (569 Grimm Pl., Baldwin, L.I., N.Y.). Audition Friday (25) for a featured ingenue, wispy lyric soprano, who can tap and act, 7-9 p.m., at Showcase Studio (950 Eighth Ave., N.Y.). Applicants should bring music in their key, dance clothes and a tap routine.

TOURING

"Carnival" (MD). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). All parts available for the national company. Mail photos and resumes c/o Michael Shurtleff, above address.

"La Plume De Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Parts available for femme dancers, 5 feet, 5 inches or 5 feet, 6 inches tall who do point work and sing. Call Peggy Shields, above number.

Musio Box Theatre. Producer, Al Reiners (Box 395, Hyannis, Mass.). Photos and resumes being accepted of male and femme chorus, dancers and dramatic performers for

three musical comedies and two musical revues that will be toured in a package company this winter. Company will perform in Florida and other states in cabaret-style theatres. Auditions will be held in New York by appointment only.

OUT OF TOWN

CHICAGO

"Fantasticks" (MC). Producer, Faith Smeth (Hotel Del Prado, 53d & Hyde Pk., Chicago; HY 3-9600). Understudy parts available for all six roles, five male, one female. For audition appointment contact Jim Warner, above address.

Television

"Bozo's Circus" (children's show locally on WGN-TV). Producer, McGinn Television Productions (410 S. Michigan Ave., Chicago; WA 2-1000). Casting director Laura Hitt accepting photos and resumes of all types of circus acts c/o above address. Include availability date in Chi area.

Films

Untitled Japanese-American Film. (D). Producers (Nikkatsu Corp., Tokyo & Kanji Pictures Company, P.O. Box 35-517, Miami 35, Fla.). Parts available for three Japanese girls and a Japanese boy, 21-25. Mail photos and resumes c/o Miami address. Film will be shot in N.Y. and Miami this winter. Arthur Davis, Kanji proxy, will be in N.Y. early in Sept. for interviews.

Cabaret

"Stewed Prunes" (R). Manager, William Morris Agency (1740 Broadway, N.Y.; JU 6-5100). Replacement part available for young comedienne, attractive, musical background preferred. Call Fred Dixon (SP 7-7896) or mail photos and resumes to him c/o Talent Exchange (110 W. 42d St., N.Y.).

Let Me Entertain You!

VARIETY

Special mention should go to Jan Rhodes, who plays June (Havoc) Lee as a small girl. Miss Rhodes IS ONE OF THE MOST BEGUILING YOUNGSTERS EVER TO APPEAR HERE.

LOS ANGELES TIMES

Jan Rhodes, as Baby June, brings laughs and applause with her precocity.

LOS ANGELES MIRROR-NEWS

The production suddenly clicks to life with the appearance of little Jan Rhodes in the role of Baby June. THIS IS A REAL, LIVE DOLL. She mugs, smiles, sings and dances and wins the audience completely. From there on the show sails smoothly.

LOS ANGELES HERALD & EXPRESS

Jan Rhodes, a demure blonde, who played June as a child, won the hearts of the audiences.

LAS VEGAS REVIEW-JOURNAL

Special mention should go to Jan Rhodes in the role of Baby June. She is bewitching, beguiling and ONE OF THE MOST TALENTED YOUNGSTERS EVER TO APPEAR HERE.

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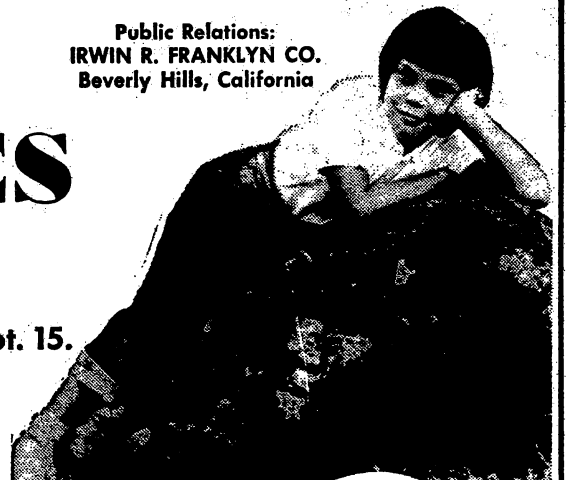
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as Baby June in "GYPSY"

Currently Appearing At The Hotel Riviera, Las Vegas
Through Sept. 10. Opening Riviera Theatre, Detroit, Sept. 15.

P.S. My Mom, *Betty Rhodes,
Thanks You, Too!

*Also Appearing
in "GYPSY"



Broadway

Ira Tulipan, assistant ad-pub head of Columbia Pictures, off to see his promotional conferees in Austria, France and Italy.

Glenn Wallis, proxy of Capitol Records, in from Cannes Friday (18) on the Leonardo Da Vinci. Also arriving were the M. Lincoln Shusters.

Virgin Islands making a big tourism pitch this year and has retained Hal Leyshon Associates for p.r. Dick Hyman will be the account exec.

Francis Langford and her husband, Ralph Evinrude, off to Naples Saturday (19) on the Leonardo Da Vinci as was actor Rory Colhoun and his wife, former dancer Lita Baron, and their children.

Fred MacMurray, Jane Wyman, the Walt Disneys, Ron Miller, William Walsh, James Neilsen and Robert Anderson sailed last week for Britain where Disney Productions is locating for "Bon Voyage."

Singer Lucy Monroe and attorney Harold M. Weinberg have obtained a marriage license at City Hall. They'll be married in a civil ceremony, but didn't disclose time nor place. It's the first marriage for both.

Sophie Tucker, British playwright Harold Pinter, director Donald McWhinnie, ASCAP proxy Stanley Adams and Langdon Van Norden, head of the Metropolitan Opera Guild, in from Europe yesterday (Tues.) on the Queen Elizabeth.

Jack Small, New York theatre booker for the Shuberts, played back over the weekend from Florence where he attended his son's wedding to an Italian-resident American girl. Groom is a Williams grad and enters Harvard this fall for his Master's.

Al Dalzell, recently stricken with a heart attack in San Francisco, has left the hospital and has resumed as advance pressagent for the touring "La Plume de Ma Tante," but will switch next week to "Gypsy." Herb Carlin will succeed him as a p.a. for "La Plume

Rockland County, N.Y.

Gene Saks and his actress-wife Bea Arnold, of New City, have adapted a five-week-old son.

Jack Klugman is on the Coast for a film assignment. He lives in Valley Cottage.

Ad agency exec Sherwood Smith, of West Nyack, is at his Shangri-La at Orleans, Mass.

The Dick Handel Trio is appearing in the lounge of the Restaurant on the Mount, Suffern.

Betty Jane Watson, of Piermont, is in Boston with tryout of the Noel Coward musical, "Sail Away."

Joey Harris, of New City, will be general manager of "Family Affair," adding that to his similar duties for "All the Way Home."

Bill Miles, of Snedens Landing, having returned from European tour with the State Dept. Theatre Guild troupe, directed a show at Berkshire Playhouse, Stockbridge, Mass.

Bruce Becker has booked Jane Wyatt in "Oh! Mistress Mine" for next week as the season finale at his Tappan Zee Playhouse, Nyack.

Theodore Bickel is set for a folk song recital next Sunday (27).

Tyne Daly, daughter of legit actor and Camel cigarette spieler James Daly, of Suffern, is a student at the American Stratford Festival at the Academy Stratford, Conn.

Pegeen Daly, another daughter, has been working with the Lyric Theatre, Piermont.

Minneapolis

Gay Nineties has Venice Demary with femme impersonator Lee Leonard.

Charles Winchell, Minnesota Amus. Co. proxy, in Variety Heart hospital here for checkup.

Old Log theatre, Equity straw-hatter, offering British comedy "Roar Like a Dove" this chapter.

Phil Foster appearing at Freddie's through next week. It's the comic's first Minneapolis engagement.

Minnesota Centennial showboat winds up summer run of University of Minnesota theatre's "Bloomer Girl" on Aug. 27.

Two string quartet compositions by Dixieland artist Doc Evans to be introduced at Minneapolis institute of Arts concert Aug. 29.

Minneapolis Boys' club dedicated

its new Cedric Adams gym, a memorial to the late Minneapolis Star columnist and WCCO newscaster.

Marion McPartland jazz trio remains at Padded Cell through Thursday (24). Chad Mitchell and Henry "Red" Allen open the following night.

Bob Mantzke Chorales back home after month's tour of six European countries. Trip included three guest spots on British Broadcasting system.

Building of Tyrone Guthrie repertory theatre next summer will displace Walker Art Center jazz concerts, a summer music highlight here for the last 10 years.

Minneapolis Jaycees hope to recoup losses sustained during first two "Music Under Stars" presentations with final offering having Harry Belafonte tomorrow (23).

Paris

By Gene Moskowitz (66 Ave Breteuil; SUF 5920)

Twenty-five Russo ballet and musical artists on vacation in Paris.

Through on their way to European vacation spots are Walt Disney, Elsa Maxwell, Aldous Huxley, Nathan Milstein, Janet Leigh and Mrs. Peter Lawford.

Jean-Pierre Aumont and wife Marisa Pavan to do a play here next season, "Faithful Cecile" of Yvan Aoudouard. It will be at the Bouffes-Parisiens after Jean-Jacques Bernard's version of Franz Werfel's "Jacobowski and the Colonel." Andrea Parisys stars in latter.

Hans Eisler to Lyon, France from East Germany to survey his music in Theatre De Villeurbaine version of Bertolt Brecht's "The Good Soldier Schweik in World War 2." Headed by Roger Planchon, this provincial theatre, has already scored in Paris and will do "Schweik" as part of its rep in Paris in October.

Josephine Baker, St. Louis-born French citizen, decorated as a Chevalier of the French Legion of Honor for her work in the Resistance during the Nazi occupation. General Martial Valin, who was commander-in-chief of the French Air Force, journeyed to Miss Baker's chateau at Milandes, in southeast France, to present the decoration. Show biz friends and others joined her and her 11 adopted war orphans at the chateau for the ceremony.

Berlin

By Hans Hoehn (760264)

Jerome Robbins' "Ballet U.S.A." will appear Aug. 25-30 at Theatre des Westens.

Protestant Film Guild picked Ingar Bergman's "Wild Strawberries" as best July film.

Karin Huebner and Paul Hub-schmid will play leads in Berlin production of "My Fair Lady."

Van Cliburn will give a guest concert during the upcoming radio, tv and phono exhibition here.

Francoise Sagan expected here for the preem of her "Castle in Sweden" at Komoedie in October.

Another Mabuse pic, "In Steel Net" of Dr. Mabuse, being made by CCC. Film stars Gert Froebe, Lex Barker and Daliah Lawie. Harald Reinl directs.

American Gideon Bachmann, head of Federation of American Film Societies, is a jury member of upcoming Mannheim International Film Fest (Oct. 16-21).

Madrid

By Hank Werba (Gra'l Sanjurjo 24; Tel. 2344865)

Muppet warbler Marisol in "Hallegado un Angel" is the big draw during hot summer months.

La Chunguita, younger sister of flamenco star La Chunga, made her debut at chic al fresco latesop Pavillon.

Spanish branch of the William Morris Agency unfolded its activities with the signing of local screen actor Javier Escrivá.

Mambo de la Mancha (the land of Quixote) is the latest dance craze on the Spanish horizon.

Spain's Alfredo Salced picked by budding producer-director Joel Harrison to star in "Goat Boy" now before cameras in Greece.

Vaudevillian Angel de Andres was decorated by the Spanish Chief of State with the Knightly Cross of the order of Isabel the Catholic.

Karen Kanner left for Mannheim in West Germany where she has been signed on as ballet mistress with the National Theatre.

London

(Hyde Park 4561/2 3)

Entertainer Bransby Williams noticed his 91st birthday last week.

Arthur Murray and wife here visiting their London school of dancing.

Frances Pave, down with a virus, forced to leave "Talk Of The Town" cabaret show.

Pierre Monteux, 86, named principal conductor of the London Symphony, its first since 1954.

Lord Ullick Browne joined forces with society bandleader Paul Adam to buy the Satire nightclub.

Bruce Forsyth to get \$2,800 a show when he returns as emcee of "Sunday Night at London Palladium."

Associated British Pictures tossed a press party to introduce Nancy Kwan, star of its new pic, "Tahamime."

The Michael Relph and Basil Dearden production, "Victim," chosen as British official entry at Venice Film Fest.

Legit director Joan Littlewood, who quit the Theatre Workshop, has gone to Nigeria to direct a play with an African cast.

Producer Hal Mason and writer Denis Cannon off to Africa to find locations for Sir Michael Balcon's pic, "Sammy Goes South."

Holiday camp boss Billy Bullin donated \$42,000 to the Variety Club of Great Britain. It brings Bullin's donations to well over \$140,000.

"Hand in Hand," Helen Winston's film starring John Gregson and Sybil Thorndike, to be shown at the Edinburgh Film Fest.

Among those in and around the London scene: Ed. Murrow, Harry Tierney, Van Cliburn, Susan Hayward, Nat Felman and Kenneth Hyman.

Robin Fox, who is presenting Thomas Murphy's play, "A Whistle In The Dark," at Theatre Royal, Stratford E., threw a party to bow in the author.

Rank Organization launched its third and fourth Ten-Pin Bowling Centre at Southall, on the outskirts of London and in Manchester. Three more skedded for this year.

Las Vegas

By Forrest Duke (Dudley 44141)

Johnny Paul named prexy of local magicians.

Jerry Lewis assigned Tropicana showgirl Felicia Atkins a role in his upcoming "Errand Boy."

Harry Ranch disbanded his jazz group and is reuniting with ex-partner Dick Wise for a comedy act.

Mary & Norman Kaye closed at the Sahara just as their father, Johnny Ukulele, opened at Hotel El Cortez.

Abe Schiller, Flamingo exec veepee, cited by City of Las Vegas for his accomplishments in promotion of tourist industry.

Peter Lind Hayes cut the long distance phone stunt from his Sandshows — took up too much time for too few laughs.

Sandy Stewart of George Rock Sextet in Sahara Casbar commuting daily to Paramount for his role in Jerry Lewis' "Errand Boy."

Charlotte Arren and Johnny Broderick, yock stars of "Holiday In Rio" at the New Frontier, have a fan club at the Riviera — the entire cast of "Gypsy."

Harcia Manoll, former dance director at the Shelburne in Miami Beach, resigned so she could join hubby Paul Manoll, maitre d' at the Nevada Club here.

Westport, Conn.

By Humphrey Douens

Paul Winchell here. Mrs. William Anthony McGuire off to Spain.

Lily Pons' selling her Norwalk effects at auction.

The Day Tuttle here after absence of many years.

Mrs. Robert E. Sherwood visiting the Richard Rodgers.

Edna Ferber off to Switzerland to concentrate on new novel.

Jean Dalrymple's birthday party (Sept. 3) bids to be the party of season.

Mrs. Philip (Frances) Dunning recuperating from recent illness at daughter Virginia's home in Poughkeepsie.

Sophie Tucker back from six months in Europe, starting with nitery and tv dates in England and winding up in Italy, Spain and Israel.

MGM Records prez Arnold

Maxin back from a European business trip, including a detour to Germany, and "I'm now an expert on West Berlin," sez he.

UPI dispatch from Palm Desert, which is several miles from Palm Springs, Cal., has it that Bob Hope purchased about \$1,000,000 worth of proerty in this desert resort."

Building strike has delayed the new Toots Shor's and looks now like it will not be ready for the World Series crowd, as the bonifac hoped. Assumption, of course, being that the Yanks cop.

Russell Markert, director-founder of Radio Music Hall Rockettes, was in Chicago last week to speak before the annual convention of the National Assn. of Dance Masters. He was given an honorary award by the group.

Richard Guardian, Latin American supervisor for American International Pictures, down in Mexico to look into the progress being made on the Spanish version of "Alakazam the Great," being produced in Mexico City.

Hollywood actress Marietta Canty and quondam actor-boxer John Casario are both candidates for the City Council in Hartford, Conn. on a nonpartisan ticket.

Both are local residents, although Miss Canty is currently on the Coast working in a picture. Casario is a local restaurant owner, part-time actor, and former middleweight and welterweight champion of New England.

Australia

By Eric Gorrick (Film House, Sydney)

Berry Greenberg, Warner's local chief, back from N. Y. huddles.

Globe Newsreeler in Sydney will swing to Continental pix next month.

"Ben-Hur" (M-G) ran 61 weeks at St. James, Sydney. Metro's showcase there.

Frank Fontaine here to star in "Revue '61" over tv commercial ATN, Sydney.

"Francis of Assisi" (20th) in for a run bid at Embassy, Sydney, on two-a-day at upped admissions.

British Empire Films will handle the Aussie release of "El Cid," on deal finalized by Norman B. Rydge.

"Breathless," Continental pic imported by Robert Kapferer some months ago, banned to Aussie exhibs.

Google Withers boats to U. S following the run of "Constant Wife" at Royal, Sydney, for a Broadway show.

Roy Barmby, formerly chief film buyer for Greater Union Theatres, who retired recently, becomes chief booker for a key drive-in here.

Philadelphia

By Jerry Gaghan (319 N. 18th St., Locust 4-4848)

Fabian off for France to appear in "The Longest Day," but will fly back (31) in time to make Steel Pier engagement Sept. 1-3.

Mary Louise Metzger, 10-year-old singer and dancer of suburban Havertown, Pa., signed for role in touring company of "The Music Man."

Roger Hall, manager of Philadelphia Orch., returned from Greece, where he visited his cousin, Michael Cacyannis, European film producer.

Phyllis McGuire, seen locally only in niteries with her sisters, made solo stage debut in "Annie Get Your Gun," at Valley Forge Music Fair last week.

Romi Yamada took over femme lead in "Flower Drum Song" at the Forrest, replacing Cely Carrillo who left show because of approaching motherhood.

Noel Coward's "Sail Away" selling out at the air-conditioned Colonial. First summer legit tryout under air-conditioning is setting trend for extending legit season through summer in Hub.

Pakistan

By A. Ghaffar (P.O. Box 4686, Karachi-2 Tel. 31142-30334)

Plans for the construction of an ultra-modern hotel by Pan Am in conjunction with Pakistani International Airlines.

"Elmer Gantry" (UA), banned by Karachi Board of Film-Censors, was granted an exhibition certificate (adults only) by the Central Board.

Central Board of Film Censors banned exhibition in this country of "Operation Eichmann" (AA), "Posse from Hell" (Indie), and "Guns of Navarone" (Col).

Hollywood

James Wolf returned to London. Carl Foreman headed for London.

William Castle in Cologne for filming of "Mr. Sardonicus."

June Allyson underwent kidney stone operation in Monterey, Calif.

Hal Wallis back from Mediterranean scout-hunt for "Decision at Delphi" locations.

Alfred C. Gary joined local Kenyon & Eckhardt Inc. office to erect Technicolor account.

Ernest Turnbull enroute back to his Sydney headquarters via Denver, N. Y. and London.

Zurich

By George Mezeff (32 Florastrasse; 34-70-52)

TV subscribers in Switzerland now number 165,440. Breakdown into the country's three language sectors reveals that 120,222 are in the German, 34,680 in the French and 10,538 in the Italian-speaking part.

Basle smallseater Komoedie's New Year's Eve production will be the Swiss preem of "Irma la Douce." Other items in the legit-er's 1961-'62 lineup include: Jean Anouilh's "Becket," Harry Kurnitz's "Once More, With Feeling" and Thornton Wilder's "Skin of Our Teeth."

Opening of the 1961-'62 season at the Zurich Opera House, Stadttheatre, Sept. 7, will be a new Herbert Graf production of Verdi's "Trovatore," conducted by Nello Santl, with an all-American cast singing in Italian, including tenor James McCracken, soprano Virginia Gordon, contralto Sandra Warfield and newly inked baritone Abe Pollakoff.

There's an abundance of Yank re-issues and/or second-runs in Zurich's first-run houses currently, many of which are in for fine biba and holdovers. To wit: "Porgy and Bess" (Col) and "Glenn Miller Story" (U-I), both in four week; "We're No Angels" (Par), eighth stanza; Alfred Hitchcock's "Suspicion," second. Others include: "Lili" (M-G), "Lady Objects" (U-I) and "Gunfight at O'K Corral" (Par).

Boston

By Guy Livingston (423 Little Bldg; DE 8-7560)

"Miracle Worker" opens Wilbur Theatre Sept. 5.

"Ada" is booked for the Astor to open this week.

Sam Vime bringing his hypno act to the Reef, Revere.

Craig Stevens and Alexis Smith at Falmouth Playhouse in "Critics Choice."

Martha Scott and Donald Woods opened at Oquiguit Playhouse in "Future Perfect" Aug. 21 for week.

Pleasure Island, Wakefield theme park, instituting "date night" dancing Friday and Saturday nights.

Alfred Lunt and Lyone Fontaine visiting with Noes Coward during tryout of his new musical, "Sail Away," at Colonial.

Lincoln, Neb.

By Bea Jenkins

Johnny Mathis into Pershing Auditorium Oct. 17 for a one-nighter.

Ted Lewis and all-star revue attraction at Angelo's Studio Inn and ventro impressionist Clifford Guest appearing at Cimmaron Room, both in nearby Omaha.

Sandy Dennis, back in Lincoln to visit family and Lincoln Community Playhouse friends, will be seen in "Splendor in The Grass."

Ella Kazan film being released in October by Warner Bros.

"Better than Ralph Edwards" shouted Plainview, Neb. hometown admirers to Bob Warren, top aide to Ralph Edwards. "This Is Your Life" television show Plainview native son Warren was back home for the town's diamond jubilee celebration including a "This Is Your Life" takeoff, with Warren in Edward's national role.

Live theatre and nightclub music take over some nights at Cooper Foundation's Stuart again this season. Lincoln Broadway League has slated "Music Man" for Dec. 6 (dir. by "Mary Stuart" with Eva Le Gallienne and Elizabeth the Queen with Faye Emerson, Jan. 9. "Thunder" (annual Jan. 30, starring Inaugure Coca and King Donovan and "Advice and Consent" March 7 Junior Woman's Club sponsors with drama; Lincoln Symphony, the concerts.

6-Day Bike Races Back

Continued from page 2

died-in-the-wool "six day nuts." And they were not just one-nighters. Many not only went every night but were among the biggest sponsors putting up prize money for the sprints. The biggest "nut" was probably Jim Burton. He once closed down a show on the road for a week so he could come back to see the bike race. Cantor was the official starter for the '38 race. He straggled down and rode the first lap in his underwear.

Great For Songpluggers

Dr. Dr. Alley adapted the Bike Race for more reasons than one. The main reason being that it was the best place in town up until the late thirties, every publishing house at the street had pluggers waiting the races. They all clipped the 32 to the use of the piano and Leo Leary and Jimmy Tags from the Garden. The pluggers would wait their turn on line with their manuscripts and every morning in the Garden would be tried on the bike race audience. There have been many introductions that became standards such as "Me and My Gal" and "Pea Coat Heart."

Among the leading pluggers were Bernie Pollack, Sammy Levy and Bill Cupps. But the No. 1 plugger was Jimmy Flynn, a good friend with the crowd. Jimmy was backed on Water on Baker and he was the only plugger allowed to sing from the track. Jimmy used to sing from the back of the bike with a glorious voice and was easily the star of the Garden.

Dr. Dr. ruled the bandstand for over 40 years. He recently passed away and his nephew, Gene, will take over the baton for the Garden. In addition to Basil, many of the bands working around town would take their instruments to the Garden after their gigs and play when things got dull.

Vicente Lopez, another "bike nut," was always on hand with his hand Lopez says, "We used to play just because we got in free, that's how crazy we were about the race."

Ziggy, Sports Writers Et al.

Ed Ziegfeld took a box by the week and it was usually decorated with his beauties every night. Texas Guman and her girls always seemed to manage to get away from the club a couple of nights a week to catch some sprints. And this went for most of the cafe stars, working around town—names like Hury Robinson, Frank Fay and Rark Valley.

Brooklyn business seemed to pick up the week of the Bike Race and many owners are looking forward to the coming whirl. It has been a long time since there has been a good late action around town. The last sprints started at 2:30 and the fans can stay until 11.

The sports business nuts didn't miss a moment on the bike race. There were plenty of newspaper "nuts"—Damon, Runyon, Walter Winchell, Heywood Brown, Westbrook, Peffer, Arthur Brisbane and Herbert Board Swone. They were there mightily, but the cops were not to cover it. A number of them use to eat in the basement kitchen that was set up to feed the riders, newsmen and race personnel. Runyon who rarely missed a meal there, said it was the best eating in town.

The budget for the kitchen this year is \$10,000 and as usual it will be limited to riders, working reporters and race personnel in the Garden races. They went through 500 steaks, 400 chickens, 600 pounds of lamb chops, 10 hams and 500 pounds of bacon.

Five days of the old Garden, for a drunken day could watch the race for five days and fans would come loaded down with umbrellas, whips and Prorotan booze. If you knew your way around you could always come up with more booze. If you ran out of a drink, the bar tenders, cornered by the cops, would place a sign on the sixth day and if it didn't work for a luncheon for the final 24 hours.

It was Pat on who said, "If you go to the Garden there's no place else to get drunk than the Six Day Bike Race."

Larceny Galore

The Garden was a bonanza for the cops and hustlers. They were full of games, wagers, show-

and anything else that could be lifted. If you saw some guy walk down the street in his bare feet, you knew he had just come from the bike race.

It was a mistake to put your overcoat under you on your seat. If you got up to root in the excitement of the race, some hustler would scoop up your coat along with your neighbors, run back to the windows and drop them to a combederate waiting down on the street.

Floating Crap Games

There were many other diversions besides the race. Some of the best floating crap games in town moved into the Garden when the race began and when the action on the track got dull, the crap game could be red hot. There were also three-card monte games and a couple of Chinamen even ran a 100-foot game.

In the last year of the old Garden, the Police Dept. stroop-arm squad led by Johnny Broderick, did a pretty good job of cleaning out the place. Tex Rickard had John with him when he went into the new Garden and Broderick's reputation alone was enough to keep the hustlers scarce.

The '61 whirl will be the 75th N.Y. International Race with 13 European teams, two American teams, and a team from Argentina represented. It is being promoted by Sports International Inc., a group of business men headed by Dick Pacific, New York trial lawyer, president, Fred Grieco, vice-president, and Mike Barbara, treasurer. Al Grieco is general manager and Al Grottel, former six day riding star is racing director.

It will take about \$160,000 to break on the promotion, but the promoters are optimistic with a seal that runs from \$2 to \$7. Many boxes have already been sold to large business concerns. A box seats 13 and sells for \$882 for seven nights.

It is taking somewhat of an engineering feat to put the huge wooden saucer together for this race. The Harvest Moon Ball runs in the Garden the night before the Whirl starts and does not let out until 2 a.m. This leaves only 18 hours to set up the track.

Jimmy Proscia, probably the last of the technical bike track experts, has been working with 20 carpenters in the Garden basement, building the track in sections. At 2 a.m. on the day of the race, the sections will be assembled on the main floor of the Garden, a bit of a sticky job since the track must be calibrated perfectly. The straightway veers to an angle of 25 degrees and the turns to an angle of 43 degrees.

But the younger sports fan will go for the Six Day Classic is a moot point since a whole generation has grown up since the last race was seen in the Garden. But metropolitan sports writers have been not receptive to the resumption of the event and, from early predictions, it looks as though the promoters are going to have a successful stand. One thing is certain. No other sporting event will have had as many colorful ghosts peering down through those Garden rafters when the Mad Whirl gets under way Sept. 22.

'Integrated' Pic

Continued from page 1

eat lunch there) and then set up a single shot on his own, without permission, and was chased by police immediately afterward.

Filmgroup production, a Charles Beaumont screenplay from his own novel, was shot on a \$200,000 budget, with producer able to stick to three-week schedule only by working approximately a week of overtime. Later was reason for extra cost, along with extra prices paid for permission to shoot in areas originally forbidden.

Corman said he used five local Negroes, or speaking parts, including youngster named Charles Barnes as the Negro lead, along with four white people. Local Negro Minister played himself and the principal of Negro school played a farmhand. He also used many extras, he said.

Biggest problems came with last day of shooting, featuring a Ku Klux Klan parade through the

Negro part of town, burning of a cross in front of the church and blowing up of the church. Earlier, he said they were thrown out of "40% of their locations and threatened with being killed, lynched or having our faces pushed in" by angry townspeople.

Producer said Southern locations were set for authenticity and revealed, despite problems, results were so it that company is aiming pie for European festival exhibition. Release is expected in November or December. Gene Corman was associate producer, with William Shatner, Jeanne Cooper, Frank Maxwell, Leo Gordon and Robert Emhardt heading cast.

'Fiorello' Authors

Continued from page 1

weeks. The musical, now in its 91st week on Broadway, has a book by Jerome Weidman and George Abbott, music by Jerry Bock and lyrics by Sheldon Harnick.

The net profit on the venture, as of a July 29 audit, was \$362,184, of which \$315,000 had been distributed. The profit divvy, on the basis of a 50-50 split between the management and the backers, gives the latter a 52 1/2% return on their \$300,000 investment. Contributing substantially to the profit earned by the show is its share of income from the C. Edwin Knill-Martin Taha touring production, current at the Billmore Theatre, Los Angeles.

The Broadway production, which moved last May from the Broadway Theatre to the Broadway Theatre, has to vacate its present berth Oct. 2 to make way for the incoming "Kismet" which opens Nov. 2. A London production of the musical is scheduled for presentation in the fall by Donald Albery.

About the royalty waivers, Abbott has also passed up his directorial share of the gross on losing weeks. However, he gets a percentage of the profits as stager.

Alan Lerner's 'Preface'

Continued from page 2

major rewriting undertaken in Boston and in New York, following the opening. Lerner gratefully acknowledged steadfastness of cast-headed by Richard Burton and Julie Andrews.

Script changes to date are included in printed edition, with exception of play's closing line, rewritten according to his recent public admission by N. Y. Daily News drama critic, John Chapman. Two musical numbers, "Take Me to the Fair," and "Fie on Goodness," still heard in the Columbia album of the tuner, but not onstage, do not appear in this book. Neither do most of the hilarious ad libs, contributed by stellar comic Robert Coote, which are consistently part of his performances. Volume is dedicated to Lerner's wife, Michele.

'Lesbianism' Tabu

Continued from page 2

gossip rather than the subject—lesbianism—about which the gossippers whispered. Wyler had also earlier said if they had filmed the Hellman play as originally written they would be attacked.

Situation similar to that which prevented seal being granted to Otto Preminger's "The Man With the Golden Arm" in 1956. Since then, and as a result of that film, Code provisions concerning drug addiction were liberalized and last June the Code seal was granted to the picture.

Red Army Skips U.S.

Continued from page 1

Montreal Symphony tours Russia next spring.

Aroustian, noting that several U.S. groups are now touring Russia, said he was disappointed that the Red Army artists could not tour U.S. "Several American organizers were willing to arrange it," he said, but the U.S. government would not permit it.

Red Army Chorus, current at Vancouver Intl. Festival, hits Oct. 8 at 5-6 and Montreal 7-13. 8 top in latter's large Forum.

83d Wagnerian Festival

Continued from page 1

tickets — from an exceptional high this year of \$16 down to a "low" of \$6—have been snapped up by tourists from more local lands. The biggest crowd this year comes from France, followed by a trail of Englishers with their pounds and Rolls Royces.

The take this year should be about \$500,000 for the 28 sold-out performances. But even so, with a chorus of over 100 of Europe's

Wagner designed the 1,800-seat hall to provide some of the world's finest acoustics. And plumping down 1,800 cushions on the cans bottoms might take some of the sound out of the spectacle.

TOA & Pay-TV

Continued from page 1

craftsmen who create and present today's stage plays, movies and television programs.

He added that the product of this pool will go to whatever medium offers the most money.

Harling said that to date the response to a fundraising campaign had not been too heartening.

"And because it is not heartening, I sometimes wonder if theatre-men really want to beat pay tv," he said.

He added, however, that he, himself, was not disheartened and that he believed aroused exhibitors could "quickly knock pay tv out of the box."

MARRIAGES

Dorsey Connors to John Edward Forbes, Chicago, Aug. 10. Bride is radio-TV performer there.

Nita Talbot to Tom Geas, Las Vegas, Aug. 13. Bride is actress; he's an actor.

Brenda Down to Graham Burbidge, Bushey, Eng., Aug. 4. Bridegroom is drummer with Chris Barber's band.

Jo Massey to Terry Thomas, Havant, Eng., Aug. 5. Bride is an actress; he is a soldier, not the comedian.

Maie Dennison to Hugh Mooney, Glasgow, Aug. 5. Bride is half of St. Dennis Sisters singing act.

Cauman Sherman to Tony Weitzel, Chicago, Aug. 12. He's the Chicago Daily News gossipier.

Irena Goldsmith to Arthur Forrest, Weston, Conn., Aug. 20. Bride is with CBS-TV press information dept.; he's a director with WNEW-TV, N.Y.

Beverly Kuhlman to Dick Smith, in Philadelphia, Aug. 10. Bride is editor of the local edition of TV Guide; groom is editor of four South Jersey suburban weeklies.

Shoshana Shapiro to Cyril Orndel, London, Aug. 11. He is conductor of the tv show, "Sunday Night at the London Palladium."

Mara Lane to William L. Dagger, London, Aug. 15. Bride is a film actress.

Temple Texas to Joe Shribman, Lake Tahoe, Nev., Aug. 16. Bride is a showgirl; he is Rosemary Clooney's personal manager.

Olive Lyle to Matthew Spicer, Cramond, Scotland, Aug. 12. He's promotion scripter with Scot commercial tv.

BIRTHS

Mr. and Mrs. David Nixon, daughter, St. Leonard's, Eng., Aug. 7. Father is the tv magician and comedian.

Mr. and Mrs. Peter Dimmock, daughter, London, Aug. 7. Father is head of BBC TV outside broadcasts; mother is tv announcer Polly Elwes.

Mr. and Mrs. Christian R. Holmes 3d, daughter, Santa Monica, Cal., Aug. 14. Mother is actress Arlene Dahl.

Mr. and Mrs. Ray Daley, son, Hollywood, July 18. Mother is former Rome agent Mariella de Sarzale; father's an actor.

Mr. and Mrs. Norm Cisna, son, Chicago, Aug. 13. Father is sales manager for WNBQ-TV there.

Mr. and Mrs. Val Chevron, daughter, New Haven, Aug. 11th. Father is executive director of Stratford (Conn.) International Film Festival.

Mr. and Mrs. Mel Ferber, daughter, New York, Aug. 13. Mother is actress Betty Lou Robinson; father is a CBS producer-director.

Mr. and Mrs. Charles Hinds, son, Chicago, Aug. 17. Father is WBBM-TV program director there.

Mr. and Mrs. Larry Auerbach, son, New York, Aug. 8. Father is with the William Morris Agency.

Mr. and Mrs. James Vaughan Jr., son, Ridgewood, N.J., Aug. 19. Mother is daughter of John J. O'Connor, Universal Pictures vice-president.

Hurok's Colored 'Venus'

Bayreuth, Aug. 22

American Negro opera soprano Grace Bumby, much-proteted but success-crowned "Venus" in Bayreuth's current "Tannhauser" production, was signed by Sol Hurok to an exclusive five-year contract.

In September, Miss Bumby will tour Japan in the title lead of "Carmen" with the ensemble of Paris' Grand Opera. This will be followed by a U.S. and Canadian junket involving appearances with two American opera companies, a concert series, and a number of tv guest spots, under a minimum guarantee of \$250,000 for the artist.

finest voices, a 150-piece orchestra, plus the top-ranking singers gathered from all over the world, the Wagner brothers go in the hole on this spectacular month-long event.

The four-part "Ring of the Nibelungen" this year is staged and produced by Wolfgang Wagner, and his brother is responsible for the four other productions, "Tannhauser," "Parsifal," "Flying Dutchman" and "The Mastersingers of Nuremberg."

Introduce Sex Appeal

And the Wagner brothers, in luring in a hep 20th Century audience to the operas often considered outdated for a modern public, have introduced a new angle—sex appeal. Where the trend has been formerly to cast a 46-inch-waistline basso counterpointed against a soprano with a bosom of equal dimensions, the singers of the last few Wagnerian Fests have looked as if they could command the love interests that their roles demand.

In "Flying Dutchman," for instance, a statuesque young Dutch girl, Anja Silja, is cast with two handsome males, Franz Crass and George London, who sing the difficult roles of the Hollander and alternate performances, Miss Silja, like some of the other Wagnerian singers of this season, Grace Hoffman, Astrid Varnay and Birgit Nilsson, is a stunning figure of a woman instead of a voice, chamber packed with excess avoidrudepos.

Letters Protest Negro Singer

The extra flair of press-agency has created a new international star at this year's musical roundup—comely 24-year-old Grace Bumby, of St. Louis, Mo., feted as "the black Venus" in "Tannhauser." Miss Bumby is the first Negro to win a leading role at the Wagnerian brothers revealed that they had received a stack of over 100 letters protesting the intrusion of a colored singer at this traditional event, if only meant more publicity for the performance.

The protests, it was emphasized, were only against the miscasting, not "traditional" grounds, and had nothing otherwise to do with actual racial issues. But the Wagner brothers also issued a statement that they preferred to hire the best singers for the roles, regardless of color, and Miss Bumby has become the No. 1 favorite of the autograph collectors, and collected boxes of mail in her favor.

All in all, with the world's finest voices performing with quite a bit of acting skill against genuinely thrilling sets, with all the stops pulled out in the way of fine food and drink, with fun and frivolity and photographers and hippriced champagne and lowpriced beer, it's become one fine bash for a musician-lover or just some soul in search of entertainment. Only drawback is the hard uncomfortable seats that even a well-padded Wagnerian fan fuds for a six-hour-sit. But, then, the traditionalists have an answer for that, too. Richard

OBITUARIES

EDWARD J. McNAMARA
Edward J. McNamara, 68, circulation director of DAILY VARIETY since 1942; died Aug. 17 in St. Vincent's Hospital, Los Angeles, after a long illness.

Born in Mobile, "Mac," as he was known, spent all of his life in the newspaper business after being graduated from Barton Academy in Mobile.

He was a pioneer member of the U. S. Navy air arm, one of four men selected from Mississippi for training at Pensacola, and served 18 months overseas during and after the first World War. He held the rank of Ensign.

He was circulation manager of the old Boston Transcript before coming to Los Angeles in 1938 to serve as promotion manager of the Examiner. Earlier in his career he also did promotion work for the Jackson (Miss.) Daily News, El Paso Times, Times Picayune and the San Francisco Bulletin (now the Call Bulletin).

Survivors include his widow, Dollie; son Edward Jr., daughter Mrs. Margaret L. Rearden, and five grandchildren all of L. A.; three sisters, Mrs. Joseph Lindsey, Mrs. Keith Webb and Mrs. Roscoe Bailey.

LONG TACK SAM

Long Tack Sam, 76, one of the top Oriental magicians of the Keith-Albee vaudeville era, died in Linz, Austria, Aug. 7, after a lengthy illness. He was one of the more learned members of the craft. His colleagues claimed he had one of the largest repertoires in the profession.

Long, who had a flash act which included as many as five assistants, toured theatres throughout the world. He also played virtually every top house in the U.S. His act utilized a fast routine of tricks embracing juggling, gymnastics of every description, magic, plate spinning and songs.

He made a practice of leaving much of his earnings in one form or another in countries where he performed. Thus, he either had bank accounts or owned property in most areas of the world.

A story goes that during the Japanese invasion of Shanghai during the 1930s, Long was running down the steps of a theatre he owned when a Japanese soldier with a bayonet stopped him to ask where the owner of the house was.

"Upstairs," said Long, and ran out never to return.

Long, who retired about 10 years ago, remained inactive despite bids to return to the stage. Wed for years to an Austrian girl, he retired in his wife's native land.

Two daughters and a son, all of whom worked in his act on various occasions, survive.

JACK LAIT JR.

Jack Lait Jr., 52, retired newspaper telegraphic and member of a New York-Los Angeles journalistic family, died Aug. 18 at the home of his mother in Burbank, Cal. He was video editor of the L.A. Examiner for eight years until 1959, and had also been a film writer and disk firm official.

He was the son of the late Jack Lait Sr., onetime VARIETY staffer and editor of the N.Y. Daily Mirror at his death in 1954. A brother of Jack Jr., George, who died in 1958, had been studio publicity head for Columbia Pictures after a career as an Examiner editor and war correspondent.

Surviving besides his mother is a sister, Mrs. Lois Lait King.

VIOLET KEMBLE COOPER

Violet Kemble Cooper, legit and film actress, died in Hollywood Aug. 17 in the Westmoreland Sanitarium. She had been stricken with Parkinson's disease 18 years ago and bedridden since having suffered a stroke three months ago. She entered the Sanitarium two weeks before her death.

Miss Cooper came from a famous theatrical family dating back to her great-great aunt, Mrs. Sarah Kemble Siddons, noted London legit actress of the 18th century. Her father was Frank Kemble Cooper, who served for years as Sir Henry Irving's leading man and in the American theatre played opposite Lillie Langtry.

She made her debut at 16 in "Charlie's Aunt" and later played with Fannie Ward in "The Bishop's Carriage." Her first New York ap-

pearance was in 1912 in "The Indiscretion of Youth," followed by appearances in the New York and London companies of "Peg o' My Heart," with Laurette Taylor. Back in the U.S. she toured in "The Wooing of Eve," and then appeared in "Dear Brutus," "Clair de Lune," "The School for Scandal," "The Apple Cart," "Lysistrata," "He" and her last stage role in "Mary of Scotland."

Her film career included roles in "Our Betters," "The Fountain," "David Copperfield," "Vanessa," "Her Love Story," "Romeo & Juliet" and "Rochelieu."

She is survived by Walter Ferris, a former screen writer, a sister and brother.

ALEXANDER HILSBURG

Alexander Hilsberg, 61, former concertmaster and associate conductor of the Philadelphia Orchestra, died Aug. 10 in Camden, Me., where he was vacationing at his summer home near Lake Megunticook.

A native of Poland, the violinist was with the Philadelphia Orchestra 26 years, until he resigned in 1952 to become conductor of the New Orleans Symphony. He had planned to return to the Philadelphia this year as director of the professional training orchestra of the New School of Music.

A graduate of the St. Petersburg Imperial Conservatory, Hilsberg went to Siberia in 1917 to teach at the Tomsk Conservatory. He gave concerts in China and was decorated by Sun Yat-Sen for his work in aid of the victims of the famine there in 1921.

Toscanini named him concertmaster of the Philly Orch in 1929 and Leopold Stokowski made the appointment permanent two years later. He was named associate conductor by Eugene Ormandy in 1945.

His widow and brother survive.

HELEN AINSWORTH

Helen Ainsworth, 59, longtime Hollywood agent who turned to production eight years ago, died of cancer Aug. 18 in Hollywood. Prior to going to Hollywood in the 1920s, she was a stage actress, both in her hometown, San Francisco, and on Broadway.

During her long tenure as agent she discovered and helped on their way to prominence such thespians as Guy Madison, with whom she was partnered in production; Marilyn Monroe, John Raitt, Rhonda Fleming, Carol Channing, Sandra Church, Howard Keel and John Bromfield.

Miss Ainsworth created and put together the tv package of "Wild Bill Hickok," starring Madison, which Kellogg sponsored for nine years, and produced the pilot, "The Sword and the Arrow," also starring Madison.

In features, she was associate producer on Madison's unit on two pix for Columbia Pictures, "Five Against the House" and "Reprisal," and later produced three with Madison, including "The 27th Day" and "The Hard Man," for Columbia, and "Bullwhip," for Allied Artists.

CHARLES B. JORDAN

Charles B. Jordan, 51, Texas radio executive and sportscaster, died Aug. 3 in Fort Worth of a heart attack. Owner of KFDA, Amarillo, he entered radio in 1928 with WRR, Dallas, and was its general manager from 1938-48.

He became general manager of KFJZ, Fort Worth, in 1948 and also was executive vice-president of the Texas State Network. He resigned in 1957 to own and operate his Amarillo station.

During his early years he was a popular sportscaster, doing play-by-play of Southwestern Conference football games and Dallas baseball games. He also broadcast and narrated the first professional hockey game in Dallas.

Jordan was a past president of the Texas AP Broadcasting Assn., a board member of the Texas Assn. of Broadcasters and was associated with stations KRIO, McAllen; KQBC, San Antonio, and WACO, all Texas outlets.

Survived by his wife, daughter and two sons.

CAMERON SHIPP

Cameron Shipp, 57, writer and Boswell for various film personalities, died Aug. 20 in Glendale, Cal.,

of a heart ailment complicated by pneumonia.

His collaborative book efforts included the Fred Astaire autobiography, "Steps in Times," Billie Burke's "With a Feather in My Nose," a second tome of reminiscences with Miss Burke, "With Powder on My Nose," Lionel Barrymore's "We Barrymores," and Mack Sennett's "King of Comedy."

At one time he was with the Warner Bros. publicity department, and later was press head of Vanguard Films, and associate publicity director for David O. Selznick. He began his career as a North Carolina newspaperman, later serving as literary editor for the old Cleveland Star and drama critic on the Charlotte News.

Wife and two daughters survive.

BOZO THE CLOWN

Edwin Cooper, 41, known as Bozo the Clown as before his father and grandfather before him, died of cancer Aug. 15 in Denver. Born in Arlington, Tex., he entered show business as a child. A star of Ringling Bros. and Barnum & Bailey Circus, he toured the world as a fun-maker.

Cooper, who long was a favorite with Denver children, returned to the Colorado capital July 18 to aid in the American Medical Center's battle against cancer. He planned to make a tv film to publicize the work of the center, which is supported, and endowed by various Jewish organizations.

There are no survivors.

HEDDIE NASH

Heddie Nash, 67, operatic tenor, died of pneumonia Aug. 14 in London. He won a scholarship at Blackheath Conservatoire and then studied in Milan, making his professional debut at the Scala, Milan, in "The Barber of Seville."

Three of his most celebrated roles were in "The Dream of Gerontius," "Don Giovanni" and "Die Meistersinger." He first appeared at Covent Garden in 1929 and also sang frequently at the Old Vic and Glydebourne.

Survived by his son, John Heddie Nash, himself an operatic baritone.

SIDNEY A. FRANKLIN

Sidney A. Franklin, 67, for 30 years owner-manager of the Little Theatre, Newark, exploitation house, died Aug. 17 in that city. Exhib had been a member of New Jersey Allied.

He started his show business career as accompanist for vaudeville acts, including Belle Baker, Sophie Tucker and team of Brice & King. His late brother, David, was a violinist-pit band maestro.

Survivors include the wife, who plans to continue operation of the filmery; a daughter, Rose Franklin, a film writer; and a sister.

GEZA VON BOLVARY

Geza von Bolvary, 63, film writer-director whose forte was German light musical comedies, died Aug. 11 in Munich, West Germany, of a heart ailment.

The Hungarian-born performer first appeared on the German screen shortly after the first World War, then became a script writer and director. Over 100 films are to his credit, including such top German musicals as "Zwei Herzen im Dreiviertelakt," "Two Hearts in Three-Quarter Time," "Julika," "Ternhalla," "Opera Balli" and "Die Fledermaus."

DALE JACKSON

Dale Jackson, 65, retired writer, performer and continuity director of KDKA, died in Pittsburgh on Aug. 9. In 1938, Jackson wrote "Pick and Pat" for radio and appeared as a performer in the N.Y. World's Fair. Before he worked in radio, Jackson was a vaude performer and appeared in four movies, his last being "Shanghai Express."

He had been a staff member at KDKA since 1940 and retired last February when he was honored at a dinner given by colleagues at the station.

WALTER FRANCK

Walter Franck, 65, German stage actor, died Aug. 10 in Bavaria after an operation. He began his acting career after World War I in Munich and came via Nuremberg and Braselau to Berlin in 1923.

A member of West Berlin's Schiller and Schlosspark Theatre, Franck was considered one of Germany's most prolific stage actors. His lineup of roles included Napoleon, Julius Caesar and Robespierre. Although primarily a

stage actor, he also appeared in about 40 German films.

DIGBY MILLS

Digby Mills, longtime cinema manager, died recently in Aberdeen, Scotland, after an illness of some weeks. He had been manager of Forbes N. E. Scotland Picture House for over 30 years.

Starting as a projectionist in Glasgow, he went to Rutherglen, Lanarkshire, as a manager, and was named manager at Forbes three decades ago. He was also an entertainer at children's shows and a commercial photographer.

Survived by his wife and three sons.

TOM REED

Tom Reed, 59, former film publicist and veteran screenwriter, died of cancer Aug. 17 in Long Beach, Cal. Starting as a publicist for the late Thomas H. Ince, he was pub director for several studios before becoming a tv writer for silent pix in the middle '20s.

For many years a top scripter, Reed more recently had devoted much attention to fiction writing. He also was an associate producer at Metro for a brief period.

Wife, son and daughter survive.

DELOS OWENS

Delos Owens, 68, former director of the WGN Symphony Orchestra, died of a heart attack Aug. 15 in Chicago. He had worked for radio station WGN as a studio manager and director before becoming the station's musical director in 1932.

At one time he also worked with Charles Correll and Freeman Gosden in a series of talent shows. In recent years, he had been doing freelance work for radio-TV accounts, for Chicago advertising agencies.

ED VIEHMANN

Ed Viehman, 39, for 12 years an announcer, writer, producer and production manager for WCCO, CBS affiliate in Minneapolis, died of cancer Aug. 14 in Rochester, Minn. In 1959, he was elected chairman of the Minnesota Republican party. He was fringed with revitalizing the state GOP but declined to run for reelection last January after surviving an earlier bout with intestinal cancer.

Surviving are his wife and six children.

THEODORE HAHN

Theodore Hahn, 78, longtime orchestra director of Cincinnati legit and film theatres, died Aug. 18 in Dayton, O., where he resided since 1951. At 16 he was a violinist with the Cincinnati Symphony Orchestra. He headed radio's first afternoon orchestra on WCKY, Covington, Ky., for 18 months and directed the WPA Ohio Music Project from 1935 to 1942.

Survived by daughter, son, sister and brother.

FRANK PANECHELLI

Frank Panecchelli, 72, sculptor and scenic artist, died recently in Southall, Eng. In the days of early motion pictures he helped to convert shops into cinemas and decorated the first super cinema in London.

His sculpturing was featured in every film made at Pinewood Studios since 1947. A year ago he retired, but returned to work on Walt Disney's "The Catays."

ARIO FLAMMA

Ario Flamma, 79, playwright and freelance writer for Italian publications, died Aug. 8 in New York. He was the author of "The Queen's Castle," "Don Luca Sperante," "The Stranger," "Elames" and "The Mask of Hamlet" which were presented both in Europe and the U.S.

Survived by wife and a sister.

ABE M. ZIPPERSTEIN

Abe M. Zipperstein, 67, retired musician, and of late instructor at the Chicago Conservatory of Music, died of a heart attack Aug. 12 in that city. He had been on the WGN studio orch and with the pit band of the Balaban & Katz chain during its vaudeville heyday.

Son and daughter survive.

DOROTHY SOPHA

Dorothy "Twinklitos" Black Sopho, 40, merry dancer, died of cancer in Hollywood Aug. 9. She entered show biz in Denver at age of five.

Widower and daughter survive.

MADELEINE McGUIGAN

Mrs. Charles C. McGowan, 61, former Madeleine McGowan, con-

cert violinist, died Aug. 5 in Philadelphia. A child prodigy, she toured throughout Europe and the U.S. and appeared with the Philadelphia Orchestra and in a Shakespearean production in 1945. Her husband, Charles C. McGowan, and sister survive.

ALLO STARK SR.

Allo Stark Sr., 74, pioneer negative maker and a central hemorhage in his brain Aug. 12. For past 25 years associated with Pathe lab, he entered show biz in 1914. He first worked with the old Lasky lab and later the old Ben-Hell lab.

Wife, son and two daughters survive.

J. BARRY LAKE

J. Barry Lake, 51, scripter and novelist, died Aug. 9, in Bucks County, Pa. He wrote for such programs as "Young Dr. Malone," "The Road of Life" and "The Brighter Life." His six novels included "One for the Money" and "Two for the Show."

Wife, son and daughter survive.

LOUISE PAUL

Louise Paul, 50, who sculptured busts of Helen Hayes, Tallulah Bankhead and the late Fionnuala Guardia died Aug. 11 in Toronto. Also internationally known as an artist she had painted several Broadway personalities.

A brother survives.

GEORGE S. MACKIE

George S. Mackie, 73, cinema painter, died recently in Reading, Eng. He had been manager of the vaudeville in Reading and moved to Reading Odon until his retirement.

Survived by his wife, son, and daughter.

TOM REDDY

Tom Reddy, 43, one of radio's top announcers of musical shows, drowned Aug. 12 near 11th Mich. He left Hollywood 10 years ago to become part owner of radio station WTAC Flint.

His wife, five sons and daughter survive.

STANLEIGH TUTTLE

Stanleigh Tuttle, 51, member of Paramount studio production dept for the past 32 years, died of cancer Aug. 14 in Hollywood.

Wife, son and sister survive.

Eleanor F. Bemis, 25, a radio and television singer, was found dead in bed at her home in Keene, N. H., Aug. 15. An investigation of her death was begun by the Cheshire County medical referee.

Charles Papan, 56, manager of the French language radio station CFNS in Saskatoon, Sask., for the past six years, died July 31 in Saskatoon. Surviving are his wife, two sons and a daughter.

Heim Muehler, secretary of the Morecambe Swimming Stadium and assistant producer and consultant of the Aqua Cascades show for several years, died Aug. 1 at Morecambe, Eng.

Stanley P. Forbes, 52, former owner operator of the theatre at Inuvial, Alta., died recently in Edmonton, Alta. Surviving are his wife, two sons, two brothers and a sister.

Mother, 81, of former prima ballerina Patricia Bowman and George White's scandal performer Marie Bowman, died Aug. 17 in Kensington, Md.

Lowell J. Farrell, 51, former Metro production manager, died in Hollywood Aug. 21. Mother and daughter survive.

Frederick William Lindcott, owner with the Briton Broadcasting Corp. in Glenside, died recently.

Mother, 77, of late actor's Stella Henke, died Aug. 12 in Hollywood. Survived also by a son and a sister.

Leo Wilkins, sound mixer, died July 21 at a local hospital after a long illness. Survived by his wife.

Mother, 76, of Barry Fitzgerald, creator of Ted Kubikoff on Playboys, died Aug. 16 in Chicago.

Father of late MacNaughton, stage and tv actor, died recently in Halesburg, Scotland.

Lightning STRIKES TWICE...



1957

PALACE THEATRE-LONDON

1961

SAVILLE THEATRE* LONDON

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LONDON SKETCH

"RANKS NEXT TO THE FABULOUS WILL ROGERS"
THE PEOPLE

"FUNNIEST COMIC IN THE WORLD!"
SUNDAY PICTORIAL

"REPEATS LONDON TRIUMPH"
SHOW PICTORIAL, JULY 8, 1961

"VICTOR BORGE GAYEST EVENING OF CULTURED COMEDY ON VIEW."
DAILY MIRROR, JULY 5, 1961

"AUDIENCE ROLLS IN THE AISLES. REDUCES AUDIENCE TO HYSTERIC"
LONDON TIMES
JULY 5, 1961

"PARALYSING POWER, YOU'LL BE LIMP WITH LAUGHTER."
NEWS OF THE WORLD
JULY 9, 1961

"HILARIOUS GENIUS—AS FUNNY AS EVER"
EVENING STANDARD
JULY 5, 1961

"WORLD'S MASTER OF MUSICAL HUMOR"
SUNDAY PICTORIAL, JULY 9, 1961

"AUDIENCE CLAMOURING FOR MORE"
EVENING NEWS, JULY 5, 1961

"BORGE MASTER ENTERTAINER. IN 1957 HE CONQUERED THE WEST END IN A NIGHT. AND HE HAS CONQUERED AGAIN."
STAGE AND TV TODAY, JULY 6, 1961

"BORGE COULDN'T GIVE US ENOUGH. HILARIOUS"
DAILY SKETCH, JULY 5, 1961

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CRYSTALBALL PAY-SEE & COLOR TV

Berlin Blockade Dents Show Biz On the Labor and B.O. Fronts

By HANS HOEHN

Berlin, Aug. 29. The Communist blockade of the East-West sector border, which has made the split between West and East Berlin complete, has affected also the show biz scene in West Berlin. This is explained by the fact that East Berliners and East Germans have no chance anymore to go over to West Berlin. It means a considerable loss of audience for W-Berlin.

In particular, the so-called "border cinemas" (cinemas along the sector border line), which saw mostly East Berlin patrons (they could pay admission in East Marks at a 1:1 ratio), have been hit. Some of those, such as the Aladin, Camera and City, all located in the neighborhood of Potsdamer Platz—no man's land now—have been closed. Also, all downtown cinemas are hit. Many of them, especially the first-run theatres, had been frequented by Eastern people (films that had been declared artistically outstanding by the W-German film classification board could be seen by them at a 1:1 ratio).

Separate and apart from this, all W-Berlin audience attendance figures have declined with the Red crackdown in Berlin. Understandably Berliners don't feel much like moving in these critical times.

Legit too has felt the effects of (Continued on page 61)

20th's Coverup Job On Brigitte Paves Way For Customs' OK of Film

The highly publicized contretemps between 20th-Fox and U.S. Customs over Brigitte Bardot's "Only for Love," a print of which Customs officials held up because of one scene in which BB was "apparently" nude, may well be resolved quietly by the substitution of an "alternate" reel.

A spokesman at the Customs office in New York Friday (25) expressed some irritation at all the play given the Bardot seizure story, saying that the film had, in fact, never been "seized," though there was some question about the one aforementioned scene. The spokesman said further that producer Jacques Roitfeld had sent on an alternate reel from Paris which was quite acceptable and that the pic would eventually pass through Customs as clean as a bottle of French perfume. There's some question, however, whether 20th will accept substitute reel. If not, there may be a court fight.

20th made a preproduction distribution deal on the film, known in France as "La Bride Sur Le Cou," and which was directed by Roger Vadim. The pic, a comedy, did good biz in France, though it was generally blasted by the critics.

Performance of 'Miracle' In Cleve for Blind, Deaf

An admission-free matinee of "Miracle Worker" for the deaf and blind will be given Oct. 17 by the touring production at the Hanna Theatre, Cleveland. The William Gibson drama about the child Helen Keller and her teacher Annie Sullivan plays the Hanna the week beginning Oct. 16.

The Cleveland Society for the Blind and the local Lions Club will sponsor the special performance, for which there will be programs in Braille for the blind. Deaf members of the audience will be accompanied by sign language translators. Martin Tanse is presenting the road tour by arrangement with Fred Coe, producer of the Broadway original.

Quadros' Exit May Ease Vidpix Export to Brazil

Unexpected resignation of President Janio Quadros of Brazil leaves a variety of decrees and moves on the part of his administration against the importation of tv programs in the air.

Former President Quadros had issued a decree, which was to have gone into effect the first of the year, severely limiting the importation of tv programs. The decree, in view of American tv program suppliers, would have crippled (Continued on page 38)

Coward 'Sails' Into His Trunk for Three Songs

Noel Coward has dipped into his trunk for his new "Sail Away" musical. Coward has lifted three tunes from two of his previous London tuners for the new show.

The title song was taken from "Ace of Clubs," which ran for 211 performances in the West End in 1959. Graham Payne sang the song in the show and Coward, himself, recorded it on a Columbia LP, "Noel Coward in New York," released a couple of years ago.

The other two songs, "This Is a Changing World" and "This Is a Night for Lovers," were taken from "Pacific 1860" which opened in December, 1946, and ran for 129 performances. The show, incidentally, starred Mary Martin. "This Is a Night for Lovers" was sung by Sylvia Cecil. Maria Perilli and Winifred Ingram, and "This Is a Changing World" was sung by Miss Cecil.

RCA & COL PICTS' PREXIES' VIEWS

By ABEL GREEN

Tollivision and color tv, the incubating babies of tomorrow's show biz, are not being sufficiently nourished, in the opinion of Columbia prexy Abe Schneider and RCA prez John L. Burns.

From two diverse entertainment perspectives came divergent views on the potential of tollivision. Columbia's Schneider who, admittedly, hasn't the "driving interest of some of my colleagues" (undoubtedly with reference to Paramount's Telemeter) observes "you can't stop progress" and feels that "maybe within 10 years it will be a reality." Burns, perhaps more with an eye to Zenith's Phonevision ambitions, has another viewpoint on "home projection" that is via the videotape development for "see-hear" entertainment. This would come via its RCA Victor arm.

Realistically, the RCA development is less ambitious than the tollivision hopes of "making every home a boxoffice" for first-run, uninterrupted film features, along with other major entertainments and key sports events. A reel showing "Lena Horne at the Sands" or "Belafonte at Carnegie Hall," or even longer footage of a Van Cliburn, or Herbert von Karajan at the Berlin Philharmonic or whatever, is not the feature picture entertainment or major prize. (Continued on page 38)

Expense Account Tax Scare Wanes

Washington, Aug. 29.

Possible tax changes affecting expense accounts, filmmaking abroad and show biz stars who take up temporary residence abroad are out until some time in 1962.

House Ways & Means Committee chairman Wilbur Mills (D-Ark.) disclosed in an interview that he has given up hope of getting a complete new tax bill in shape for House action before adjournment. Under a Constitutional requirement, all tax bills must begin with his committee.

The Kennedy tax proposals, which are extensive, kicked up vast controversy and flooded the mails from persons affected. Mills has asked Treasury Dept. officials to attempt to resolve some of the controversial items and report back to him next January.

There is always the possibility that the tax problem will be shoved off still another year into 1963. Congress doesn't like to pass a major new tax bill, increasing the bite on many voters, in an election year. And 1962 is an election year.

N.Y. Police Commr. Details Hurdles In Drive to Clean Up Times Square

By SYD SILVERMAN

Marni Nixon's Anonymous Ghost-Vocalizing in Pix

Two of the major singing assignments in the film version of "West Side Story" are ghost-voiced. The behind-the-mike singer is Marni Nixon, who has practically made a career of soundtrack vocalizing for pic stars.

In "West Side Story," she's heard on the track as the singing voice for Natalie Wood as well as Rita Moreno. "Several years ago Miss Nixon ghosted for Deborah Kerr's piping in "The King and I."

Miss Nixon, wife of composer Ernest Gold who did the score for "Exodus," has come out from her anonymous soundtracking several times to sing in concert. She's also appeared in concert with Leonard Bernstein who composed the music for "West Side Story."

Parent-Teachers Org Takes a Dim View of '61-'62 TV

Chicago, Aug. 29.

The National Congress of Parents & Teachers (PTA), after a summer hiatus, is back on the job of gaddilying violence on teevee. In its regular "Time Out For Television" column in the upcoming (Sept.) issue of the PTA Magazine it virtually warns kidviewers away from the front of their sets for the fall season.

It lists the following network shows as promoting "The Great Untruth," "Brenner," "The Callforjans," "Counterthrust," "Danger Man," "Dangerous Robin," "Death Valley Days," "Gunslinger," "The Lawless Years," "Lock Up," "M Squad," "Malibu Run," "Manhunt," "Naked City," "The Pioneers," "Rendezvous," "Route 66," "San Francisco Beat," "Stagecoach West," "Surfside 6," "The Tall Man," "Thriller," "Tightrope." (Continued on page 61)

Sugar Ray Robinson's Show Biz Investments

Sugar Ray Robinson is mulling a branchout into the production end of show biz and is aiming for a \$100,000 capitalization before starting operation.

The new enterprise will obtain interests as owner or investor in plays, ptx, radio and tv shows, exhibition, acts, etc. Robinson is president of the firm, and Jacob L. Steisel, N.Y. attorney, is vicepresident. Joseph Hall, a vocal coach, is the secretary.

The single greatest lure for the undesirable characters that frequent the Times Square area, according to N.Y. Police Commissioner Michael J. Murphy, is the "fringe" pornography generally available in small bookstores and novelty shops in the vicinity. These shops stretch from 42d St. up to 54th and serve as the pull for the adolescents, the unstable adults, and out-and-out deviates who go for the booklets, pamphlets, stills, slides and motion pictures that comprise the wares of these stores. Commissioner Murphy feels that this "fringe" pornography attracts the basic undesirable elements and that the other unsavory elements follow in waves to feed on this group.

The police have been active in trying to curb this wholesale dissemination of smut, but unfortunately the courts hold that unless the evidence substantiates a "hard-core" case, it is not obscene. Thus, of the 33 cases brought to court by the First Deputy Commissioner's Office in the past 18 months, 16 are still pending, 12 have been tried and acquitted, and five have been convicted. While the batting average of arrest to conviction is not good, another consideration that makes the situation worse is the fact that many of the convictions resulted in suspended sentences. (Continued on page 50)

Youth Symp Bends JFK Ear, But Fails to Break Marine Band's Monopoly

Washington, Aug. 29.

Is the Marine Band's near-monopoly on JFK musicales in jeopardy?

The question is being raised (but not very seriously) as the longhairs had a few innings on the White House lawn last week. An 85-piece symphonic group (all between 12 and 18 years old) from the Brevard (N.C.) Music Centre gave a 75-minute concert behind the Executive Mansion.

Biggest triumph was President Kennedy's remark that they played the traditional "Hail to the Chief" better than the Marine Band. Significance of his comment is underscored by the Washington taboo against singing anything even slightly unfavorable about the Ma- (Continued on page 47)

Where does executive television management turn for production advice that pays off? Doctor, Lawyer, Banker? NO! A showman hires a hot staff and they use a TELEVISION ZOOMAR LENS. More than 800 now in use. (Adv.)

Is JFK Miffed About Lawford's Role In 'Advise' or Is It More Pic Ballyhoo?

Washington, Aug. 29.

Otto Preminger starts shooting "Advise and Consent" on location here Saturday with such a bundle of built-in publicity gimmicks that the film seems guaranteed to harvest advance press attention in vast volume.

Item: Word has leaked out of the White House that President Kennedy is privately miffed because his brother-in-law, Peter Lawford will play the Sen. Lafe Smith role. (In the Allen Drury novel, a Pulitzer Prize best seller, Sen Smith was the Senate's debauchee, a bachelor who changed bedrooms nightly.)

President Kennedy—as far as anyone knows—may never go as far as discussing his feeling about the situation with Lawford. But his personal opinion, according to White House insiders, is that Lawford should avoid being cast as a Federal official unless the role is of a highly desirable man promoting the public interest. The President is hesitant to suggest what parts Lawford should take, but he feels the kinship situation creates an unusual problem when Lawford portrays a U.S. Senator with loose morals.

Item: The real life drama of the Gene Tierney story is linked, Miss Tierney, trying for a comeback, is cast as a celebrated Washington hostess who, actually, is nothing at all like Perle Mesta in the book. In the script, the role is being enlarged beyond what it was in the novel.

Item: Preminger decided to use actual Washington correspondents (Continued on page 16)

Catastrophic Blackout

Chicago, Aug. 29.

A pressagents' nightmare occurred here last week as the gossip columnists on all four Chi daily papers took their vacations simultaneously.

As one praiser summed it up: "Couldn't they have eliminated the front page instead? I mean, suppose something important happens. How are we going to let everyone know?"

Disks Top Other Media As International Passport For Performers; Georgia Gibbs

George Gibbs, who segued from a Monte Carlo gala to the personal pleasure trip to Israel, on her first time there, attests to the impact of the recording industry. "It beats the movies or television," she observes, "because you can be a big American tv star and you know that some are unknowns—at least as yet—when they get to Europe, or elsewhere.

"But there's something about a record," she continues, "that seems to get your identity into even obscure places. I know because somehow they heard I was on the Israeli scene and soon found myself playing a 'circuit' of 20 kibbutzes (co-operative farming operations) and had a ball. The weather there, you know, makes Florida and the Riviera look like Alaska comparatively; the sun is strong and always constant and I was at a resort hotel, the Accadia, about a half hour out of Tel-Aviv lapping up that solar bit. But some old records I made seemingly was the best passport in the world when I did those al fresco entertainments."

Miss Gibbs is back in New York for a new diskery commitment and probably the nitery circuit again.

Brit. ATV's Controversial Play for Sammy Davis

London, Aug. 29.

Sammy Davis Jr. has pacted with Associated Television for what could be a controversial Negro play. Story, "The Day Of The Fox," will feature a predominantly Negro cast and is set in an unidentified Negro country. Davis is to play a politician.

Play was not tailored for Davis, says ATV, as it was upcoming when he planned in for a seven-week season at the Prince of Wales Theatre. Author is Jan Carew, an ATV pactee writer.



Miss CAROL JOHNSON

Feature writer of The Buffalo Courier Express, says: "PAUL ANKA was mobbed by crowd ESTIMATED AT 10,000 at Glen Park Casino. In spite of a soaking down-pour they jammed the Casino. A few teen-agers and even adults swooned at the appearance of their idol."

Ed Kingsley Rues Boredom of Cos. Re New Directors

Like all of the better indie distrib. Ed Kingsley, prexy. of Kingsley International, has an eye for both the art and the commerce of motion pictures. For this reason, he is truly concerned by the lack of interest on the part of the major companies in attracting and encouraging young filmmaking talent. What is needed is a plan, and he feels he may have the outline of one.

Kingsley would like to see one of the majors set up a subsidiary production unit, preferably in New York, to finance low-budget pix by young, original filmmakers such as Ernie Pintoff, Bill Kronich, Bob Davis and Bob McCarty—all of whom have proven in the shorts field. The total amount of money invested in—say—five pix, budgeted at no more than \$200,000 each, would be less than is lost on one out of three major pix in an ordinary year.

The idea would be to give the young guys total freedom, within the limited budget, to experiment with new themes, ideas and approaches, to encourage the fresh use of the medium and to experiment with conventional tools. The subsid should be so set up that these pix could be made anywhere, and not have studio overhead charged against them. Also, to make pix within the strict terms of the Production Code should not be of concern. If the major doesn't want to release the finished product itself, it could deal it out elsewhere.

Kingsley, who has worked closely in the past with the young short subject makers in New York, is convinced that this is the area where the most promising new talent is to be found. With the exception of Elia Kazan, he says, the stage hasn't offered up a true "film" talent which, in Kingsley's book, is the kind of director who "uses" the camera as if it were the only means left to man with which to see the world around him.

Over a luncheon table in New York last week, Kingsley rattled off the names of about six film directors who have come out of tv to general cinematic acclaim, commenting that not one of them does (Continued on page 18)

'Sell Hollywood to Colored People Of World' Urged by SAG Directors

Hollywood, Aug. 29.

TV's Legit Break-In

The audience at the Oakdale Musical Theatre, Wallingford, Conn., got a preview last Sunday night (27) of some of the material to be used by Victor Borge on his upcoming CBS-TV special. The comedian, playing a one-nighter at the 2,300-seater, used the occasion to test new material for his teleouting Sept. 27.

The tv show is to be taped tomorrow (Thurs.).

U.S. 'Yellow Journalism' Blamed for Mexican Tourist Biz Drop

Mexico, Aug. 29.

The Mexican tourist industry is now charging that "yellow journalism" tactics of news sent to American dailies by wire service correspondents is responsible for the falloff in tourist travel. This latter is not of great proportion, about 10-15% lower than figures for last year.

But travel agents, hotels and resort business men insist that "maliciousness" in reporting events in Mexico, exaggeration of small incidents, play up of "Communist dangers," and a virtual "total lack of knowledge" of true state of affairs here, is seriously hurting the tourist industry.

The Association of Foreign Correspondents in Mexico, however, was quick to refute the "yellow journalism" charges as unfounded and "much more malicious" than the allegedly objectionable stories filed by correspondents, and especially correspondents of the wire services.

W.I. Actor-Playwright 'Errol John's Activities

Port-of-Spain, Aug. 29.

Trinidad actor Errol John ("The Nun's Story," "Sins of Rachel Cade") has returned home from England presumably for month's holiday. However between relaxing moments the actor-playwright is working on final drafts for a new film script, "The Dispossessed," which has been bought by Associated Television of London.

He is also at work on the book for a musical for British stager Peter Coe and is negotiating for Broadway presentation this fall of his play, "Moon on a Rainbow Shawl." The latter which won for him the London Observers' prize has been produced successfully not only in the U.K. but in Hungary, Australia and Argentina.

If done in New York, it will be the first original play by a West Indian to be produced on Broadway. West Indian William Arrehald was represented a few seasons back with "The Innocents."

A proposal for the establishment of an office to promote better public relations between the motion picture industry and non-white foreign and domestic markets, as well as to secure a tangible boxoffice increase in those markets and expand job opportunities in the industry for Negro performers and craftsmen has been dispatched to Jack Dales, exec secretary of the Screen Actors Guild, by William F. Walker and Pauline Meyers, members of SAG's board of directors.

Among salient points stressed in the memo are:
1) That many of the problems faced by the U. S. in the field of international relations stem from the unfavorable impression received by non-white nations of U.S. policies and practices at home, an impression advanced by Hollywood's persistent depiction of an American scene in which Negro citizens take almost no part in the daily life of their country, and instead are shown mostly in menial roles, virtually excluded from the professions and other areas in which Negroes do in fact contribute significantly in U.S. society.
2) No useful purpose is served by excluding Negroes from involvement in human conflicts, Negroes being fully as capable of crimes of passion, outlaws, greed, ambition and all the weaknesses known to mankind as are white people.
3) That the matter of public re- (Continued on page 18)

House, Senate Resolutions Would Give Special Gold Medal to Danny Kaye

Washington, Aug. 29.

Resolutions which would give Danny Kaye a special Gold Medal have been introduced on both sides of the Capitol. It was revealed last month that such action would be taken.

Senate sponsors are Sens. Jacob Javits (R-N.Y.), Kenneth Keating (R-N.Y.), Clair Engle (D-Cal.), Thomas Kuchel (R-Cal.), Frank Church (D-Ida.) and Hubert Humphrey (D-Minn.).

On the House side, the resolution is sponsored by Reps. Abraham Multer (D-N.Y.), Alphonzo Bell (R-Cal.), James C. Corman (D-Cal.), Eugene Keogh (D-N.Y.) and Glen Lipscomb (R-Cal.).

A similar gold medal resolution passed the Senate with 97 co-sponsors last spring. It's still hanging fire in a House Committee.

Javits lauded Kaye's donation of "time, talent and energy unselfishly to many humanitarian causes" in introducing the resolution. The Senator cited Kaye's work as "Ambassador at Large" for UNICEF (UN children's organization).

Matty Fox Would Sell 'Carpetbaggers' for 300G; Fisher-WB Option Lapses

Matty Fox, vet exec in film business circles, has the screen rights option on Harold Robbins' "The Carpetbaggers" and reportedly is seeking to peddle the property for \$300,000.

Eddie Fisher, who has a deal to produce four films for Warner Bros., had an option to take over Fox's option but time on this ran out last week and there has been no renewal. In other words, no WB-Fisher deal for the Robbins novel.

"Carpetbaggers" is a bestseller on just about all the lists but at least a few film company story editors sense a legalistic problem in drawing a script from the book. They feel the central character is too much of Howard Hughes and the latter might be sensitive and in the mood for litigation.

This, of course, is only conjecture. "Carpetbaggers" is billed as strictly fiction.

Author Robbins is a former exec at the Universal studio.

8/30

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72G Sellout for Judy's Sept. 15 H'wood Bowler

Hollywood, Aug. 29.

Judy Garland's Hollywood one-ner for Sept. 15 has already been sold out with a \$72,000 gross in sight. It's a record postseason take and close to the alltime high for the Bowl. Scaled at \$9.75 top to \$1.75, 1,800 top priced seats were sold by the second day after the first ad appeared July 24. Event is being presented by Concerts Inc., which rented the huge Amphitheatre for the single show.

Miss Garland is on a guarantee-and-percentage deal.

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NO 'HOUR' FOR CODE ASSAULT

Old Guard Standing Firm at Metro With Minelli Entering New 5-Yr. Deal

Director Vincente Minelli is in process of wrapping up a new five-year contract with Metro, which will be on an exclusive basis and probably sets a modern-era record for this kind of tie-up. He was in New York last Friday (25) to tell about it.

The pact will mean upon its termination a total of 25 years of association with the Culver City lot. The only change in this long-standing togetherness is that Minelli is on a participation basis, rather than on straight salary. New deal will become effective upon completion of "Two Weeks in Another Town," screenplay by Charles Schnee of the Irwin Shaw novel being produced by John Houseman.

Minelli left Gotham at the weekend for Hyannis Port to watch 15-year-old Liza Minelli (daughter by former wife Judy Garland) as an ingenue in a summer stock exposure of "Take Me Along" and left yesterday (Tues.) for Rome for location work on "Two Weeks." He gave the past year of his time to directing in "Four Horsemen of the Apocalypse," whose \$5,000,000 budget figures largely in M-G's future economies.

Turn-caller, whose credits include "American in Paris," "Gigi" and "Lust for Life," is a non-controversial figure in the film business. On the basis of conversation with a reporter at his suite at the St. Regis Hotel, he has remained aloof from the M-G corporate ins and outs over the years. He says he just takes properties and sees that they get directed. His name has never been linked with the matter of alleged over-stress on sex in pictures. "Adult pictures should be handled in adult fashion and this is all right," he states. But he says also he'll have no part of pictures that are "morally cheap."

He has no thoughts about producing his own pictures, preferring to leave this to such individuals as Houseman, Lawrence Weingarten, Joseph Pasternak, Arthur Freed and Julian Blaustein. Interestingly, the people he mentioned are all members of the old guard at M-G. And if this be loyalty, well, Minelli makes no bones about it.

Under his new agreement with (Continued on page 16)

Tender Is Night' Geared As 20th's Oscar Contender Retains Tragic Ending

Hollywood, Aug. 29.

Henry T. Weinstein's "Tender Is the Night" will be 20th-Fox's contender for Academy nominations come February. Pic, costing \$3,500,000, now is being scored and slated to open in Hollywood, most likely Chinese, before year end. Producer Weinstein yesterday stated, "There won't be any compromise about happy or unhappy ending." Pic, which will follow closely final chapter in F. Scott Fitzgerald novel, stars Jennifer Jones, Jason Robards and Tom Ewell under Henry King's direction. "The only danger is an inconclusive ending," producer feels.

In association with Lawrence Feldman, Weinstein has had a repertoire company headed by Viveca Lindfors, Betty Field and Rita Gam touring South America since July 12. Company is alternating two shows, one a combo of "Zoo Story" and "Miss Julie" and second "I Am A Camera."

Weinstein planes to Mexico City tomorrow (Wed.) or Thursday for Sept. 1 debut of "Zoo" and "Julie" at Teatro Insurgentes. Rep is in for week stand, winding tour. Producer returns after one day in Mexico and then heads for Gotham for confabs with 20th general sales manager Glenn Norris and ad-ub-veepee S. Charles Einfeld on sales and advertising plans for "Tender."

Another reason for hopping east is to confer with writer-artist Ludwig Bemelmans on painting special water color titles for pic.

HENRY KOSTER DICKERS NEW PACT WITH 20TH

Hollywood, Aug. 29.

Director Henry Koster, who winds current three film pact at 20th-Fox with "Mr. Hobbs Takes a Vacation," set to roll Nov. 13, is negotiating a new ticket, number of pix yet undecided.

He's been under contract to studio since 1947, when he started first tri-pix arrangement. He's had several more for three films, and a straight five-year deal. He's been on loanouts to Universal-International where he recently did "Flower Drum Song." In all, Koster has directed 94 pix, about 54 made in America during past 25 years, balance in Europe.

The 16th Mystery: 20th's Plans For 'Rosary' Release

Despite reports, heard late last year, that 20th-Fox had not acquired Father Patrick Peyton's made-in-Spain "The 15 Mysteries of the Rosary," it's now reliably reported that 20th did pick up the picture for an undisclosed price, though the company still has no plans for its theatrical release.

The feature film, edited from 15 half-hour, color films made originally for tv, spurred 20th interest following the company's falling out last year with Metro, over the latter's acquisition of Samuel Bronston's "King of Kings," which also deals with the life of Christ. (That fracas led to 20th's exit from The Motion Picture Assn. of America.) 20th, which felt that the Bronston film would impinge on George Stevens' projected "Greatest Story Ever Told," picked up "Mysteries" in an apparent effort to beat Metro to the boxoffice with a Christ biography.

Now, however, "King of Kings" is almost ready for release and there are still no signs that 20th will put out "Mysteries."

Efforts to establish the exact status of "Mysteries" re 20th brought a "no comment" recently from Father Peyton, who referred all queries to 20th treasurer (Continued on page 18)

Spota's Bullfighter Yarn Faces Moment of Truth As III Task 1962 Production

"Wounds of Hunger," Louis Spota novel of a decade ago, which has been kicking around as production idea for some time, looks set to finally reach the screen as a '62 entry.

Project started with Otto Preminger, then moved to Richard Widmark's Heath Productions, and now has been taken up by III Task, the indie responsible for the prize winning short, "Boy Who Owned a Mellephant."

Allen Klein, III Task exec producer, says the cameras will roll Oct. 15, with Saul Swimmer and Tony Anthony, outfit's other two principals, to direct and star respectively. No release date yet. Yarn is a psychological study of an established bullfighter, and will be shot in color and Panavision.

Meanwhile, the indie's "Force of Impulse" goes into September exhibition via Sutton, and a second feature, "Pity Me Not," is in post-production for Pathe-America distribution. This one is being scored by Dimitri Tiomkin.

Also on company's slate is a western, on roll probably next March.

SEE AMMUNITION FOR PIX CENSORS

By VINCENT CANBY

Industry opinion is generally agreed that the Mirisch Co. campaign for the removal of the Production Code taboo vs. perversion could not be more inopportunistly timed in light of the militancy of various do-gooders and would-be censors around the country these days.

The Mirishes, of course, are interested in getting a Code approval for William Wyler's new version of "The Children's Hour," which features a strong inference of lesbianism. Since the Code, as now written, specifically states that "sex perversion, or any inference of it, is forbidden," the Code must obviously be changed if the pic is to get a seal.

While the Mirishes (Harold, Walter and Marvin) are technically correct when they say the picture hasn't been denied a seal because it hasn't yet been submitted, they seem to be on somewhat less sure ground when they state their belief that the film will be approved. It can't possibly be approved unless the Code is rewritten to accommodate them. Arguments to the effect that the picture is in good taste are beside the point. Taste, like goodness, has nothing to do with it.

What worries many film people is that the publicity, which is sure to attend any such Code change, will inevitably give ammunition to the kind of crackpot censorship forces which passed the now-famous Abilene ordinance earlier this year. It makes no difference that most such ordinances will not stand up in court. Once they're on the books, it takes time, money and effort to get them removed. In the meantime, they have had a tremendous and unhappy nuisance effect.

Ill-Timed Push

The ill-timing of the "Children's Hour" Code push is emphasized both by film people who believe the Code should not be changed (but should, in fact, be strengthened) and by those who believe that the Code's specific taboo re perversion should be dropped, as all of the earlier specific taboos (re subject matter) have been dropped, in favor of a Code which considers the taste and treatment of each individual film property. The idea is that there is a time and place for everything, and this is neither the time nor place to change the Code, since there's a possibility of a House of Representative inquiry into film morality this fall, among other things.

It's considered somewhat ironical that Walter Mirisch, veep and production chief of the Mirisch Co., in his capacity as prexy of the Screen Producers Guild earlier this summer was one of the hosts at the all-industry conference in Hollywood called to seek ways of improving the film industry's "image."

The Mirishes are not alone in desiring the Code revision in ref. (Continued on page 18)

'King of Kings' Classified As 'Inaccurate' But Not Morally Offensive by LOD

The Roman Catholic Legion of Decency has "separately classified" Samuel Bronston's "King of Kings," Metro release dealing with the life of Christ. This tag is given to pix which LOD considers "not morally offensive in themselves," but which "require some analysis and explanation as a protection to the uninformed against wrong interpretations and false conclusions."

Legion notes: "While acknowledging the inspirational intent of this motion picture, the poetic license taken in the development of the life of Christ renders the film theologically, historically and scripturally inaccurate."

Catholic Slant on Adult Films: Accused of Relaxing Standards But 'Adult' Can Be 'Legitimate'

By JOE KOLLING

Cincinnati Aug. 29.

JUSTIN JOINS LANDAU AS PRODUCTION TOPPER

George Justin, film-legit-tv producer, has signed on with Ely Landau's new theatrical film setup as production topper, and will personally steward several properties now on the drawing boards.

First is "Long Day's Journey Into Night," which Sidney Lumet is to direct, rolling in New York shortly.

For the screen, Justin produced the upcoming "Something Wild," also "Middle of the Night," "12 Angry Men" and "Fugitive Kind," last-two as coproducer.

WB Stock Buys Hiking Prices To Near-Peak Level

Warner Bros. stock on the N.Y. Stock Exchange continued on the climb last week, jumping \$5 per share and closing at a near high of \$83 per share. The uptick has been almost constant for the past several months and has been attributable in part to gains in earnings plus anticipation of a stock split sometime in September.

However, downturners this week called attention to a new factor behind the quotation incline. WB itself has been buying in its own stock. In the first nine months of the current fiscal year the company acquired nearly 375,000 shares, reducing the outstanding issue to 1,125,000 shares. This came largely via a stock tender. But, also, there have been open-market purchases.

President Jack L. Warner and associates owned about 30% of the outstanding stock prior to the buy-ins. The percentage obviously increases as the outstanding issue in the hands of the public decreases.

Baron-Brodie Indie Team Set for \$2-Mil. 20th Pic, Also Producing 5 on Own

Allen Baron and Merrill Brody, whose \$65,000 "Blast of Silence" won them a 20th-Fox contract, now prepping five new indie projects in the \$500,000-\$1,000,000 bracket and said they have been set to produce an upcoming Fox film tagged at \$2,000,000.

Fox project, which producers said they couldn't yet reveal, is to go within two months and would mark the youngsters' first pic for the studio. Indies would follow.

These are "Miguel," from an original screenplay by Bahon and Elliot Asinof, "The First Day Out," original by Brody and Baron; "Welcome to Hard Times," novel by E. L. Doctorow; "The Takers," novel by Max Ehrlich, and "Bravado," now in screen treatment by George Tabori. They are currently negotiating with Richard Widmark to head cast of "Hard Times." Brody will produce all projects, with Baron directing. Initially, some of the indies were to be for Fox, but, according to Brody, "Fox won't take a small budget picture anymore."

"Blast of Silence" was purchased by Universal-International prior to producers' Fox deal. They retain foreign rights, with pic now running in Portugal and Switzerland and an English deal in the works. Film won the Locarno Festival International. Critics award and was an official U. S. award (Continued on page 18)

Approval of the National Legion of Decency's A-3 rating of "Summer and Smoke" was given by the International Federation of Catholic Alumnae here last week.

The okay for mature adult viewing of the Tennessee Williams play's film adaptation was by "general agreement" of delegates to the 47th annual convention of the million-member Catholic Women's group, an important wing of the Legion. It followed a screening of the Hal Wallis production at the RKO Palace and discussions of the film there and in convention assembly.

Special showing of the film was at the request of Msgr. Thomas F. Little, the Legion's executive secretary, who conducted the seminar with assistance of Mrs. James F. Looman, chairman of the IFCA Motion Picture Department. They were tandem speakers at a convention session.

By showing "Summer and Smoke" as an acceptable film for adults, said Msgr. Little, "we recognize the legitimacy of adult films if they are handled properly with discretion, good taste and integrity."

Classifications of the Legion, he stated, are not ecclesiastical laws, but represent prudential judgments which are a normative guide "for our Catholic people in selection." (Continued on page 20)

Wald in Frontal Assault On 'Enemy Within' Crix, Sez It's Strictly Pro-Labor

Hollywood, Aug. 29.

20th-Fox producer Jerry Wald, who will make "Enemy Within" based on Budd Schulberg's script from Robert Kennedy's book, has answered critics who charged story with being anti-labor by stating "It is absolutely pro-labor."

Wald called literary work of U.S. Attorney General a topical story. "The last good topical film made," in his opinion, "was 'Waterfront' from a script by Schulberg, who just finished 'Enemy.'"

Producer bemoaned shortage of topical pix today. He declared "A lot of producers are frightened by organized minorities. I'm not going to be scared of groups who take issue with films made on current news." Wald also realizes "You can't make a topical picture today without clashing with some anti groups and minorities."

By making such pix producer knows problems of day can't be solved by them. "All we do is present them. Good examples are 'Gentleman's Agreement,' 'Grapes of Wrath,' 'Snake Pit' and 'House on 92nd St.' among others. We also rationalized, no one will get mad at you if you do a topical news, film honestly and in good taste."

"Celebration," Wald states, will be in category outlined. It's on his 20th agenda, to go into production soon. In each instance, subject matter is star, producer claimed. "We do not have to depend on luring stars when we have an exciting or provocative topic taken from news headlines."

He intends to go in for more pix based on national and international news developments.

Producer said problem of filmmakers today is to beat tv to presentations of such topics. This is one reason for hush-hush on Mark Robson's "Day of Darkness," part of which will be made in Africa for Red Lion and 20th release.

Meanwhile, producer has cast Susan Strasberg in Hemingway's "Young Man." She will appear in sequences to be made in Italy. The pic, according to Wald, also is in topical class.



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U.S. Pix Reverse Japanese Slide

U.S. major company business in Japan registered important increases in the first six months of this year over the comparable period last year. Irving A. Maas, Motion Picture Export Assn. veeep and director of MPEA's Asian division, reported in New York Friday (25). Exec will be returning to his Tokyo headquarters next week.

Maas described the increase in business for the first 1961 half as particularly significant since it's the first increase registered by the U.S. firms in the Japanese market since 1956. The U.S. majors now account for about 16% of the total Japanese film business.

Dwindling U.S. receipts in Japan have been largely the result of the boom in the Japanese industry, one of the most active in the world. The point being made in Japan, as everywhere else in the world where there is local production, is that the local audience, called upon to choose between an American pic and a domestic film of roughly comparable quality, will inevitably choose the native product.

Apparently, however, the Japanese have yet to come up with anything roughly equivalent to "Alamo" or "Gone With the Wind" or Walt Disney's "Sleeping Beauty," all of which have been tremendous grossers in the Japanese market in recent months.

Queried as to markets in the Asian territory which still have to be developed—comparable to the West African market which the MPEA is now getting ready to tackle via its new African subsid, Maas pointed to India and Pakistan. However, the situation in those two countries, he said, is not exactly comparable to that in West Africa since the majors already have smoothly functioning distrib arms in India and Pakistan which they haven't had heretofore in West Africa. Also, India, like Japan, turns out a huge number of pix for domestic consumption.

Maas feels that U.S. films can—and must—get a bigger play than they are now getting in India. Extent to which can be seen from the fact that out of 3,500 theatres in India, only about 65 play U.S. films on a regular basis, with perhaps another 400 playing them from time to time.

Chief trouble spots in Asia for U.S. film biz at current time, says MPEA exec, are Australia, where business has been going down steadily, and Korea. In both countries high import duties on positive prints have helped cut U.S. receipts substantially—and this is the money which eventually means whether a pic will wind up in the red or the black. The newly imposed Korean import duties have virtually made it impossible for MPEA member companies to do business there.

L. A. to N. Y.

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Robert Morin
Suzanne Pleshette
Norton V. Ritchey
Charles Schlaifer

U. S. to Europe

Brian Aherne
Robert Coote
Don Costa
Anita Ellis
Eddie Fisher
Warren Harris
Ivory Joe Hunter
Herb Jaffe
David Schoenbrun
Russ Tamblyn
Elizabeth Taylor
Mike Wear

Europe to U. S.

Alan Bates
Edward H. Butler
Yul Brynner
Frank M. Folsom
Jackie Gleason
Peggy Lee

New York Sound Track

Leon Becker, associate producer on "Guns of Navarone" and a couple of other Carl Foreman productions, asked for and has been granted leave of absence from Foreman's Open Road Productions to undertake indie production on his own in Europe.

Mack Millar did a labor-of-love ballyhoo on UA's "The Young Doctors" for its preem at the Victoria that was even more intensive than for Bob Hope, Tony Martin or any of his other clients. He got Leonard Lyons to return three days sooner from overseas; assembled all the other top columnists and byliners. Reason? Son Stuart Millar (—Lawrence Turman Productions) made this one.

Columbia Pictures International topper Mo Rothman off on a two-week quickie end-September to o.o. "Barrabas" in Rome. A month later he goes on a global swing, via the Far East, in company of exco veepee Leo Jaffe.

Disk jockey Art Ford planning to produce and direct a feature film here this fall starring singer Toni Arden. Title is "Love and Jazz" . . . "The Pure Hell of St. Trinian's" follows "Saturday Night and Sunday Morning" at the Baronet. Both are Continental Distributing releases . . . Rita Moreno in town for last week's "West Side Story" preview . . . "Judgment at Nuremberg" week Dec. 19 at the Palace will benefit the U.S. Committee for the United Nations. Robert S. Benjamin, UA board chairman, also is national chairman of the committee.

"Ben-Hur" watch out. Svelte Associates announces that Gregory Corso, a local "beat" poet, is preparing a scenario for a feature film, which he'll also co-direct. Svelte adds: "We hope this project will offer Mr. Corso a stepping stone to the path of success followed by his associate, Jack Kerouac."

Herb Jaffe, of 20th-Fox International's publicity staff, off to Europe for three weeks . . . Ruth Pologe, AIP's pub director here, says thanks for the notice, but aside from a quick visit to Chicago in connection with "Pit and Pendulum," she hasn't been off Manhattan. Last week VARIETY listed her among the Europe to U.S. commuters . . . Publicist Jay Weston is acting as sales agent for the French "cowboy" pic, "Me Faut Ca A Moi" (How Could You Do That to Me), starring Eddie Constantine.

Harry Brandt, Independent Theatre Owners Assn. head, is at West-hampton Beach convalescing from a recent illness. He'll be away another 30 days . . . Herman Weinberg, local subtitler, will give a 15-week course on "The Cinema's Golden Age" at City College this fall . . . Nico Otzak, whose blonde Swedish beauty makes her stand out in a bit part in "La Dolce Vita," getting a big play here as a fashion model.

Alfred Katz, UA's foreign division manager, back from a five-week tour of the Far East reporting record UA business in that area.

None of the press bunch will dispute the barrage of almost invariably informative missives, brochures, French postcards (clean) and mailing pieces from publicist Ernie Anderson which has kept the Seven Arts production (20th-Fox), the Studios de Boulogne ("Paris," "Gigot"), Jackie Gleason, Gene Kelly et al. on the map. Incidentally, Gleason is en route back to the States in time for his daughter's marriage Sept. 9.

Producer-director George Stevens in town very quietly last week to confer with 20th-Fox homeoffice toppers re his projected "Greatest Story Ever Told," which still does not have a starting date . . . Warren Harris, Paramount homeoffice publicist, off Friday (1) for a month's swing of Berlin, Copenhagen, Venice, Madrid, Paris, Zurich and London. It's all vacation with no tax advantages.

Warners sales chief Charles Bossberg vacationing on Cape Cod . . . WB ducking the Broadway firststruns with "Claudelle Inglish," opening instead at the Fox in Brooklyn . . . Catholic Guild for the Blind of Brooklyn has taken over the Oct. 24 Loew's State showing of "King of Kings" as a benefit.

"Forty Pounds of Trouble," comedy located in the Nevada casinos, to be Tony Curtis' first Curtleigh entry for Universal. Marion Hargrove will screenplay and Stan Margulies will produce . . . AA's "Angel Baby" was screened at the Edinburgh Film Fest last Saturday (26) . . . Impressed with his "Studs Lonigan" emoting, U picked up Christopher Knight's option for another year.

Literati's Pic Hit & Miss Parade

Some Bestselling Novels Still on Block in Flock Of Recent Sales

With interest running high in screen acquisitions of allegedly pre-sold properties, including the fiction on the bestseller lists, film company story editors regard as significant a rundown on novels which have been bought, and those still on the block. It shows that the popularity of a novel doesn't necessarily guarantee a film sale, despite the so-called clamoring for cinematic material.

These are the buys, so far: "The Agony and the Ecstasy," Burt Lancaster; "To Kill a Mocking Bird," Alan Pakula and Gregory Peck; "Winter of Our Discontent," Metro; "The Carpetbaggers," option held by Matty Fox; "Mothers and Daughters," Columbia; "Hawaii," Mirisch Bros.; "Last of the Just," Jules Dassin.

Deals have yet to materialize for the following: "Edge of Sadness," "Tropic of Cancer," "Journey to Matecombe," "Rembrandt," "Shooting Star" and "Incredible Journey," among others.

Continuing as topnotcher on the non-fiction lists is William L. Shirer's "Rise and Fall of the Third Reich." John Houseman is slated to produce the filmization of this one for M.G.

Interest in books, while continuing high, still doesn't match the pic studios' fascination with hit legit. Just about every click Broadway musical and straight play makes the cinematic conversion route. Story ed of a major Hollywood studio underlined this week that a "stage property is more immediately adaptable to a camera treatment. The script basically is presented to us and it's a script that has been played out live and already accepted by the public.

But with a book it's different. Getting a good working script out of a novel, no matter how successful the novel has been, is a major and sometimes difficult if not impossible chore."

Bracken Drumming Up Coin for 1st Indie Pic

Dallas, Aug. 29.
Eddie Bracken, was in Dallas last week to promote his indie film company, Paradise Productions, which will start its first picture in Rome the latter part of October. The film, "Women's Baracks," a story about women members of the Free French forces during World War II, was written by Treska Tories.

Bracken said he has already obtained \$400,000 in financial backing for the project, but wants an additional \$250,000 so that the film can be made in color and the cast strengthened. He is hoping that additional funds will come from Dallas and Texas investors and is working with Stockton Briggle, local actor, and his Briggle Productions to seek this added backing.

Bracken will take one of the leading roles in the film with Linda Christian and Susan Strasberg already signed for two of the top femme parts. He will also have European stars.

The screenplay has been prepared by Bracken in association with Harold Robbins. The director will either be Irving Rapper or Andre de Toth. The property is one of 11 acquired by Paradise Productions.

TV AD COIN AS PRESS REPRISAL

It's Tough All Over

Forget about the Berlin crisis for a moment. Here's some other news guaranteed not to break the continuity of gloom. As spelled out by a top film exec whose field of interest is the world market: U.S. film business was down in every major foreign market last year. These losses were offset to a certain extent by appreciable gains in the smaller markets—Individual Latin American countries, India, Israel, etc.

That's all well and good. However, the gains were registered principally in areas which have yet to feel the effects of tv competition, and such competition is definitely on its way. Thus there is a limit to the extent to which these smaller market increases will—over the long haul—offset the dwindling returns in the major markets, that is, Britain, Canada, Italy, Germany, France, etc.

Another thought: Hollywood's increasingly sophisticated product, as opposed to the out-and-out action fare which used to be an industry staple, is not the kind of stuff with which exploit the heretofore largely untapped audiences of Africa and Asia. These potential patrons are unsophisticated types who like their stories to be simple, direct and as visual as possible.

Thus, just at the time when the Motion Picture Export Assn. is opening the doors to huge West African market (via its new African subsidiary), there is a dearth of the kind of product which might be best suited for these audiences.

AIP Digging Poe for More Ghoul If 'Pendulum' Strikes B.O. Nerve

Depending on the h.o. results on "The Pit and the Pendulum," and early indications are that it's going to do extremely well, American International Pictures plans to dip into the Edgar Allan Poe library again for still another horror pic to follow last year's "House of Usher" and the current "Pit."

James H. Nicholson, AIP prexy, revealed in New York last week that he's already had talks with writer Richard Matheson about the new project, tentatively titled "Tales of Terror." Unlike the first two AIP excursions into the Poe world, "Tales" will be an omnibus of four short films, sticking as closely as possible to the original Poe stories.

According to Nicholson, the only Poe works which can be expanded to feature length, have already been done so, either by AIP ("Usher" and "Pit") or by other film companies, including Warner's, which did "Murders in the Rue Morgue" not too long ago. In expanding "Pit" to feature length, in fact, scripster Matheson borrowed more than a little from the previous "Usher" film as well as the still unfilmed "Cask of Amontillado."

Just which four tales will be used in the third Poe film, Nicholson said, has not been decided yet. Tentative plans call for each one of the shorties to be headed up by a different star, with some kind of frame device being employed to tie them together. Pic should run about two hours, unusual for AIP which generally keeps to a 90-minute limit.

In town for last week's preem of "Pit" at the Palace, the AIP prexy was enroute back to his Hollywood headquarters after a quiz biz trip to Britain and the continent. While abroad he picked up worldwide rights (except for Italy and France) to the new Italo-French coproduction version of Dumas' "Man in the Iron Mask." For the first time, says the prexy, this oft-photographed classic has been done faithfully on the screen. Pic will go out late this year or early next.

While in Britain he had talks with Anglo-Amalgamated agent a couple of future coproductions, "Conjuror Wife," a horror story, and H. G. Wells' "When the Sleeper Awakens," a sci-fi yarn which (Continued on page 22)

COL BILLS \$1,000,000 —BECOMING A HABIT

Columbia last week had billings of \$1,000,000 in the domestic market, marking the second time within a month that this has happened, Rube Jacker, sales v.p., reported in New York yesterday (Tues.). It had been rare in past for Col to approach that seven-figure mark.

Jacker termed as "substantial" the returns from "Guns of Navarone," "Homicidal" and "Gidget Goes Hawaiian."

COL-ABC DEAL OMENS FUTURE

By GENE ARNEEL

Decision by Columbia to spend \$100,000 in television network (ABC) sponsorship for a single motion picture is very likely the most clearly-stated threat on the part of a film company to substantially reduce its newspaper advertising. The word from inside is that this is only the beginning; it's no secret that Col and just about every other producer-distributor feels hurt with the way they're being treated in the news columns by the fourth estate. The cry is: discrimination.

In any event Col is setting a precedent in buying into a network show (Squibb is the alternate bankroller). It's the 15-minute ABC-TV "Evening Report" on which the film company will plug its "Devil at Four O'Clock" for a month beginning Sept. 15. In past months commercials for pic have been limited to local and regional outlets.

It was about a year ago that Paul N. Lazarus Jr., in addressing a San Francisco meeting of newspaper publishers and editors, frankly aired the picture industry's gripes. Lazarus, who is a v.p. of Col, complained that ad rates for films were discriminatory and the editorial attention given pictures was lacking in substance.

Lazarus' stated sentiments were (Continued on page 20)

Divvy in Doubt At 20th Bd. Meet

Dividend action will be the top subject on the agenda at the 20th-Fox board of directors meeting in New York today (Wed.). In light of the company's continuing production losses, there has been speculation that the company might bypass its regular 40c quarterly divvy for the first time in a number of years.

Provisions on 20th's longterm loan agreement with Metropolitan Life include limitations on borrowings, provisions as to working capital and certain restrictions on the declaration and payment of dividends, as well as on redemption of stock. Company has, however, freedom to declare stock dividends if it so chooses.

As of Jan. 1 this year, 20th had \$7,500,000 of consolidated earned surplus available for payment of dividends. Since then the company has paid its regular first and second quarter divvies of 40c a share. Number of common shares outstanding as of April 4, 1961 were 2,446,986.

WB Claims No Audience Resistance to Kazan Pic

Warners this week claimed proof that the public will accept controversial material on the screen and resents the small but vocal pressure groups which clamor for censorship. Richard Lederer, ad-pub head of Warners, polled audience reaction to the upcoming "Splendor in the Grass," and claims predominant opinion was that the film should be made available, unrestricted by censors.

WB, said Lederer, admits to having a controversial subject in "Grass" and, well in advance of release, offered one-shot theatre showings in Philadelphia, Chicago and San Francisco last week. Full page ads in each city explained the reasons why the picture was being so shown: To determine how a picture of the type would be received via moral interpretation. According to Lederer no one said it should be banned at some thought children's patronage should be carefully weighed.

As a result of the screenings, to which regular admission prices were charged, additional showings will be held in about 15 other cities.

Jack Warner Blasts Indie Producers' Hit-and-Run Role in Pic Industry; 'Only Majors Contribute Stability'

'Devil's' Broad Playoff

Going hand in hand with Columbia's sponsorship participation in the ABC-TV "Evening Report" full network show is the film company's marketing approach with "Devil at Four O'Clock." This is the Spencer Tracy-Frank Sinatra starrer to be plugged on the t'var.

Col has angled to have the picture going in about 100 markets across the country within a period of two to three weeks from the Sept. 15 sponsorship starting date. This means nationwide exposure in an unusually brief period.

Goldsmith Exiting MGM London Post; Davis Taking Over

London, Aug. 29.

Charles Goldsmith, chairman and managing director of MGM Pictures in England and Ireland, reportedly is leaving this post within the framework of what appears a substantial personnel realignment. Exec, who's been with Metro 30 years, has a contract with the company ending next March but, beforehand, he's scheduled to visit the homeoffice in New York early in September.

His successor is said to be Maurice Davis, Metro's head man in South Africa.

It was officially stated that Matthew Raymond is exiting as managing director of MGM British Studios and will be replaced by Maurice Foster. Raymond will continue with the company as a consultant.

MGM ASSIGNS KAPER TO DO 'BOUNTY' SCORE

Hollywood, Aug. 29.

Bronislaw Kaper has been set to compose the score for "Mutiny on the Bounty" at Metro-Goldwyn-Mayer, with studio music head Robert Armbruster to conduct. Kaper, who just returned from a nine-week tour of Europe, including six days in Russia as guest of the Soviet Ministry of Culture, is currently researching English and Tahitian music in preparation for writing the music.

Composer could not say how long it would take him to write the score, though "Mutiny" producer Aaron Rosenberg last week said the picture would be ready for preview by November, indicating scoring must be done considerably before. Kaper's assignment is under his exclusive MGM contract.

Kaper is writing an article for the Soviet Union Composers Journal as a result of his Russian trip. Basis will be a discussion of film music as well as suggestions for increasing interest in the work of young Russian composers. Soviet musicians charged Americans are not interested in new Soviet composers," he said, and one answer he will give them is to promote their new music stronger, perhaps by having visiting artists perform it here.

UA SALES WINNERS

The United Artists Weeks contest, from June 25 through July 8, was won by the company's Canadian district and the San Francisco, Toronto and Vancouver branches, in their respective groups, according to James Velde, in charge of domestic sales. Winners were selected on basis of greatest number of billings and total collections during the two-week competition.

Press statement issued from the Warner Bros. studio in Burbank this week quoted Jack L. Warner as saying independent producers make questionable contributions to the stability of the American film industry. The president of the company, "tuck back from a business survey of Europe and homeoffice meetings in New York, thus became the first large studio major-domo to openly blast indie filmmakers who concern themselves only with individual properties as separate entities and who participate not at all in the risk, but demand participation in the revenue. The comment rates particular attention since so many click pix of the modern era are turned out by indies.

Warner declared that film industry strength has come from companies "with long established reputations based on notable accomplishments in the production and advancement of motion pictures." Stability, he said, comes from "magnificently equipped studios... the world's finest production facilities... experienced guidance for the world's foremost creative talents... a continuing flow of high-quality American films to global audiences."

The veteran, indeed pioneer, filmmaker asserted that the image of American production importance can be perpetuated only by people who are willing to express their faith in the industry's "permanence and progress with capital investments running into hundreds of millions of dollars."

Warner thereupon undertook the in-fighting, thus: "The independent producer, who goes from studio to studio, or works in his home, can not meet or even importantly share this responsibility. His stake is only in a single motion picture. He may be in Hollywood today, in Europe tomorrow or out of the business entirely."

Immediate interpretations of Warner's remarks varied. Particularly large question mark was drawn around the fact that a prominent studio boss was apparently declaring war on the same talent that has contributed so much to WB success of late. There's no denying the fact that Warner himself has okayed and even negotiated truces with indie producers whose finished product has contributed to the WB fiscal upbeat story of late.

But this kind of interpretation seems to miss the mark; according to usually savvy observers. They say that Warner is calling for the indie producers to get working within the context of a major operation. They say a major studio (Continued on page 18)

CHARLES LEVY NEW HEAD OF MPAA AD COMMITTEE

Meeting last week in New York of the Motion Picture Assn. of America's ad-pub committee elected Charles Levy, ad-pub director of Buena Vista, chairman to succeed Martin Davis for the coming year. Levy, formerly co-chairman, is succeeded by Richard Lederer of Warners.

The meeting reaffirmed an agreement that the names of pictures of one company will not be used in another company's ads, except in specifically approved ways or with the specific approval of the company concerned. Move followed some infractions of the earlier agreement which provides that the only references which may be used without approval are those pertaining to the appearance of a personality, or the association of a director, writer, etc., in or with another picture.

Committee put over for further study a proposal that a Hollywood festival of films be staged next summer for press reps, who would be taken west at expense of the studios.

Splendor In The Grass (COLOR)

Young love in poignant romantic drama. Provocative theme may spur b.o.

Hollywood, Aug. 25. Warner Bros. release of Ella Kazan production. Stars Natalie Wood, Pat Hingle, Audrey Christie, Barbara Loden, Zohra Lampert, introduced by Warren Beatty. Directed by Kazan. Screenplay, William Inge; camera (Technicolor), Boris Kaufman; editor, Gene Milford; music, David Aram; assistant director, Don Kranze. Reviewed at the studio, Aug. 25, '61. Running time, 124 MINS.

The sexual and psychological adjustment inherent in the transition from romantically idealistic, parentally guided (or, more aptly, misguided) youth to the reflective wisdom of self-governed adult maturity is the turbulent emotional business covered in "Splendor in the Grass." Ella Kazan's production of William Inge's original screenplay, directed by Kazan, covers this forbidding chunk of ground with great care, compassion and cinematic flair. It is an extremely intimate and affecting experience, a drama fashioned expressly for the screen and that, in turn, benefits enormously from compatibility with its medium.

Yet there is something awkward about the picture's mechanical rhythm. There are missing links and blind alleys within the story. Several times it abruptly drops from a climax to a point much later in time at which is encountered revelations and eventualities the auditor cannot take for granted. Too much time is spent focusing attention on characters of minor significance in themselves. It is a long film, telling as a whole experience, but its lengthy span has not always been used to advantage.

How the Warner Bros. release will fare is a question linked to the prevailing public preoccupation with sex themes on the screen. Sex is tastefully handled in "Splendor," never exploited for its own sake but completely vital and unalterably a part of the story. However, there should be caution not to project a shallow, overly raw image in the selling. What's more, the picture's theme is apt to be misconstrued as a preaching against chastity by those who attribute to sexual abstinence the adverse consequences suffered by the hero and heroine.

Discerning filmgoers will be attracted by the Kazan-Inge legend. General audiences should be given some inkling that this is not a period piece, with sensational sensual overtones, but a very human, personal story with a timeless, uplifting theme. "Splendor in the Grass" may be no boxoffice whopper, but it should do better than satisfactory.

Inge's screenplay deals with a young couple deeply in love but unable to synchronize the opposite polarity of their moral attitudes. Their tragedy is helped along by the influence of parental intervention. The well-meaning parents (his father, her mother, both of whom completely dominate their more perceptive mates), in asserting their inscrutable wills upon their children, lead them into a quandary. The children, unable to maintain compatibility between the idealistic doctrines fostered in them by their elders and the tantalizing passion of their feelings, cannot consummate their relationship, either sexually or maritally. Their split is a near-disaster, and they do not recover until they mature, and can benefit reflectively from their own experience. But each must settle for less than each would have been able to offer the other, so the recovery, in essence, is hollow, a triumph of philosophy over reality.

Natalie Wood and Warren Beatty (whom the picture "introduces") are the lovers. Although the range and amplitude of their expression is not always as wide and variable as it might be, both deliver convincing, appealing performances. The real histrionic honors, though, belong to Audrey Christie, who plays Miss Wood's mother, and Pat Hingle, as Beatty's father. Both

are truly exceptional, memorable portrayals, and will be worth serious Oscar consideration when the time comes for such matters. Barbara Loden does an interesting job in a role Beatty's flapper sister) that is built up, only to be sloughed off at the apex of its development. Fred Stewart is excellent as Miss Wood's father. Although the character is hazy and incomplete, he has one touching line, one moment at the end of the film, that registers more emotional impact than anything else in the picture, and Stewart does it beautifully. Rest of the players, all of whom have individually important passages, are more than capable. They include Zohra Lampert, Joanna Roos, Jan Norris, Gary Lockwood, Sandy Dennis, Crystal Field, Marla Adams, Lynn Loring, John McGovern, Martine Bartlett and Sean Garrison.

Boris Kaufman's photography is notable for its appreciation of beauty, human and nature's. Though responsibility for the gaps and staccato rhythm of the film may lie elsewhere, reservations must be entertained about Gene Milford's editing. Exteriors for the picture were shot in New York State, and the countryside looks a little lush for Kansas, which is the setting of the drama. But interiors designed by Richard Sylbert and furnished by Gene Callahan seem meticulously accurate. Composer David Aram's romantic theme is hauntingly beautiful. There's an exceptional job of costuming by Anna H. Johnstone. The clothes are not only faithful to the two eras late '20s, early '30s covered, but they are attractive on the people who wear them. Tube.

Claudelle Inglish

Romantic miseries of poor Georgia sharecropper, his wife and irrational daughter. Heavy, gloomy going in which performances are ray of light.

Hollywood, Aug. 23. Warner Bros. release of Leonard Freeman production. Stars Diane McBain, Will Hutchins, Dennis Peasley, Ford, Claude Akins. Directed by Gordon Douglas. Screenplay, Freeman, from the novel by Erskine Caldwell; camera, Ralph Woolsey; editor, Fulmar Blomstedt; music, Howard Jackson; asst. director, William Kissel. Reviewed at Academy Award Theatre, Aug. 23, '61. Running time, 97 MINS.

Claudelle Inglish Diane McBain
Clyde Inglish Arthur Kennedy
Will Hutchins Dennis Peasley
Jessie Inglish Constance Ford
S. T. Crawford Claude Akins
Barley Peasley Frank Overton
Linn Warner Chad Everett
Rip Guyler Robert Colbert
Rev. Armstrong Ford Rainey
Janice Bell Charles Henry
Charles Henry Robert Loxan
Dave Adams Jan Stine
Ernestine Peasley Hope Summers

Nice guys finish last is the only discernible comment on human behavior furnished in "Claudelle Inglish," a sudsy and pessimistic romantic tragedy set in the deep South. The Leonard Freeman production, written for the screen by Freeman from Erskine Caldwell's novel, is apparently an attempt to illustrate dramatically why and how an essentially sweet girl can turn sour and destroy herself, as well as those most concerned with her welfare, but the film fails to make its point. Several fine performances and an attractive cast are the bright spots in the box-office picture.

"Heroine" Claudelle (Diane McBain), daughter of a poor tenant farmer (Arthur Kennedy) nagged incessantly by his bitterly unhappy wife (Constance Ford), ignores her mother's advice to accept the romantic proposals of wealthy, middle-aged landowner Claude Akins, instead becomes betrothed to poor, but handsome young neighbor Chad Everett, who promptly leaves for a two-year hitch courtship. Uncle Sam, jittered by Everett, Miss McBain abruptly and defiantly evolves into the town's pusher. Upshot is a messy tragedy in which the boxoffice reads itself to dead, one runaway wife (Miss Ford) and one decent, rational hardworking farmer (Kennedy) stripped of his entire family in one fell swoop. The dramatic ball is fumbled at the critical point in which Miss McBain changes from the faithful maiden to the town belle.

It must have taken courage for Freeman and director Gordon Douglas to avoid the temptation to sidestep the uncompromisingly gloomy ending they have retained. But this dismal, hopeless view of life leaves a spectator bewildered. All aware of man's inhumanity to man, but this painfully pessimistic

picture seems to suggest not only that the primrose path leads irrevocably to tragedy, but that tragedy is the ultimate lot of the poor. It leaves a bitter taste.

Ralph Woolsey's camera, appreciative of beauty, finds a cooperative subject in Miss McBain, who delivers an earnest portrayal of an unappealing character. Kennedy, ever a dependable actor, gives a genuinely winning performance as the unfortunate farmer, and Miss Ford's enactment of his inflexibly shallow and disenchanted wife is rich in emotional projection and understatement. Akins is convincing as the awkward landlord with an unreasonably single-minded yen for Miss McBain. Will Hutchins is the most animated and believable of the host of young actors who participate in the leading lady's favors, a physically attractive and histrionically competent group made up of Chad Everett, Robert Colbert, Robert Logan and Jan Stine. Others strong in support are Frank Overton, Ford Rainey and Hope Summers. Director Douglas gets a lot out of his performers. Editing seems rather perfunctory, especially in the way the picture keeps panning to the swaying treetops every time Miss McBain gets naughty. Tube.

A Thunder Of Drums (SCOPE-COLOR)

A green lieutenant and dashing cad learns to soldier and woo fairly on the Apache-jammed 1870 frontier. Superior action facets crowded out by laborious romantic angles and overdose of obscure, shaky exposition, but neglected cowboy-Indian buffs should respond in sufficient numbers.

Hollywood, Aug. 21. Metro Release of Robert J. Enders production. Stars Richard Boone, Douglas Hamilton, Luana Patten, Arthur O'Connell; features Charles Bronson, Richard Chamberlain, James Douglas; introduces Dean Jagger, Joseph M. Newman; screenplay, James Warner Bellah; camera (Metrocolor), William Spencer; editor, Ferris Webster; music, Harry Sukman; assistant director, Hal Polaire. Reviewed at the studio, Aug. 21, '61. Running time, 97 MINS.

Capt. MacQuade Richard Boone
Lt. Curtis MacQuade George Hamilton
Tracey Hamilton Luana Patten
Sgt. Rodermill Arthur O'Connell
Trooper Denton Charles Bronson
Trooper Baker Clem Harvey
Trooper Scarbrough Casey Tibbs
Trooper Bates Irene Tedrow
Trooper Yaker Marjorie Bennett
Capt. Alan Scarbrough J. Edward McKinley

"A Thunder of Drums" bears out, at length and in detail, what every red-blooded American boy from Huckleberry Finn to Holden Caulfield has discovered en route to adolescence—that girls will only fowl up a good game of cowboys and Indians. In expounding this primitive, but sound, philosophy in adult terms, the Robert J. Enders production (his first feature) tends to violate its own precept by laboring the romantic byplay while the cavalymen and the Apaches are waiting patiently in the wings to go at each other. But, fortunately, the film has compensations of a strictly military, no-gush-no-mush, nature with which it will divert the ardent student of hard life and times on the 1870 American frontier. The mass audience represented by this western adventure buff and the relative scarcity of recent theatrical product aimed in its lucrative, appreciative direction assures the Metro release of a satisfactory commercial history.

James Warner Bellah's screenplay describes the evolution of a headstrong, pampered, emotional young cavalry lieutenant into an officer and a gentleman. The "officer" he becomes in the course of a sustained debate with his rational, seasoned c.o. (Richard Boone) and a band of ornery neighborhood Apaches of the old senior school of all-bad Injuns. His metamorphosis into gentleman involves a second-time-around passion with an old flame (Luana Patten) affianced to a colleague, a triangle shattered by the convenient death of his competitor and the departure of his beloved, rendering him the sort of officer regarded as ideal by head man Boone, who ascribes to the theory that "bachelors make the best soldiers—all they have to lose is their loneliness."

The Boone-Hamilton clash is by far the most interesting and rewarding aspect of the film, and (Continued on page 16)

Venice Film Fest Reviews

Yojimbo (The Bodyguard) (JAPANESE)

Venice, Aug. 20. Toho release of a Kurosawa production. Directed by Akira Kurosawa. Stars Toshiro Mifune; features Eijiro Tuno, Seizuro. Screenplay, Kurosawa, Tomoyuchi Tanaka; camera (Tohoscope), Kazuo Miyagawa; music, Masaru Sato. At Venice Film Fest. Running time, 110 MINS.

Rousing, good story, told with vigor and visual excitement by Akira Kurosawa, and splendidly acted by Toshiro Mifune, this has limited export possibilities. However, it has ideal remake material for a Yank company. Tale set in 1800's concerns a wandering samurai who arrives in a village split into two rival and warring factions. He offers his services to one, then to the other gang leader. Both of the leaders are eager to have this able swordsman on their side. Lured by a big pay-off, he almost joins one side only to learn they want to kill him once he's won the battle for them. Going over to the rivals, he starts a series of fights, duels, kidnappings, until he unselfishly frees some prisoners giving them his money. Beaten up, he recoups forces and eventually defeats his enemies, and peace returns to village.

Against a period Japanese backdrop, the tale nevertheless is a natural for transposition to the Yank western scene, containing some of the ingredients of "High Noon," "Magnificent Seven" itself a remake of a previous Japanese film, and "The Gunfighter." Though this lacks the epic stature of "Seven Samurai," Kurosawa here again shows his mastery of the medium in dramatic and visual terms, aided by a fine performance by the reliable Toshiro Mifune. His choice of backdrop characters is also adroit and colorful as in his ever-exciting use of the camera. Story itself as noted is a good one, but it's Kurosawa's vigorous hand which makes this an unusual actioner.

Music by Masaru Sato rates a special nod for the way it keys the serio-comic tone of various sequences. Hawk.

Namonaku Mazushiku (Happiness Is Within Us) (JAPANESE-SCOPE)

Venice, Aug. 22. Toho production and release. Stars Hideo Takamine; features Keiju Kobayashi, Izumi Hara. Written and directed by Zensho Matsuyama. Camera (Tohoscope), Masao Tamai; editor, Y. Sabura. At Venice Film Fest. Running time, 138 MINS.

Tender tale of a deaf woman and her deaf mute husband is saved from mawkishness and sentimentality by its gentleness, sincerity and warmth of approach. Film might be too long for arty theatre abroad but looms worth a general or dualer release. It seems a language-spot natural.

A deaf woman, who can speak, marries a mute. Film concerns their problems and eventual understanding that they have been happy via each other in spite of their infirmities. Their silent world is well depicted by adroit direction, taping and the use of sound around them.

Film tugs at the emotions without tearjerking techniques. Playing is expert all along the line. This emerges as a good acceptable melodrama. Technical credits are excellent. Mosk.

SAMSON (POLISH)

Venice, Aug. 22. Film Polski release of Droga-Kadr production. Features Serge Merlin, Alina Janowska, Jan Cieleski, Elzbieta Kepinska, Tadeusz Bartosz, Wladyslaw Kowalski, Beata Tyskiewicz, Irena Netto, Jan Ibbel. Directed by Andrzej Wajda. Screenplay, Wajda and Kazimierz Brandy. From novel by Brandy; camera (DySCOPE), Jerzy Wojcik; music, Tadeusz Baird. At Venice Film Fest. Running time, 126 MINS.

Grim entry from Poland's Andrzej Wajda, and not up to the potency of that director's previous "Kanal" or "Ashes and Diamonds." Properly trimmed of excess foot-

age, this might shape as an arty entry in limited situations.

Story of racial persecution begins with a prewar manslaughter sentence given a Polish Jew, Serge Merlin, for the accidental killing of a schoolmate. War opens the prison gates, but Merlin is newly confined to the Ghetto, whence he escapes only to want to return. He's treated like a leper outside. Finally, he's offered a chance to fight and, Samson-like, regains moral and physical stature just before his death in the ruins of the building which he's sought to defend.

Pic is filled with symbolisms and shows the internal struggle of harried Jew, but is carried out at too slow a pace and is too lengthy to be completely effective. Despite this, the story is a good, powerful one. French thesis Merlin is very good in the key role. A large cast of Polish actors lend able support. Technical credits are good. This film is shown in competition. Hawk.

The Exiles

Venice, Aug. 22. MacKenzie production and release. With Yvonne Williams, Homer Nish, Tommy Reynolds. Written and directed by Ken MacKenzie. Camera, Erik Daerstad, Robert Kaufman, John Merril; editor, Warner Brown. At Venice Film Fest. Running time, 88 MINS.

After "The Little Fugitive," "On the Bowery," "Jazz of Summer's Day," "Savage Eye," "Shadows" and "The Connection," this foreign film festival unveils another budding indie U.S. filmmaking talent. Like the others, this looms a specialized entry needing careful handling.

Film concerns a group of American Indians, mainly young, who quit the reservations to come and live on a slum area of Los Angeles. They seem neither a part of the city or the homes they left. They flit about the city like temporary visitors trying to keep from feeling their state of exile within their own country.

This is not pat problem pic. It evokes its situation with insight, technical means and understanding. A few are picked out and followed about during one day, showing what happens to them.

This has the tangle of life and a polish in technical qualities and visual presentation. On-the-spot lensing captures the immediacy of the Indians' wanderings, frustrations and sudden fits of violence or brooding. It winds with a sort of neck tribal, drunken dance on a hill overlooking L.A.

The film, like the others in this category, still needs individual booking methods. There is probably audience for this sort of film if the distributors go out and find it through knowing placement.

Kent MacKenzie appears filmically gifted in his first pic and takes his place as a budding talent to be watched as indie production grows outside the Hollywood pattern.

Incidentally, this year these sort of pic have made dents at the Cannes and Locarno festivals. Mosk.

Banditi A Orgosolo (Bandits at Orgosolo) (ITALIAN)

Venice, Aug. 22. Titonus release of a Vittorio DeSeta production. Features Michele Cossu, Peppedu Cuccu, Vittorina Pisano and other Sardinian peasants. Directed by DeSeta. Screenplay, Vera Cherednec, DeSeta; camera, DeSeta; music, Valentino Bucchi. At Venice Film Fest. Running time 98 MINS.

Fine initial effort by young Italian filmmaker, Vittorio DeSeta, "Orgosolo" is a pic which while closely bordering on the documentary nevertheless has enough story elements to hold audience attention. Despite all recognized values, its chances will have to depend largely on the newly expanded absorption possibilities of the international arty and quality film market.

Plot tells of vain efforts of a Sardinian shepherd to escape from his fate. He is unjustly involved in a theft and murder episode, with the police hunting him and his flock of sheep over hill and valley. Animals die and the shepherd, (Continued on page 16)

TYROS CAN TAKE HIGH ROAD

Venice, Vidi, Vici for Newcomers

17 Out of 40 Pix at Film Festival Are First Feature Efforts by Directors

Venice, Aug. 29.

Who said this was an aging industry? Survey of pix screening in and out of competition at the Venice Film Festival shows that no less than 17 of the 40 pix screened here are first feature efforts by their directors. Threes of the 40 are for pix in competition.

While it's most likely that these three competing entries were drawn to Venice rather than other fests because the local event has for the past few years instituted a specific prize to reward such initial efforts, it's also a fact that, through the years, Venice has consistently made it a point to spotlight, and thus encourage, budding talent. In fact several directors who have in past years screened their first pix (feature or documentary) at Venice have since returned to reap kudos and awards.

Three competing pix in the running for Venice's special award are Vittoria DeSeta's Italian entry, "Bandits at Orgosolo"; Jean Gabriel Albicocco's French contest, "The Girl with the Golden Eyes"; and Russia's "Mir Vodjashchemu" ("Peace to Who Enters"), directed in tandem by Alexander Alov and Vladimir Naumov, both beginning their feature careers with this item.

Information Section (non-competing) starters which at same time rep their author's first attempt at feature direction include several by American filmmakers. These all indies are Kent Mackenzie's "The Exiles"; John Hubley's "Of Stars and Men"; Shirley Clarke's "The Connection"; Curtis Harrington's "Night Tide"; Paul Wendkos's "Angel Baby"; and Leonardo Bercovici's "Square of Violence," though last-named is running here under Yugoslavian colors as it was filmed in that country. Umberto Bonsignori's "Maeva" would rate as another Yank-made (Cascade Pictures, Inc.) item, but its presentation here was only semi-official, pic being screened in small screening room and not the fest Palace showcase, favorite unveiling place for American indies. Large number of Yank entries is not unusual this year—Venice has long been.

From other countries, non-competing first efforts include three Italo-mades, Giuliano "Montaldo's" "Tiro al Piccione" (Pigeon Shoot); Ermanno Olmi's "Il Posto" (The Job); and Pier Paolo Pasolini's "Accattone" (Hobo). Additionally, Britain's "Saturday Night and Sunday Morning" Karel Reisz' first film; Leonard Keigel's "Laviathan," from France; Zenzo Matsuyama's Japanese entry "Happiness for us two"; Mexico's "Yanco," directed by Servando Gonzalez; and Shin Sang Ok's Korean pic, "The Story of Chooyang"; complete the roster of initial efforts at Venice. Might be noted also that Alain Resnais' competing French effort, "Last Year at Marienbad," is merely director's second pic, whose first was the well-travelled "Hiroshima Mon Amour."

While information section pictures cannot perform compete for fest prizes, they are, however in line for critics kudos which sideline the main event's awards.

All in all, an optimistic survey of budding talent above pix shown to date have generally been hailed by critics here) which bid well for the industry as a whole, and which Venice toppers are proud, as they frequently note, to point out to the attention of the world.

Freed's 'Oscar' Stint

Hollywood, Aug. 29.

Arthur Freed for third consecutive year will produce upcoming 34th Annual Academy Awards Presentation, to be held April 9, 1962 at Santa Monica Civic Auditorium and simulcast by American Broadcasting Co.

Freed is first vp of Academy and member of its board of governors.

Venice Grapevine

Venice, Aug. 29.

John Hubley, the U. S. jury member whose latest pic (and first feature-lengther) "Of Stars and Men" got a warm reception here at a non-competitive afternoon screening, has an impressive record at the Venice event: he's been represented here every year since 1957, when he won his first award, following up with Grand Prizes (all in shorts categories) in 1959, 1960, 1961, all made in collaboration with wife Faith Elliot.

Columbia Pictures currently talking shop with Dino DeLaurentis concerning purchase of Italo producer's latest, "The Last Judgment," which will be unveiled here Saturday (2) and is rated a hot prize contender. Col has already taken several other DeLaurentis items, including "The Best of Enemies," directed by Guy Hamilton... Irma Alvarez, Argentine actress working in Brazilian pix, copied plenty of local attention by shaving off all her hair... Ilya Lopert reportedly secured remake rights to local Japanese entry, "Yojimbo."

Other Yank indie pix grabbing plenty of attention here in first week were "The Exiles," directed by Kent Mackenzie, Shirley Clarke's "The Connection," and Curtis Harrington's "Night Tide"... Plenty of press material stands this year in fest palace: Unifrance, Unitalia, Russia, Poland, Czechoslovakia, Argentina, Greece, Britain, Yugoslavia, Mexico each have one, as does Globe Films International of Rome. Globe is going all-out in local tub-thumping, what with four poster series on fest palace front and a free bus service to get press to and from Lido Hotels and festival area—yet Globe doesn't even have a film in Venice! As previously detailed, poster war outside fest palace has seen an unprecedented amount of promotion going up all around. Italians using the most space, via their Cineriz, Titanus, Arco Film, Addressi Prod., Vides, and other displays, while Yanks, French, Poland, and others also battling for local attention.

Yank film periodicals prominently displayed at Film Book and Periodical Exhibit across from Film Palace, along with those from other nations. Exhibit also features all books on cinema published in last year in the world. Fest itself has unveiled latest of film books which it brings out once a year on fest occasion. It's a 300-page biography of Mack Sennett, with an additional 100 illustrations and the most complete reference section and listing of all Sennett product. Tome, compiled with painstaking care by Davide Turconi, also includes some articles written by Sennett as well as an interview of late producer penned in 1928 by Theodore Dreiser. Book is part of Fest homage to Sennett, a well-attended morning series including many of Sennett's productions.

Salvador Dali ballet premiere at Venice's La Fenice Theatre drew large crowd away from Festival to witness the inventive Spanish painter's latest eccentricities. Dali also had shown up at Festival wearing huge black wig and a bizarre get-up... Scott and Peter Holden, actor's sons, in Venice on vacation. Earl Blackwell also in town. "Marco Polo" war continues between producer Raoul Levy and others who have same ideas. One other venture, sez local report, will see director Roger Vadim start his "Polo" with Michel Leroyer and Pascale Audret in Venice before end of fest. Laurent Terzieff, French actor appearing in two

(Continued on page 22)

INDIE WILL SET 'EM UP IN BIZ

While Hollywood's major studios see much and do little about encouraging tyro yet promising production talent (the premise is based on the down-a-bit summary), an independent company with an impressive production track record of its own is to the fore with a firm offer to take the abecedarians in tow.

Sidney Cohn, president of High Road Productions, said in New York this week that his outfit is hanging out a new kind of shingle. High Road's past endeavors have included the Carl Foreman productions, "Guns of Navarone" and "The Key" in addition to "The Mouse That Roared," a slick British comedy with which Walter Shenson had producer credit.

Cohn disclosed he's interested in adventurous newcomer producers and he's of a mind to set them in business. This, he said, High Road wants to do in the form of counsel as to filmmaking and distribution blueprinting and arrangements for financing. Further, High Road is in a position to ante up its own capital and is willing to do this whenever warranted.

Cohn, who's also a partner in the New York law firm of Boudine, Cohn & Glickstein, notes that many a talented filmmaker could be earmarked for "discovery." They're the professionally young talent capable of turning out good pictures on low budget. But the major companies, because of the way they're economically geared, and perhaps psychologically constituted, give them the brush.

Cohn and co-High Road owner Irving Rubine pointed to an Aug. 16 VARIETY story on the number of fiscally lowbrow productions which were turned out by unknowns last year and which have gotten no place. Many of these pictures were privately bankrolled, such as via limited partnership, brought in at under \$100,000 each, and have yet to get releasing outlets.

Cohn states why such indie filmmakers should take the High Road: The majors would be automatically interested in any kind of production which this outfit undertakes in alignment with an outsider; production experience such as Foreman's obviously in a strong asset; High Road's past business dealings provide guideposts for the future. Because of tax and other considerations, Foreman is not an owner per se in High Road but he has a 90% participation in the company's revenue. High Road releases through Columbia.

Frisco Festival Lines Up Soviet, Bergman Entries

San Francisco, Aug. 29.

Ingmar Bergman's new film, which won't be finished until late September, will be entered in the fifth annual Frisco Film Festival, Nov. 1-14. This was one of the results of a round-the-world trip just concluded by the festival's director, Irving M. Levin. Levin said that Bergman agreed to ship his new picture—title not yet known—to Frisco immediately after the picture's Oct. 15 Stockholm opening.

Levin also said that in Moscow the Russian minister of culture, Ekaterina Furtseva promised to send several of the Soviet's newest top pictures to Frisco for screening by the fest's selection committee. He said he and Harold Zellerbach, president of the Frisco Art Commission, which sponsors the fest, "spent half an hour with Mme. Furtseva... she said she felt the success of 'Ballad of a Soldier' (in its American release) was the result of its reception in

(Continued on page 20)

Venice Festival in Crawling Kickoff As Stars Fail to Show; Pic Derby Winners Expected in 2d Week Crop

By ROBERT F. HAWKINS

Venice, Aug. 29.

Int'l Film Critics Assn. Elects New Co-Toppers

Venice, Aug. 29.

Vincio Beretta (Switzerland) and Piero Gadda Conti (Italy) are the new toppers of the International Federation of Film Critics Associations (FIPRESCI), while Denis Marion remains on as general secretary. Posts were voted at local general assembly of critics group, held on occasion of film fest and are for two years.

Also set up at meeting was committee to study future editorial efforts by FIPRESCI, with Cynthia Grenier (U.S.), Vincio Beretta, and Boleslav Michael (Poland) in charge of prepping a program. FIPRESCI will vote its traditional International Critics prize at end of current fest. Next general assembly of group will be at Karlovy Vary Festival in 1962.

'Keep Your Money, Give Me Moral Help,' French Prod. Tells WB on Venice Entry

Venice, Aug. 29.

There is an angry young French film producer present at the presently unspooling Venice Film Fest. But he is not angry at the fest, which invited his "La Fille Aux Yeux D'Or" (The Girl with the Golden Eyes) as an official competitive entry, but at Warner Bros. which has taken his pic for France, Belgium, Switzerland and Italy via putting up half of the cost, about \$80,000 for Warners.

Producer is Gilbert De Goldschmidt of Madeleine Films. He feels that Yanks give lip service to investing in and picking up needed foreign film fare but then sit back and do nothing to help the pic and themselves in the process.

Specifically, De Goldschmidt says that Warners were first against the pic coming to Venice, and then refused to lay out any money for publicity. Reason was that they felt it was an international affair and they were not going to ladle out money to help the pic in other countries for other distributors.

Incidentally, De Goldschmidt also says that Warners have refused to put out much more publicity in its French run. He is miffed by the fact that he has to pay the Italo Warner rep here, from his own pocket, which goes for the publicity outlay here too.

The film was not on the official French list of Venice selections but was picked outside the list by the Venice selection committee. This almost led to a French boycott of the fest but a stop of inviting a third pic out of competition straightened out matters. But De Goldschmidt states that the French selection group mixed such pic as "Breathless," "A Woman is a Woman" and "The Cousins," which went on to be invited directly by other fests and took prizes.

So De Goldschmidt's anger is somewhat tempered by the honor of being selected for the fest, but he feels that Yank handling of foreign pic they pick up, and the French selection techniques for fest, need overhauling.

Ed Kingsley of Kingsley International has the film for the U.S.

Sci-Fi Scribe Sues Par

Writer John Payne Brennan went into N.Y. Supreme Court last week to enjoin Paramount from further playing off "Blob," a sci-fi pic.

Scribe also wants an accounting for damages. Says the film is adapted, without his consent, from his story, "Slime," published in Weirid mag in 1953.

An absence of stars and an accent on films characterized the first week of the Venice Festival, which ended Sunday (27). Though several films were liked for differing reasons, no clearcut favorite to cop the Grand Prix had emerged at this writing, either. The second week, it would appear, held the key cards in determining the final success of this event.

Hard-pressed photographers resorted—or succumbed—to stunts while awaiting the promised appearance of star plays. Painter Salvador Dali, in Venice to prepare the decor for a ballet, was a favorite and colorful target with his jet black fright wig. Irma Alvarez, an unknown Argentinean actress, made the local hall of fame—other weightier attractions lacking—by the mere fact that she'd shaved her head as clean as a billiard ball. A large number of directors, including almost all who had a pic in competition, somewhat made up for the absence of other names. John Hubley, here on American jury duty came in for his own "Of Stars and Men," as did another jury member, Argentina's Leopoldo Torre Nilsson for his "Piel de Verano" (Summer Skin). Among other directors here during first week: Jean Gabriel Albicocco, Vittorio De Seta, Rene Clair, Andrzej, Claude Autant-Lara.

Yank participation should help things in second stanza, together with promised social activity by other countries and/or producers. MPEA prexy Eric Johnston arrived in Rome yesterday (Mon.) and came up to the fest today (Tues.) for the press cocktail party and to cohost tomorrow's Italo-American reception at the American consulate.

Paramount, Columbia, and Metro, all of whom have pic in the Venice run, either as producers or as distributors, also expect arrivals in star, director, or company management sectors. Metro is hoping for Carroll Baker, Etienne Perier, James Shiget, as well as producer Jacques Bar in for preem here of the official U.S. contestant, "Bride to the Sun" on the 31st.

Additionally, Joseph Levine is now expected after all for the windup stages, and it's likely that with his "The Last Days of Sodom and Gomorrah" currently winding up production in Rome, he may want to take advantage of his presence here to spotlight that Titanus-Embassy pic as well. "Sodom" director Robert Aldrich will make the trip up if he can break away from final chores on pic.

First week highlight was the fest tribute to the late Mack Sennett, with screenings every morning of a large selection of his productions. Festival has also published a book dedicated to Sennett, said to be the most complete compilation of all facets of his contribution to the growth of the motion picture.

The first of the two U.S. entries, Paramount's "Summer" and "Smoke" received a warm reception at its screening Saturday (26). Director Peter Glenville, the only rep of the film present, was personally applauded following the showing. The press reviews were undivided in only one respect, however, that is, in unanimous acclaim for the performance of star Geraldine Page. Reactive strongly indicates that she is a frontrunner for the fest's top female acting award.

Otherwise, opinion on the pic ran the gamut from "very favorable" to "disappointing." Nevertheless, a Par spokesman declared himself "very satisfied" with the showing.

Among other pix in competition, Japan's "Yojimbo" was hailed for its direction and acting by Toshiro Mifune; Yugoslavia's controversial

(Continued on page 22)

Little Messages To Film Producers

MORE PROMOTIONAL BANG FOR A BUCK

The front office does not always agree with the advertising department. Hollywood contradicts New York, and vice versa. The fly of dispute is forever in the amber while honest divisions of opinion rage as to how best to sell the picture.

There is the debate for and against radio plugs or television plugs, between billboards or monthlies, between junkets to the studio or bigger Sunday ads.

Voices are raised in advocacy of spectacular stunts, like importing from European waters, complete with crews and pennants the actual vessels used on location. Minimum estimates on cost run to, say, \$400,000. But a newsreel clip is assured!

There are many good ways to promote a film. Each for its own proper value. Suffice to remark that trade paper campaigns assure a high impact at small cost. The sensible question always remains not whether the producer can afford trade paper advertising (it is relatively modest item in total budget) but whether he can afford to dispense with it. Why risk presenting your picture "cold" to the fans you most need—theatre men?

USE THE PAPER WITH THE TRADE PUNCH

VARIETY

Few Newies But Chi on Upbeat, 'Honeymoon' Pacing Holdovers, Fanny Stout \$23,000 for 7th

Chicago, Aug. 29.

Deluxer trade is on the upside this session, despite a lack of strong new entries since the cool weather has reduced competition from outdoor activity. Of the openers, "Dreams" is heading for a nifty \$7,000 at the World while "Golden Demon" shapes next \$5,000 on its Cinema bow. Monroe pair, "High School Caesar" and "Date Bait," expects a pleasing \$4,800.

Wood's "Honeymoon Machine" paces the holdovers with a lofty second round in view. "Dentist in the Chair" is brisk in second at Carnegie.

"Two Rode Together" looks bright in Roosevelt third session. "Naked Edge" is pulling sharp fourth frame coin at Oriental while "Goodbye Again" looks smooth in United Artists fourth. "Romanoff and Juliet" is notching a snappy Esquire fourth frame.

The Chicago's "Fanny" rates hefty in seventh stanza. "Guns of Navarone" is still loud in its ninth at the State-Lake. "Spartacus," on popscale, remains busy in 10th loop canto.

On hard-ticket, "La Dolce Vita" still is sweet at the Todd in 11th round.

Estimates for This Week

Carnegie (Telemt) (495; \$1.25-\$2)—"Dentist in Chair" (Indie) (2d wk). Nifty \$5,500. Last week, \$6,500.

Chicago (B&K) (8,900; 90-\$1.80)—"Fanny" (WB) (7th wk). Smart \$23,000 or close. Last week, \$25,000.

Cinema (Stern) (500; \$1.50)—"Golden Demon" (Indie). Nice \$5,000. Last week, "Saturday Night, Sunday Morning" (Cont) (8th wk), \$3,000.

Esquire (H&E Balaban) (1,350; \$1.25-\$1.80)—"Romanoff and Juliet" (U) (4th wk). Happy \$8,000 or near. Last week, \$9,000.

Loop (Telemt) (606; \$1.25-\$2)—"Spartacus" (U) (sub-run) (10th wk). Solid \$12,000 or better. Last week, \$14,000.

McVickers (JL&S) (1,580; 90-\$1.80)—"Magic Fountain" (Indie) (3d wk). Lean \$5,500. Last week, \$7,500.

Monroe (Jovan) (1,000; 65-90)—"High School Caesar" (Indie) and "Date Bait" (Indie). Good \$4,800. Last week, "Underworld USA" (Continued on page 11)

'Sept.' Boosts Balto Biz, Stout \$15,000; Assisi' Nice 7G, 'Vita' 6G, 7th

Baltimore, Aug. 29.

"Come September" in first round at the Stanton, has helped liven the local scene, with a fine session in prospect. "Francis of Assisi" is rated fair in first at Mayfair. Leading the holdovers are "Guns of Navarone," good, in seventh week at the Hipp, and "Fanny," nice in sixth week at the Charles. "La Dolce Vita" looks big in seventh at the Town. It moves over to Little to continue first-run. "The Truth" is nice in fifth round at Cinema. "Romanoff and Juliet" is warm in fourth week at the Five West while "Never on Sunday" is steady in 41st stanza at the Playhouse.

Estimates for This Week

Aurora (Rappaport) (367; 90-\$1.50)—"One Summer of Happiness" (Indie) (reissue). Fair \$2,500. Last week, "Elmer Gantry" (UA) and "Apartment" (UA) (reissues), \$1,600.

Charles (Fruitman) (500; 90-\$1.50)—"Fanny" (WB) (6th wk). Good \$5,000. Last week, same.

Cinema (Schwaber) (460; 90-\$1.50)—"Truth" (Kings) (5th wk). Oke \$2,000. Last week, ditto.

Five West (Schwaber) (435; 90-\$1.50)—"Romanoff and Juliet" (U) (4th wk). Warm \$2,100. Last week, \$2,200.

Hippodrome (Rappaport) (2,300; 90-\$1.50)—"Guns of Navarone" (Col) (7th wk). Good \$9,000. Last week, \$8,500.

Little (Rappaport) (390; 90-\$1.50)—"Lavender Hill Mob" (Indie) and "Tight Little Island" (Indie) (reissues). Good \$3,000. Last week, (Continued on page 11)

Estimates Are Net

Film gross estimates as reported here from the various key cities, are net, i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Sept.' Terrific \$27,000, Philly

Philadelphia, Aug. 29.

Biz is on a slight upswing currently but still rated as being slightly under par. "Come September" is the real blockbuster this week, the opening three days breaking the record set by "High Society" seven years ago at the Arcadia. Pic will rack up an amazing total for this 536-seat house.

"Guns of Navarone" is pacing the holdovers with a booming third in seventh session at the Fox. "Spartacus" still is fancy in third round at Midtown.

Arcadia (S&S) (536; 90-\$1.80)—"Come September" (U). Sockeroo \$27,000 and now 7-year high. Last week, "Voyage Bottom of Sea" (UI) (5th wk), \$3,000.

Boyd (SW) (1,536; \$2-\$2.75)—"La Dolce Vita" (Astor) (6th wk). Neat \$9,500. Last week, \$10,900.

Fox (Milgram) (2,400; 90-\$1.90)—"Guns of Navarone" (Col) (7th wk). Booming \$22,000. Last week, \$20,000.

Goldman (Goldman) (1,200; 90-\$1.80)—"Goodbye Again" (UA) (6th wk). Trim \$6,500. Last week, \$7,000.

Midtown (Goldman) (1,200; 90-\$1.80)—"Spartacus" (U) (3d wk). Lofly \$3,000. Last week, \$9,000.

Randolph (Goldman) (2,500; 90-\$1.80)—"Fanny" (WB) (8th wk). Firm \$10,000. Last week, \$8,500.

Stanley (SW) (2,500; 90-\$1.80)—"Honeymoon Machine" (M-G) (2d wk). Nice \$11,000. Last week, \$11,500.

Stanton (SW) (1,483; 90-\$1.80)—"Thief of Baghdad" (M-G). Okay \$9,900. Last week, "Master of World" (AI), \$8,000.

Trans-Lux (T-L) (500; 90-\$1.80)—"Tunes of Glory" (Lope) (6th wk). So-so \$4,000. Last week, \$4,500.

Viking (Sley) (1,000; 90-\$1.80)—"Naked Edge" (UA) (6th wk). Okay \$4,800. Last week, \$5,500.

World (R&B Pathe) (483; 90-\$1.80)—"Truth" (Kings) (5th wk). Fair \$2,900. Last week, \$3,900.

'SEPTEMBER' LOUD 7G, L'VILLE; 'GUNS' 12G, 3

Louisville, Aug. 29.

Best of the lot this week are "Come September," sock in second at the Kentucky and "Guns of Navarone," booming third at the United Artists, latter topping second week. Other houses with h.o.s. are slipping slightly, but still getting a good average take for August. Also new, "Two Rode Together" shapes okay at the Mary Anderson. "Nikki" is okay in third at the Browne.

Estimates for This Week
Browne (Fourth Avenue) (1,100; 75-\$1.25)—"Nikki" (BV) (3d wk). Okay \$6,000 after second week's \$7,500.

Kentucky (Switow) (900; 75-\$1)—"Come September" (U) (2d wk). Lively \$7,000 after opening stanza's \$9,000.

Mary Anderson (People's) (900; 75-\$1)—"Two Rode Together" (Col). Oke \$5,000 or near. Last week, "Fanny" (WB) (5th wk), \$3,500.

Ohio (Settos) (900; 90-\$1)—"Naked Edge" (UA) (3d wk). Passable \$5,500 after second week's \$5,000.

Rialto (Fourth Avenue) (1,100; \$1.25-\$2.00)—"Seven Wonders of World" (Cinerama) (7th wk). Light \$6,000 after sixth week's \$7,500.

United Artists (Fourth Avenue) (3,000; 75-\$1.25)—"Guns of Navarone" (3d wk). Big \$12,000 after second round's \$11,000.

'SEPT.' WHAM \$19,000, FRISCO; 'VITA' 17G, 6TH

San Francisco, Aug. 29.

First-run trade is solid here currently despite only one newcomer. This is "Alakazam," which is rated sweet on initial session at the Fox. "Come September" shapes wow in second round at Golden Gate. "Guns of Navarone" looks big in ninth stanza at St. Francis. "Fanny" is rated hotly in fourth at Paramount.

Estimates for This Week
Golden Gate (RKO) (2,650; \$1.25-\$1.50)—"Come September" (U) and "Blast of Silence" (U) (2d wk). Heading for a wow \$19,000 or better. Last week, \$25,000.

Fox (FWC) (4,651; \$1.25-\$1.50)—"Alakazam" (20th) and "Atlas" (20th). Sweet \$13,000 or near. Last week, "Master of World" (20th) and "Teen-Age Cavemen" (20th), \$15,000 in 8 days.

Warfield (Loew) (2,656; \$1.25-\$1.50)—"Thief of Baghdad" (M-G) and "Five Guns to Tombstone" (M-G) (2d wk). Nice \$9,000 or over. Last week, \$11,000.

Paramount (Par) (2,646; \$1.25-\$1.50)—"Fanny" (WB) (4th wk). Rousing \$12,000 after \$14,000 in third week.

St. Francis (Par) (1,400; \$1.25-\$2)—"Guns of Navarone" (Col) (9th wk). Big \$12,000. Last week, \$12,000.

United Artists (No. Coast) (1,151; \$1.25-\$1.50)—"Exodus" (UA) (4th wk). Okay \$7,500. Last week, \$8,500.

Vogue (S.F. Theatres) (364; \$1.30)—"Secrets of Women" (Kings) (4th wk). Trim \$2,500. Last week, \$2,800.

Presidio (Hardy) (774; \$1.25)—"Big Deal" (UMPO) (2d wk). Big \$4,000. Last week, \$5,500.

Larkin, Clay (A-R) (400; \$1.75-\$2)—"La Dolce Vita" (Astor) (6th wk). Great \$17,000. Last week, \$17,500.

'Sept.' Wow 17G, Cincy; 'Guns' Big 12G, 'Vita' 10G

Cincinnati, Aug. 29.

Wham entry of "Come September" at Keith's is a standout booster for Cincy film trade currently. "Honeymoon Machine" (M-G) shapes okay as opener at the Albee. "Guns of Navarone" is holding hotly in seventh round at Capitol. "Fanny" bids for a climb in seventh-week finale at the Valley.

"La Dolce Vita" remains sock in third at the Grand. Twin Drive-In rates good with "Alakazam" in the great" while on east side, "Marines Let's Go" is only so-so. "Right Approach" looks fair at Palace.

Estimates for This Week
Albee (RKO) (3,100; \$1-\$1.50)—"Honeymoon Machine" (M-G). Oke \$9,500. Last week, "Goodbye Again" (UA) (2d wk), \$7,000.

Capitol (SW-Cinerama) (1,400; \$1.25-\$1.80)—"Guns of Navarone" (Col) (7th wk). Hotsy \$12,000 or better after \$14,000 in sixth.

Esquire Art (Shor) (500; \$1.25)—"Romanoff and Juliet" (U) (3d wk). Big \$2,500. Last week, \$3,100.

Grand (RKO) (1,300; \$1.50-\$1.75)—"La Dolce Vita" (Astor) (3d wk). Socky \$10,000. Last week, \$11,000.

Guid (Vance) (300; \$1.25)—"Saturday Night, Sunday Morning" (Cont) (6th wk). Fairish \$1,500. Same last week.

Hyde Park Art (Shor) (500; \$1.25)—"Red Shoes" (Cont) (reissue). Big \$1,600. Last week, "Carry On Constable" (Goli) (m.o.) (2d wk), \$1,300.

Keith's (Shor) (1,500; 90-\$1.25)—"Come September" (U). Wow \$17,000. Last week, "Francis of Assisi" (20th) (2d wk), \$6,500.

Palace (RKO) (2,650; \$1-\$1.25)—"Right Approach" (20th) and "Battle at Bloody Beach" (20th). Fair \$7,000 after last week. "Thief of Baghdad" (M-G) (2d wk), \$5,500.

Twin Drive-In (Shor) (600 cars each side; 90c)—West "Alakazam" the Great" (Indie) and "Shane" (Par) (reissue). Good \$7,500. Last week, "David and Goliath" (AA) and "Dondi" (AA), \$9,500. East: "Marines Let's Go" (20th) and "September Storm" (20th). So-so \$6,000. Last week, "Ladies Man" (Par) and "One Foot in Hell" (Par), \$4,500.

Valley (Wieth) (1,200; \$1-\$1.50)—"Fanny" (WB) (9th wk). Firm \$7,000. Last week, \$6,500. "Ada" (M-G) opens Sept. 1.

Five Newcomers Boost B'way Despite Heat; Doctors' Socky \$56,000, 'Pit' Potent 24G, 'Scream' 23G, 'Ada' 35G

With five new pictures launched this session, in seven different houses, film biz is perking up currently at Broadway deluxers despite a return of hot, humid weather. Several rainy days were figured plus factors. New product obviously was brought in to take advantage of the Labor Day week coming up.

One of the standout newcomers is "Young Doctors," which is heading for a wow \$56,000 in first week day-dating the Astor and arty Trans-Lux 85th Street. "Pit and Pendulum" is winding its initial stanza at the Palace with a solid \$24,000 or close.

"Scream of Fear" wound its first week with a fine \$23,000 day-dating the Forum and arty Fine Arts. "Honeymoon Machine" landed a fair \$23,000 on opener at the State. "Ada" is heading for a good \$35,000 in opening round at the Capitol.

Continuing as money champion is "Fanny" with stageshow at the Music Hall. Combo looks to hold with an amazing \$168,000 in current (6th) week. The Hall fooled even the most optimistic by climbing to \$175,000 in seventh round. "Fanny" is now definitely set to play at least through Labor Day.

"Guns of Navarone" continues smash with \$56,000 likely in 10th session, day-dating the Criterion and arty Murray Hill. "Marines Let's Go" finished its second week at the Paramount with a mild \$18,000.

"Francis of Assisi" is heading for a solid \$26,000 in present (5th) round at the Rivoli. "Naked Edge" wound its 5-day ninth week with a fair \$9,000, with "Great War" opening today (Wed.).

Estimates for This Week
Astor (City Inv.) (1,094; 75-\$2)—"Young Doctors" (UA). Initial week ending today (Wed.) is heading for wow \$38,000 or near. Holding. In ahead, "Goodbye Again" (UA) (6th wk), \$16,200.

Capitol (Loew) (4,320; \$1-\$2.50)—"Ada" (M-G). First session winding tomorrow (Thurs.) looks like good \$35,000 or thereabouts.

Criterion (Moss) (1,520; \$1.25-\$2.50)—"Guns of Navarone" (Col) (10th wk). This stanza finishing tomorrow (Thurs.) looks to hit great \$44,000 or over after \$43,500 for ninth week. Stays indef. Also at arty Murray Hill.

DeMille (Reade) (1,463; 90-\$2.75)—"Spartacus" (U) (48th wk). This session ending today (Wed.) is heading for smash \$26,000 after \$26,500 for 47th week. Continues on.

Embassy (Guild Enterprises) (500; 90-\$1.75)—"Cold Wind in August" (UA) (6th wk). Fifth stanza finished yesterday (Tues.) was torrid \$9,000 after \$8,500 for fourth week.

Henry Miller (Gilbert Miller) (800; \$1.50-\$3.50)—"La Dolce Vita" (Astor) (20th wk). The 19th week ended last Saturday (26) was great \$25,800 after \$26,000 in 18th frame. Stays on indef.

Palace (RKO) (1,642; 90-\$2.50)—"Pit and Pendulum" (AI) (2d wk). Initial round concluded yesterday (Tues.) was fine \$24,000 or near.

Forum (Moss) (313; 90-\$1.80)—"Scream of Fear" (Col) (2d wk). Initial frame finished Monday (28) was fair \$15,000. In ahead, "Truth" (Kings) (6th wk-3 days), \$12,000 but having splendid longrun.

Paramount (AB-PT) (3,665; \$1-\$2)—"Marines Let's Go" (20th) (3d wk-3 days). Second stanza ended Monday (28) was mild \$13,000 after \$24,900 on opener. Goes only three days in third to open "Big Gamble" (20th) on Friday.

Radio City Music Hall (Rockefellers) (6,200; 90-\$2.75)—"Fanny" (WB) and stageshow (8th wk). This session ending today (Wed.) looks like amazing \$168,000 or near after \$175,000 for seventh. Stays on with "Come September" (U) now set to open on Sept. 7. "Fanny" seems almost assured to topping all-time money mark with the ninth week ending on Sept. 6.

Rivoli (UA) (1,545; \$1.50-\$2.50)—"Francis of Assisi" (20th) (5th wk). This frame ending tomorrow (Thurs.) is heading for solid \$25,000 after \$29,000 for fourth. Holds.

State (Loew) (1,900; \$1.50-\$2.50)—"Honeymoon Machine" (M-G) (2d wk). Initial session finished

yesterday (Tues.) was fair \$23,000, but continues.

Victoria (City Inv.) (1,003; 50-\$2)—"Great War" (Lopert). Opens today (Wed.). Last week, "Naked Edge" (UA) (9th wk-5 days), fair \$9,000 after \$13,000 for eighth week.

Warner (SW) (1,813; \$1.50-\$3.50)—"Exodus" (UA) (36th wk). This round finishing today (Wed.) is heading for big \$21,000 or close after \$23,000 for 36th week. Stays on until Oct. 24, with "El Cid" (AA) set to follow soon afterwards.

First-Run Arties
Baronet (Reade) (430; \$1.25-\$2)—"Saturday Night, Sunday Morning" (Cont) (22d wk). The 21st session completed Sunday (27) was sock \$9,200 after \$8,500 for 20th week.

Fine Arts (Davis) (468; 90-\$1.80)—"Scream of Fear" (Col) (2d wk). First week completed Monday (28) was fine \$14,000.

Beckman (R&B) (590; \$1.20-\$1.75)—"Rocco and Brothers" (Astor) (10th wk). Ninth stanza ended Monday (28) held at tall \$8,000 after same for eighth week. Continues.

Carnegie Hall Cinema (F&A) (300; \$1.25-\$1.80)—"Apu Trilogy" (Harrison) (7th wk). This week ending today (Wed.) is heading for solid \$4,950 or near after \$4,900 in sixth round.

Fifth Ave. Cinema (R&B) (250; \$1.25-\$1.80)—"Secrets of Women" (Janus) (8th wk). Seventh round finished Monday (28) was loud \$3,500 after \$4,000 in sixth week.

Little Carnegie (L. Carnegie) (520; \$1.25-\$2)—"Leda" (Times) (7th wk). Sixth week finished Monday (28). (Continued on page 11)

D.C. Offish; 'Pit' NSG 11G, 'Thief' Good 20G, 'Guns' Boff 17 1/2 G, 7th

Washington, Aug. 29.

Nothing to brag about on mainstem currently in way of new product, but some holdovers are showing endurance. "Guns of Navarone" is still sock in seventh lap at two Trans-Lux houses. Also, displaying fine legs is "Dolce Vita" which looks torrid in the Town's eighth round.

Of the newcomers, "Dr. Blood's Coffin" at two Stanley Warner situations shapes fair. "Pit and Pendulum" at the Capitol is rated moderate. "Thief of Baghdad" at Palace looks good.

Estimates for This Week
Ambassador-Metropolitan (SW) (1,480; 1,000; \$1-\$1.49)—"Dr. Blood's Coffin" (AI) and "Snake-woman" (AI). Fair \$9,000. Last week, "Armored Command" (AA), \$10,500.

Apex (K-B) (940; \$1-\$1.25)—"Bridge" (AA) (4th wk). Oke \$4,000. Last week, \$5,300.

Capitol (Loew) (3,420; \$1-\$1.49)—"Pit and Pendulum" (AI). NSG \$12,000 or close. Last week, "Honeymoon Machine" (M-G) (2d wk), \$14,200.

Keith's (RKO) (1,850; \$1-\$1.49)—"Goodbye Again" (UA) (3d wk). Good \$10,000. Last week, \$13,000.

MacArthur (K-B) (900; \$1.25)—"Man in Moon" (T-L) (6th wk). Okay \$4,000. Last week, \$4,500.

Ontario (K-B) (1,240; \$1.49)—"Naked Edge" (UA) (4th wk). Hearty \$5,000. Last week, \$6,500.

Palace (Loew) (2,390; \$1-\$1.49)—"Thief of Baghdad" (M-G). Good \$20,000. Last week, "Exodus" (UA) (subrun) (3d wk), \$13,500 in final eight days.

T-L (278; \$1-\$1.80)—"Truth" (Kings) (8th wk). Good \$3,000. Last week, \$3,500.

Playhouse T-L (450; \$1.25-\$2)—"Guns of Navarone" (Col) (7th wk). Strong \$7,500. Last week, \$7,800.

Trust (Kings) (800; \$1.25-\$2)—"La Dolce Vita" (Astor) (8th wk). Hefty \$10,000. Last week, \$12,000.

Trans-Lux (T-L) (600; \$1.25-\$2)—"Guns of Navarone" (Col) (7th wk). Boff \$14,000, same as last week.

Uptown (SW) (1,300; \$1.25-\$1.75)—"Spartacus" (U) (subrun) (9th wk). Okay \$5,500. Last week, same.

Warner (SW) (1,440; 90-\$1.49)—"Fanny" (WB) (7th wk). Hot \$12,000. Last week, ditto.

L.A. Rides High; 'September' Huge \$50,000 in 5 Spots; 'Exodus' Great 34G; 'Vita' Smash \$18,000 in 7th

Los Angeles, Aug. 29.

First-runs here this stanza are riding high with two new bills in skyrocket class. "Come September" is shaping for a mighty \$50,000 in five theatres and is hitting an amazing total in extensive area day-datings opening week. "Exodus" in first general release should hit a great \$34,000 or close in four houses.

"One Plus One" is rated sock \$8,500 an opener at 868-seat Four Star. "Fanny" looms slick to \$11,000 in ninth week at Hollywood Par.

"Spartacus" shapes lofty \$15,900 in 45th session at Pantages. "Guns of Navarone" is rated stout \$15,000 or near in ninth Warner Beverly round.

"La Dolce Vita" is packing the arty Music Hall and Canon with a dandy \$18,000 likely for seventh frame.

Estimates for This Week

Four Star (UATC) 868: 90-\$1.50—'1 Plus 1' (Sel). Socko \$8,500. Last week, "Watch Your Step" (Indie) 4th wk, \$3,200.

Beverly, Baldwin, Hillstreet, Pk. Willern (State-Metropolitan-Prin-SW) 1,150: 1,800; 2,752; 756; 90-\$1.50—"Come September" (U) and "Posse from Hell" (U) except Beverly. Mighty \$50,000. Last week Beverly Pk. "On Double" (Par) "Please Turn Over" (Col) (reissue) (2d wk) \$9,360. Baldwin with State, Hawaii, El Rey, "Ada" (M-G) (Baldwin, State, Hawaii), "Two Loves" (M-G) (El Rey) \$19,200.

Hillstreet, "Marines Let's Go" (20th), "Battle at Bloody Beach" (20th) (2d wk) \$3,100. Wiltern with Vogue, Loyola, Los Angeles, "Parent Trap" (BV), 9th wk. Vogue; 2d wk, Wiltern, Loyola, Los Angeles, "Dondi" (AA) (2d wk, except Vogue), \$24,600.

Orpheum, Vogue, El Rey, Loyola (Metropolitan-FWC) 2,213; 810; 861; 1,298; 90-\$1.50—"Exodus" (AA) (1st general release). Great \$34,000. Last week, Orpheum, "People" (Col), "Hand in Hand" (Col) (4th wk), \$4,000.

State (UATC) 2,404: 90-\$1.50—"Male and Female Since Adam and Eve" (Indie) (1st general release).

(Continued on page 11)

'Machine' Fancy \$9,000, Toronto; 'Guns' Boffo 22G, 'Vita' Wow 12G

Toronto, Aug. 29.

No newcomers this week but take of the holdovers is big. "Honeymoon Machine" in second stanza at Loew's is fine. "Guns of Navarone" is boffo at Carlton in fourth. "La Dolce Vita," also in fourth, shapes wu at Tivoli, "Fanny" looms lusty, also for fourth, at Imperial.

Estimates for This Week

Carlton (Rank) 2,318; \$1-\$1.50—"Guns of Navarone" (Col) (4th wk), Carlton only, but boffo \$22,000. Last week, three-house Rank tie-in, \$55,000.

Eglinton (FP) 918; \$1.50-\$2.50—"Windjammer" (NT) (36th wk), Good \$7,900. Last week, ditto.

Hollywood (FP) 1,080; \$1-\$1.50—"Weekend with Lulu" (Col) (2d wk), So-so \$5,000. Last week, \$7,000.

Hyland (Rank) 1,357; \$1-\$1.50—"Very Important Person" (20th) (3d wk), Fine \$6,000. Last week, \$7,500.

Imperial (FP) 3,343; \$1-\$1.50—"Fanny" (WB) (4th wk), Lusty \$12,000. Last week, \$13,000.

International (Taylor) 557; \$1-\$1.25—"Never on Sunday" (Lope) (32d wk), Steady \$3,500. Last week, \$3,600.

Loew's (Loew) 1,641; \$1-\$1.25—"Honeymoon Machine" (M-G) (2d wk), Fine \$9,000. Last week, \$13,000.

Tivoli (FP) 935; \$1.50-\$2.50—"La Dolce Vita" (Astral) (4th wk), Wow \$12,000 or near. Last week, \$13,500.

Towns (Taylor) 693; 90-\$1.25—"Maojian" (ICG) (2d wk), Nice \$5,500. Last week, \$6,000.

Uptown (Loew) 2,543; \$1-\$1.75—"Spartacus" (U) (4th wk), Pop-gale on three-a-day. Hefty \$8,500. Last week, \$9,500.

Key City Grosses

Estimated Total Gross

This Week (Based on 22 cities and 238 theatres, chiefly first runs, including N.Y.) \$2,471,200

Last Year (Based on 23 cities and 237 theatres.) \$2,975,800

'English' OK 15G, Det.; 'Vita' 12G, 7

Detroit, Aug. 29.

Three newcomers are far from smash this week, but holdovers stay hot to give Detroit first-runs an overall good rating. "Claudelle English" looks best of the newbies with an okay session shaping at the Michigan. "Big Gamble" is rated mild at Fox. "Armored Command" shapes okay at Palms.

Meanwhile, "Guns of Navarone" stays sensational in eighth session at United Artists. "Fanny" remains hotly in seventh at Madison. "La Dolce Vita" sparkles in seventh round at Trans-Lux Krim. "Francis of Assisi" stays strong in third week at Grand Circus.

Estimates for This Week

Fox (Woodmont Corp.) 3,041; 75-\$1.49—"Big Gamble" (20th) and "Desperate Men" (Indie), Mild \$13,000. Last week, "Marines Let's Go" (20th) and "Long Rope" (20th), \$10,500.

Michigan (United Detroit) 4,036; \$1.25-\$1.49—"Claudelle English" (WB), Oke \$15,000. Last week, "King of Roaring 20's" (AA) and "Brainwashed" (AA), \$13,000.

Palms (U) 2,955; \$1.25-\$1.49—"Armored Command" (AA) and "Rommel's Treasure" (AA), Passable \$15,000. Last week, "Master of World" (AI) and "Capture of Capsule" (Indie), \$12,000.

Madison (U) 1,408; \$1.25-\$1.49—"Fanny" (WB) (7th wk), Nice \$15,000. Last week, ditto.

Grand Circus (U) 1,400; \$1.25-\$1.49—"Francis of Assisi" (20th) (3d wk), Great \$13,000. Last week, \$13,800.

Adams (Balaban) 1,700; \$1.25-\$1.50—"Thief of Baghdad" (M-G) and "Green Helmet" (M-G) (2d wk), Oke \$6,500. Last week, \$7,500.

United Artists (UA) 1,667; \$1.25-\$1.80—"Guns of Navarone" (Col) (8th wk), Socko \$15,000. Last week, same.

Music Hall (Cinerama, Inc.) 1,208; \$1.20-\$2.65—"This Is Cinerama" (Cinerama) (reissue) (13th wk), Good \$14,000. Last week, \$14,700.

Trans-Lux Krim (Trans-Lux) 1,000; \$1.80-\$2—"La Dolce Vita" (Astor) (17th wk), Wow \$12,000. Last week, \$14,000.

Mercury (U) 1,465; \$1-\$1.80—"Romanoff and Juliet" (U) (3d wk), Good \$6,000. Last week, \$9,000.

'Sept.' Whopping \$24,000, St. L.; 'Marines' 12G

St. Louis, Aug. 29.

Outstanding in a week of many holdovers is "Come September," mighty in second stanza at the Fox. One of the few newcomers, "Marines Let's Go" shapes good at the St. Louis. "Fanny" looms fast in eighth at Esquire while "Guns of Navarone" is rated bangup in sixth at State.

Estimates for This Week

Ambassador (Arthur) 2,970; \$1.25-\$1.50—"Exodus" (UA) (5th wk), Good \$8,000. Last week, \$10,000.

Apollo Art (Grace) 700; 90-\$1.25—"Never on Sunday" (Lope) (30th wk), Nice \$2,300. Last week, \$2,000.

Esquire (Schuchart-Levin) 1,800; \$1.25-\$1.50—"Fanny" (WB) (8th wk), Fast \$8,000. Last week, \$10,000.

Fox (Arthur) 5,000; 90-\$1.25—"Come September" (U) (2d wk), Mighty \$24,000. First week, \$30,000.

Loew's MidCity (Loew) 1,160; 60-90—"Naked Edge" (UA) (2d wk), \$3,500.

(Continued on page 11)

H.O.s Buoy Prov. Biz; 'Guns' Huge \$9,000, 4th, 'Nikki' \$6,500, 'Fanny' 5G

Providence, Aug. 29.

Sock take is again the word for fourth stanza of "Guns of Navarone" at Strand. Also hep is RKO Albee's second round of "Nikki." State's second of "Goodbye Again" is slow. Majestic's second of "Fanny" looks good.

Estimates for This Week
Albee (RKO) (2,200; 65-90)—"Nikki" (BV) and "Flute and Arrow" (BV) (2d wk), Hep \$6,500. First was \$10,000.

Elmwood (Snyder) (724; \$2-\$2.50)—"Exodus" (UA) (11th wk), Mild \$3,500. The 10th was same.

Majestic (SW) (2,200; 65-90)—"Fanny" (WB) (2d wk), Good \$5,000. First was \$7,000.

State (Loew) (3,200; 65-90)—"Goodbye Again" (UA) and "Three On Spree" (UA) (2d wk), Slow \$5,000. Opener was \$8,500.

Strand (National Realty) (2,200; \$1.25-\$2.50)—"Guns of Navarone" (Col) (4th wk), Still big at \$9,000. Third was \$12,000.

'Sept.' Mighty \$30,000, Hub Ace

Boston, Aug. 29.

Hub biz will heat the heat this week, with lots of new product a help. Fresh entries got off to big openings, but a sizzling heat wave over last Friday, Saturday and Sunday will cut potentials. However, "Come September" is headed for a mighty take at the Memorial. "Honeymoon Machine" is fair at the Orpheum. "Voyage to Bottom of Sea" is so-so at the Met. "Ada" is rolling at Astor.

"King of Roaring 20's" is okay in second round at Paramount. "Guns of Navarone" still is booming at Gary in seventh week, with lines. "Never On Sunday" shapes strong at Beacon Hill in eighth. With six new entries this week, the city has more product than in some time, preemed for expected big Labor Day weekend biz.

Estimates for This Week
Astor (B&Q) (1,170; 90-\$1.50)—"Ada" (M-G), Okay \$10,000. Last week, "Spartacus" (U) (8th wk), \$4,000.

Beacon Hill (Sack) (678; \$1-\$1.50)—"Never On Sunday" (Lope) (21st wk), Nifty \$7,500. Last week, same.

Boston (Cinemara, Inc.) (1,354; \$1.75-\$2.65)—"Windjammer" (NT) (reissue), (16th wk), Sluggish \$6,500. Last week, same.

Capri (Sack) (900; \$1-\$1.50)—"Raisin in Sun" (Col) (7th wk), Oke \$7,000. Last week, \$8,500.

Exeter (Indie) (1,376; 90-\$1.50)—"Romanoff and Juliet" (8th wk), Okay \$4,000. Last week, ditto.

Fenway (Indie) (1,350; \$1.50)—"Hiroshima, Mon Amour" (Zenith) (rerun) (3d wk), Feeble \$1,500.

Gary (Sack) (1,277; 90-\$1.80)—"Guns of Navarone" (Col) (7th wk), Booming \$22,000. Last week, \$21,000.

Kerouac (Indie) (700; \$1.50)—"Love and Frenchwoman" (Kings) (5th wk-finab), Oke \$5,000. Last week, \$6,000.

Metropolitan (NET) (4,357; 90-\$1.25)—"Voyage to Bottom of Sea" (20th) and "Shakedown" (U), Fair \$9,000. Last week, "Last Sunset" (U) (3d wk), \$5,000.

Memorial (RKO) (3,000; 90-\$1.49)—"Come September" (U) and "Posse from Hell" (U), Wham \$30,000 or near, mighty big for this house. Last week, "Portrait in Black" (U) (reissue) and "Happy Feeling" (Indie), \$8,000.

Orpheum (Loew) (2,900; 90-\$1.49)—"Honeymoon Machine" (M-G) and "Three on Spree" (UA), Fair \$11,000. Last week, "Two Rode Together" (Col) and "Green Helmet" (M-G) (2d wk), \$9,000.

Paramount (NET) (2,357; 70-\$1.25)—"King of Roaring 20's" (AA) and "Time Bomb" (AA) (2d wk), Okay \$6,000. Last week, \$11,000.

Pilgrim (ATC) (1,909; 75-\$1.25)—"Battle at Bloody Beach" (20th) and "Misty" (20th), Oke \$9,000. Last week, "10 Wives Dared" (BV) and "Nikki" (BV), \$7,000.

Saxon (Sack) (1,100; \$1.25-\$1.80)—"Fanny" (WB) (8th wk), Bangup \$13,500. Last week, \$14,000.

State (Trans-Lux) (730; 75-\$1.25)—"Women of Sin" (Indie) and "Lost Souls" (Indie), Pert \$4,000. Last week, "Male and Female" (Indie) and "Soho Strip" (Indie) (3d wk), \$3,500.

New Pix Perk Pitt; 'Sept.' Sockeroo 17G, 'Sun' Hot 6G, 'Nikki' Hep 13G

Broadway Grosses

Estimated Total Gross

This Week (Based on 29 theatres) \$635,500

Last Year (Based on 27 theatres) \$601,200

'Sept.' Smash 14G, Denver; 'Guns' 12G

Denver, Aug. 29.

Despite fact that city is nearly 100% holdover, biz at first-runs continues very solid here currently. Pacing the holdovers is "Come September," which shapes smash in third session at Paramount. "Guns of Navarone" still is socko in fourth stanza at the Centre.

"Two Rode Together" is rated fast on initial round at the Denver. "Marines Let's Go" looks warm in first week at the Towne. "Honeymoon Machine" looms okay in second at Denham while "Exodus" is rated good in second frame of subrun at Orpheum.

Estimates for This Week

Aladdin (Fox) 900; \$1.25—"Nikki" (BV) (6th wk), Steady \$3,200. Last week, \$3,200.

Centre (Fox) (1,270; \$1-\$1.45)—"Guns of Navarone" (Col) (4th wk), Socko \$12,000. Last week, \$13,500.

Cooper (Cooper) (814; \$1.65-\$2.50)—"This Is Cinerama" (Cinerama) (24th wk), Big \$14,300. Last week, \$14,000.

Denham (Indie) (800; \$1.25)—"Honeymoon Machine" (M-G) (2d wk), Okay \$4,500. Last week, \$5,000.

Esquire (Fox) (600; \$1)—"Carry On Constable" (Gov) (3d wk), Nice, \$2,300. Last week, \$3,100.

Orpheum (RKO) (2,690; \$1.25-\$1.45)—"Exodus" (UA) (subrun) (2d wk), Good \$7,000. Last week, \$11,500.

Paramount (Indie) (2,100; 90-\$1.25)—"Come September" (U) (3d wk), Smash \$14,000. Last week, \$18,000.

Towne (Indie) (600; \$1-\$1.45)—"Marines Let's Go" (20th) (Warm) \$4,500. Last week, "Francis of Assisi" (20th) (4th wk), \$2,000 in 5 days.

Denver (Fox) (2,432; \$1.25)—"Two Rode Together" (Col) and "Five Golden Hours" (Col), Fast \$13,000 or better. Last week, "Homicidal" (Col), \$12,000.

'Sept.' Rousing \$10,000, Port.; 'Guns' 8½G, 5th

Portland, Ore., Aug. 29.

Biz is starting to perk along main stem, with "Come September" the big news currently. It looks socko on opener at the Broadway. "Guns of Navarone" still is smash in fifth Fox session. "Big Gamble" is only modest on initial round at Orpheum but "Not Tonight, Henry" is rated lively in first at Paramount. "Ada" is slow on opener at Music Box. "Spartacus" continues in high gear in eighth week at Hollywood.

Estimates for This Week

Broadway (Parker) (1,890; \$1-\$1.50)—"Come September" (U) and "Posse from Hell" (U), Rousing \$10,000 or close. Last week, "Thief of Baghdad" (M-G) and "Magic Boy" (M-G), \$3,300.

Fox (Evergreen) (1,600; \$1-\$1.49)—"Guns of Navarone" (Col) (5th wk), Torrid \$8,500. Last week, \$7,800.

Hollywood (Evergreen) (1,900; \$1-\$1.49)—"Spartacus" (UA) (8th wk), pop scale run. Pushed to fancy \$4,500. Last week, \$3,100.

Music Box (Famrick) (640; \$1-\$1.50)—"Ada" (M-G) and "Beyond All Limits" (M-G), Slow \$3,000. Last week, "Honeymoon Machine" (M-G) and "Secret Monte Cristo" (M-G) (2d wk), \$5,000.

Orpheum (Evergreen) (1,536; \$1-\$1.49)—"Big Gamble" (20th) and "September Storm" (20th), Moderate \$5,500. Last week, "Goodie Again" (UA) and "Have to Run Fast" (UA), \$4,800.

Paramount (Port-Par) (3,400; \$1-\$1.50)—"Not Tonight, Henry" (Indie) and "Next to No Time" (Indie), Lively \$8,000 or near. Last week, "On Double" (Par) and "Deadly Companions" (Par), \$5,400.

Pittsburgh, Aug. 29.
Three booming newcomers and three hefty holdovers will give Pitt deluxers their biggest round in months with nearly everyone sharing in the increased biz.

Boffo is "Come September" at Fulton, best in month at this house. "Raisin in Sun" at arty Squirrel Hill is hotly. "Nikki" shapes fine at Stanley. Also new, "Ada" at Penn and "Picnic in Grass" at Shadyside are only okay.

"Guns of Navarone" is ahead of first round in loud sixth session at Gateway. "Pleasure of His Company" is slowing down in third at Warner while "La Dolce Vita" looks trim in eighth round at Nixon.

Estimates for This Week
Fulton (Shea) (1,635; \$1-\$1.50)—"Come September" (U), Wow \$17,000 for theatre's best week in many months. Last week, "Spartacus" (U) (3d wk), \$6,000.

Gateway (Associated) (1,900; \$1-\$1.75)—"Guns of Navarone" (Col) (6th wk), Booming \$13,500. Last week, \$13,000.

Nixon (Rubin) (1,670; \$1.50-\$2.75)—"La Dolce Vita" (Astor) (8th wk), Trim \$6,000. Last week, \$6,500.

Penn (UATC) (3,300; \$1-\$1.50)—"Ada" (M-G), Just okay \$14,000. Last week, "After Mein Kampf" (UA), \$7,500.

Shadyside (MOTC) (750; \$1.25)—"Picnic in Grass" (Kings), Satisfactory \$2,500. Last week, "Romanoff and Juliet" (U) (8th wk), \$2,100.

Squirrel Hill (SW) (834; \$1.25)—"Raisin in Sun" (Col), Rotsy \$6,000 or near. Last week, "Lavender Hill Mob" (Cont) and "Genevieve" (Cont) (reissues), \$3,500.

Stanley (SW) (3,700; \$1-\$1.50)—"Nikki" (BV), Nice \$13,000. Last week, "Voyage Bottom of Sea" (20th), \$8,000.

Warner (SW) (1,516; \$1-\$1.50)—"Pleasure of His Company" (Par) (3d wk), Hardy \$8,000. Last week, \$10,000.

'Nikki' Nifty \$23,000 in K.C.; 'Pit' Bangup 25G, 'Sept.' Boffo 12G, 3d

Kansas City, Aug. 29.

Pix are running to solid biz generally, both new bills and holdovers being bullish. "Nikki" at Uptown-Granada combo is a great newcomer but "Ada" at Paramount is only fairish. "Guns of Navarone" at Plaza is sock in sixth. "Come September" at Roxy still is boff in third at Roxy.

Estimates for This Week
Brookside (Fox Midwest-Natl. Theatres) (800; \$1)—"Taming Tell Me True" (U) (6th wk), Fair \$2,000. Last week, \$2,500.

Capri (Durwood) (1,260; \$1-\$1.50)—"Romanoff and Juliet" (U), Changes policy here from hard-ticket to continuous, good \$7,500. Last week, "Spartacus" (U) (26th wk-5 creas), \$4,000 for great run.

Crest, Riverside (Commonwealth) (900 cars each; 90c), Boulevard (Rosedale) (750 cars; 90c), Isis Vista (FMW-NT) (1,360; 70c), Electric (Fulton) (1,600; 90c)—"Pit and Pendulum" (AI), Hefty \$25,000. Last week, Crest, Riverside and Electric, "Deadly Companions" (Indie), \$14,000.

Fairway (FMW-NT) (700; \$1)—"Carry on Constable" (Gov) (7th wk) and "Carry on Nurse" (Gov) (2d run) (3d wk), Modest \$1,500. Last week, same.

Kimo (Dickinson) (54; 90-\$1.25)—"Never on Sunday" (Lope) (2d run) (10th wk), Steady \$1,500. Last week, ditto.

Paramount (Blank-UP) (1,900; \$1-\$1.25)—"Ada" (M-G), Fairish \$8,000. Last week, "Fanny" (WB) (3d wk), \$7,000.

Plaza (FMW-NT) (1,630; \$1.25-\$1.50)—"Guns of Navarone" (Col) (6th wk), Sock \$10,000; may hold again. Last week, \$9,000.

Rockhill Little Art Theatres (750; \$1-\$1.25)—"Man in Moon" (T-L), Okay \$1,500. Last week, "Saturday Night, Sunday Morning" (Cont) (1st wk), \$1,400.

Roxy (Durwood) (850; \$1-\$1.50)—"Come September" (U) (3d wk), Boffo \$12,000; holds on. Last week, \$14,000.

Uptown, Granada (FMW-NT) (2,043; 1,217; \$1-\$1.25)—"Nikki" (BV) holding. Big at \$23,000 or close. Last week, "Voyage to Bottom of Sea" (20th) (2d wk), \$6,500.

National Boxoffice Survey

Biz Off Pre-Labor Day; 'September' New Champ, 'Guns' 2d, 'Fanny' 3d, 'Vita' 4th, 'Spartacus' 5th

This is the week before Labor Day holiday session, and biz in general reflects this situation. Which means that b.o. takes are mainly offish and much more uneven than in the last round. Return of hot, humid weather in several sections of the country also is proving no help.

"Come September" (U), out in release for the second week to any extent, is pushing up to No. 1 spot. Pic goes into the N.Y. Music Hall next session. It is edging "Guns of Navarone" (Col) out of first place by a narrow margin after that adventure opus had held first place for four weeks in a row, and is likely to be heard from additionally. "Guns" naturally is copping second place.

"Fanny" (WB) is winding up in third position. It is currently in the eighth week at the N.Y. Music Hall. "La Dolce Vita" (Astor) is finishing fourth, and looks to go higher.

"Spartacus" (U) is holding up high on the list after many months to cop fifth money currently. "Honeymoon Machine" (M-G), a newcomer, is winding up sixth.

"Pit and Pendulum" (AI), also a new entrant, is making such a big showing first week out in circulation that it will land in seventh place. "Exodus" (UA), now on lower-scale engagements in several keys, will wind up eighth.

"Nikki" (BV) is finishing in ninth position. "Two Rode Together" (Col), just getting out in circulation to real extent, rounds out the Top 10. "Ada" (M-G), a newcomer; "Naked Edge" (UA), long high on the list; "Never on Sunday" (Lope) and "Romanoff and Juliet" (U) are the runner-up pix in that order.

"Young Doctors" (UA) shows the most promise of newcomers, based on its showing in N.Y. opening week at two houses. It is great in both. "Big Gamble" (20th), also new, looms modest in Detroit. "Alakazam" (AI) is another newie holding excellent promise. It is good in Cincy, hefty in Omaha and solid in Frisco. "Marines Let's Go" (20th), also a new entrant, good in Denver and St. Louis, is so-so in Cincy and slow in N.Y.

"Right Approach" (20th) looms fair in Cincy. Pleasure of His Company" (Par) looks neat in Buffalo and hotsy in Pitt. "Francis of Assisi" (20th) solid in N.Y. on extended-run and great in Detroit.

"Goodbye Again" (UA), not so good in Balto and Boston, looks smooth in Chi and good in Wash. "The Truth" (Kings) looks promising currently, being tall in Minneapolis, fine in St. Louis, fancy in N.Y. and good in Washington.

(Complete Boxoffice Reports on Pages 9, 10, 11.)

BROADWAY

(Continued from page 9)

day (28) was hotsy \$7,000 after \$8,600 in fifth stanza.

Guild (Guild) (450; \$1-\$1.75)—"Sand Castles" (Indie) (3d wk). First holdover week completed Monday (28) was fine \$10,000 after \$14,000 for opener.

Murray Hill (R&B) (565; 95-\$1.80)—"Guns of Navarone" (Col) (10th wk). This week ending tomorrow (Thurs.) looks like worth \$12,000 after \$12,500 for ninth session.

Paris (Pathe Cinema) (568; 90-\$1.80)—"Truth" (Kings) (10th wk). The ninth round completed Sunday (27) was great \$10,500 after \$9,000 in eighth week. Stays on.

Pix (Bernard Brandt) (819; 99-\$2)—"Rocco and Brothers" (Astor) (9th wk). Eighth round finished Saturday (26) was socko \$8,000 after \$9,300 in seventh week.

Pizza (Lopert) (525; \$1.50-\$2)—"Never on Sunday" (Lope) (46th wk). The 45th session completed Monday (28) was smash \$16,000 after \$17,000 for 44th week.

68th St. Playhouse (Leo Brecher) (370; \$1.50-\$2)—"The Joker" (Lope) (4th wk). Third stanza ended Sunday (27) was big \$6,500 after \$8,500 for second week.

Sutton (R&B) (561; 95-\$1.80)—"Two Women" (Embassy) (17th wk). The 16th frame ended Sunday (27) was smash \$11,500 after \$12,000 in 15th week.

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50)—"Cold Wind in August" (Lope) (6th wk). Fifth stanza ended yesterday (Tues.) was big \$7,000 or over after \$8,500 for fourth.

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2)—"Young Doctors" (UA). Initial session ending today (Wed.) is heading for whom \$18,000 or better and may set a new record at this house. Holds, natch!

World (Perfecto) (390; 90-\$1.80)—"Lust for Sun" (Films Around World) (9th wk). This round finishing tomorrow (Thurs.) looks like fancy \$8,000 or close \$9,000 in eighth week.

'Alkazam' Big 16G, Omaha; 'Nikki' 10G

Omaha, Aug. 29

With three strong new entries, biz is sturdy at downtown first-runs this round. "Alkazam" is hefty at three houses while "Nikki, Wild Dog of North" is socko at the State. "On Double" is rated nice at the Omaha. "Guns of Navarone" is torrid in fourth week at Orpheum. "Spartacus" is figured okay at Dundee for 14th stanza.

Estimates for This Week

Admiral (Chief, Skyview) (Blank) (1,239; 1,000; 1,200; 75-\$1)—"Alkazam" (AI) and "Sword Sherwood Forest" (Col). Looks hefty \$18,000, and may hold. Last week, "Goodbye Again" (UA) and "Cat Burglar" (AA), \$9,000.

Cooper (Cooper) (687; \$1.55-\$2.20)—"South Seas Adventure" (Cinerama) (6th wk). Sharp \$8,200. Last week, \$8,000.

Dundee (Cooper) (500; \$1.55-\$2.20)—"Spartacus" (U) (14th wk). Oko \$3,000. Last week, \$2,700.

Omaha (Tristates) (2,066; 75-\$1)—"On Double" (Par). Hefty \$7,000. Last week, "Honeymoon Machine" (M-G), \$7,200.

Orpheum (Tristates) (2,877; \$1-\$1.25)—"Guns of Navarone" (Col) (4th wk). Hot \$7,500. Last week, same.

State (Cooper) (743; \$1)—"Nikki" (BV). Socko \$10,000. Last week, "Parent Trap" (BV) (6th wk), \$6,000.

ST. LOUIS

(Continued from page 10)

Fancy \$9,000. Last week, \$12,000.

State (Loew) (3,600; 60-90)—"Guns of Navarone" (Col) (6th wk). Loud \$9,500. Last week, \$10,000.

Pageant (Arthur) (1,000; 90-\$1.25)—"The Truth" (Kings). Fine \$4,000. Last week, "Two-Way Stretch" (Indie) (3d wk), \$2,500.

St. Louis (Arthur) (3,800; 75-90)—"Marines Let's Go" (20th) and "Tiger Bay" (Indie). Good \$12,000. Last week, "Alakazam the Great" (AI) and "Beware of Children" (AI), \$8,000.

Shady Oak (Arthur) (760; 90-\$1.25)—"Romanoff and Juliet" (U) (6th wk). Big \$3,000. Last week, \$3,500.

Despite Fair, Mpls. Okay; 'Pit' Great

\$12,000; 'Sept.' Sock 11G, 'Guns' 14G

Minneapolis, Aug. 29

Minnesota farmers pray for rain in spring and Minneapolis exhibitors pray for rain during current State Fair week when nearly a million farmers and other outlanders flock to the Twin Cities. Film trade generally suffers during this period unless elements wash out fair events. Only pic certain to gain from influx of fairgoers is the reissue of "Windjammer" which figures to hit its best gross in the 12th session at Century. Also on hard-ticket, "La Dolce Vita" looks nice in fifth frame at the Academy.

"Guns of Navarone" in fourth stanza at State is sock. "Come September" in third looms big at Orpheum.

"Nikki" also looks lusty in third at the Gopher. "Ada" in first holdover session at Lyric appears drab, "Pit and Pendulum," lone newcomer at first-runs, is bofo at the Uptown.

Estimates for This Week

Academy (Mann) (947; \$1.75-\$2.65)—"La Dolce Vita" (Astor) (5th wk). Modest \$7,500. Last week, \$9,000.

Century (Cinerama, Inc.) (1,150; \$1.75-\$2.65)—"Windjammer" (NT) (reissue) (12th wk). Building to mighty \$17,000 or close with heavy play from State Fair crowd. Four extra showings should help make this the top chapter of year at this house. Last week, \$13,000.

Gopher (Berger) (1,000; \$1-\$1.25)—"Nikki" (BV) (3d wk). Rousing \$5,000. Last week, \$7,500.

Lyric (Par) (1,000; \$1-\$1.25)—"Ada" (M-G) (2d wk). Slow \$4,500. Last week, \$6,000.

Mann (Mann) (1,100; \$1.25-\$1.50)—"Goodnight, Again" (UA) (2d wk). Nice \$8,000. Opener was \$10,000.

Orpheum (Mann) (2,800; \$1.25-\$1.50)—"Come September" (U) (3d wk). Socko \$11,000. Last week, \$14,000.

St. Louis Park (Field) (1,000; \$1.25-\$2)—"Spartacus" (U) (2d run) (4th wk). Torrid \$8,000. Last week, \$10,000.

State (Par) (2,200; \$1.25-\$1.50)—"Guns of Navarone" (Col) (4th wk). Continuing smash run with \$14,000. Last week, \$16,000.

Suburban World (Mann) (800; \$1.25)—"Romanoff and Juliet" (U) (5th wk). Okay \$2,700. Last week, \$3,200.

Uptown (Field) (1,000; \$1.25)—"Pit and Pendulum" (AI). Great \$12,000 or near. Last week, "Alakazam" (AI), \$4,000.

World (Mann) (400; 85-\$1.50)—"The Truth" (Kings) (2d wk). Nifty \$7,000. Last week, \$8,500.

Estimates for This Week

Academy (Mann) (947; \$1.75-\$2.65)—"La Dolce Vita" (Astor) (5th wk). Modest \$7,500. Last week, \$9,000.

Century (Cinerama, Inc.) (1,150; \$1.75-\$2.65)—"Windjammer" (NT) (reissue) (12th wk). Building to mighty \$17,000 or close with heavy play from State Fair crowd. Four extra showings should help make this the top chapter of year at this house. Last week, \$13,000.

Gopher (Berger) (1,000; \$1-\$1.25)—"Nikki" (BV) (3d wk). Rousing \$5,000. Last week, \$7,500.

Lyric (Par) (1,000; \$1-\$1.25)—"Ada" (M-G) (2d wk). Slow \$4,500. Last week, \$6,000.

Mann (Mann) (1,100; \$1.25-\$1.50)—"Goodnight, Again" (UA) (2d wk). Nice \$8,000. Opener was \$10,000.

Orpheum (Mann) (2,800; \$1.25-\$1.50)—"Come September" (U) (3d wk). Socko \$11,000. Last week, \$14,000.

St. Louis Park (Field) (1,000; \$1.25-\$2)—"Spartacus" (U) (2d run) (4th wk). Torrid \$8,000. Last week, \$10,000.

State (Par) (2,200; \$1.25-\$1.50)—"Guns of Navarone" (Col) (4th wk). Continuing smash run with \$14,000. Last week, \$16,000.

Suburban World (Mann) (800; \$1.25)—"Romanoff and Juliet" (U) (5th wk). Okay \$2,700. Last week, \$3,200.

Uptown (Field) (1,000; \$1.25)—"Pit and Pendulum" (AI). Great \$12,000 or near. Last week, "Alakazam" (AI), \$4,000.

World (Mann) (400; 85-\$1.50)—"The Truth" (Kings) (2d wk). Nifty \$7,000. Last week, \$8,500.

Estimates for This Week

Buffalo (Loew) (3,500; 75-\$1)—"Honeymoon Machine" (M-G) and "Unstoppable Man" (Indie). Fair \$8,000 or less. Last week, "Thief of Bagdad" (M-G), \$8,800.

Center (AB-PT) (2,000; 70-\$1)—"Pleasure of His Company" (Par). Neat \$10,000. Last week, "Fanny" (WB) (6th wk), \$7,000.

Century (UATC) (2,700; 70-\$1.50)—"Guns of Navarone" (Col) (4th wk). Fine \$11,000. Last week, \$12,000.

Lafayette (Basil) (3,000; 70-\$1.25)—"Come September" (U) (2d wk). Great \$12,000. Last week, \$19,500.

Paramount (AB-PT) (3,000; 70-\$1)—"Alakazam the Great" (AI) and "Beware of Children" (Indie). Fair \$7,500. Last week, "Two Rode Together" (Col) and "Jazz Boat" (Col) (2d wk), \$6,200.

Teek (Loew) (3,200; \$1-\$1.75)—"La Dolce Vita" (Astor) (6th wk). Fair \$3,500. Last week, \$4,000.

Cinema (Martina) (450; 75-\$1.25)—"Never on Sunday" (Lope) (12th wk). Good \$1,500. Last week, \$2,200.

CHICAGO

(Continued from page 9)

Col) and "Stop Me Before I Kill" (Col), \$4,500.

Oriental (Indie) (3,400; 90-\$1.80)—"Naked Edge" (UA) (4th wk). Lusty \$18,000 or close. Last week, \$22,000.

Palace (Indie) (1,570; 90-\$1.80)—"This Is Cinerama" (Cinerama) (reissue) (9th wk). Mild \$5,200. Last week, \$5,500.

Roosevelt (B&K) (1,400; 90-\$1.80)—"Two Rode Together" (Col) (3d wk). Good \$14,000. Last week, \$17,000.

State-Lake (B&K) (2,400; 90-\$1.80)—"Guns of Navarone" (Col) (9th wk). Rich \$19,000. Last week, \$23,000.

Surf (H&E Balaban) (685; 1.50-\$1.80)—"Never on Sunday" (Lope) (30th wk). Big \$6,000. Last week, \$6,200.

Todd (Todd) (1,089; \$2.20-\$3.50)—"La Dolce Vita" (Astor) (11th wk). Loud \$16,000. Last week, \$15,000.

United Artists (B&K) (1,700; 90-\$1.80)—"Goodbye Again" (UA) (4th wk). Slick \$12,000. Last week, \$14,500.

Woods (Essaness) (1,200; 90-\$1.80)—"Honeymoon Machine" (MG) (2d wk). Socko \$25,000 or near. Last week, \$29,000.

World (Teitel) (606; 90-\$1.25)—"Dreams" (Janus). Great \$7,000. Last week, "Hand In Hand" (Col) (3d wk), \$8,800.

Develop New Technique For Exploiting 8m Field In Theatrical Market

Hollywood, Aug. 29

Advanced development in 8m field has been achieved by J. C. Frandsen for his Unit One Productions. Company has come up with new technique tagged "Professional 8" under which they claim increased usage of 8m film in business, educational and theatrical areas.

Frandsen yesterday demonstrated technique on all three fronts. He films in 16m with attention to lighting, camera angles and distances directed to the smaller film. Thus, prints can be reduced effectively for the 8m usage and also blown up to 35m with effective results. Latter would be used only for theatrical shorts, such as his "Tabiti Holiday," 26-minute short aimed for theatrical release.

Chief advantages of process is its flexibility. Frandsen feels there is increased attention to 8m today because of storage, reason for his company's development in the area. A 35m reel weighs 18 pounds, as compared with 5 for 16 and only 1 for 8.

Producer says cost is also a factor, listing average consumer price of a 16m short at \$120, with 8m cost cut in half. Production costs are less, as well, since company prints in four strips and four sound tracks on 35m stock on two runs, then strips down to four 8m strips. Frandsen says cost is less in using the 16m size and blowing up to 35, too, because stock is less expensive and it runs slower (35 runs 90 feet a minute, while 16 runs 36) and less film is used.

AB-PT Chapel Hill Theatre Breaks Segregation Barrier But for Collegians Only

Chapel Hill, N.C., Aug. 29

Carolina Theatre here last week became the first white house in the South to adopt a policy of integration. But the theatre's new policy is limited. It will apply only to Negro students at the U. of North Carolina who show identification cards at the box office.

On the day of the policy change, two Negro coeds attended the theatre that night. The theatre was playing "The Dark at the Top of the Stairs."

Details of the integration arrangements were worked out by the Chapel Hill Human Relations Committee and Raleigh Mayor William Enloe, district manager of the American Broadcasting-Paramount Theatre chain, which owns the theatre here via its North Carolina Theatre subsid.

The new policy was regarded here as an experiment, which, if successful, would lead to a more liberal integration plan.

Negro students at the university were told confidentially of the new policy a day before public announcement. Negro students enrolled total 69 of the 3,600 student body (summer school).

The only other white theatre in town, the Varsity, had no comment for the present. The Varsity manager said he had been unable to reach the theatre owner to determine whether there would be a policy change.

Both of the white theatres here were picketed last winter and spring by members of the Chapel Hill Committee for Open Movies. The picketing began in January when an effort to integrate the Carolina Theatre for a showing of "Porgy and Bess" failed.

Chapel Hill Police Chief William Blake said he had been advised earlier of the theatre change in policy, but did not plan to make any changes in the policemen's regular beats. Most of Chapel Hill's downtown eating places have been integrated for several months and there have been no incidents reported.

A new school desegregation plan will also go into effect here this fall, which will make Chapel Hill schools the most heavily integrated of any towns in the South.

VERMONT THEATRE RELIGHTS

Albany, Aug. 29

The Harte Theatre in Bennington, Vt., closed for more than a year, will be reopened about mid-September. It is being readied for operation by a Boston man, Raymond Smith, former Warner Bros. manager in Albany and now conducting a buying-booking service there, has added the Harte to his string.

Cinerama Shifting

Coast Headquarters

Los Angeles, Aug. 29

With conclusion of "Seven Wonders of the World" at Warner Hollywood Sept. 10, Cinerama office in Stanley Warner Bldg, moves to Forum Theatre, Los Angeles, following day.

Oscar Kanther, west Coast regional publicity director, and Vic Rosen, head of special services (group sales) transfer their activities to new quarters in theatre where experimentation and technical developments have been in progress during past year.

LOS ANGELES

(Continued from page 10)

lease) and "Trea. Softly, Stranger" (Indie). Slow \$4,500.

Hawaii (G&S) (1,106; 90-\$1.50)—"Ada" (M-G) and "Secret of Monte Cristo" (M-G) (2d wk). Dull \$2,600.

Warren's Hollywood (B&B-FWC) (1,757; 756; 90-\$1.50)—"Two Rode Together" (Col) and "Underworld, U.S.A." (Col) (2d wk). Soft \$7,500. Last week, \$15,500.

Arts (LWC) (825; 90-\$1.50)—"On Double" (Par) (no.o.) and "Ladies Man" (Par) (repeat). Thin \$3,000. Last week, "Rosemary" (FAW) and "Breathless" (FAW) (reissues), \$3,400.

Los Angeles, Fox Wilshire (Metropolitan-FWC) (2,019; 1,990; 90-\$1.50)—"Parent Trap" (BV) (3d wk). Los Angeles; 1st wk. Fox Wilshire; and "Dondi" (AA) (3d wk) (Los Angeles), "Gidget Goes Hawaiian" (Col) (1st wk) (Fox Wilshire). Fair \$10,000 or close.

Chinese (FWC) (1,408; \$2-\$2.40)—"Goodbye Again" (UA) (6th wk). Light \$6,000. Last week, \$6,800.

Crest (State) (750; 90-\$1.50)—"L'Aventura" (Breg) (6th wk) and "Carry On Admiral" (Gov) (2d wk). Happy \$3,200. Last week, \$2,500.

Hollywood Paramount (State) (1,468; \$1-\$2.40)—"Fanny" (WB) (8th wk). Slick \$11,000. Last week, \$13,500.

Music Hall, Canon (Ros) (720; 500; \$2.40-\$2.75)—"La Dolce Vita" (Astor) (7th wk). Dandy \$18,000. Last week, \$20,400.

Warner Hollywood (Cinerama Inc.) (1,389; \$1.20-\$2.65)—"Seven Wonders of World" (Cinerama) (reissue). Started 15th week Sunday (27) after big \$15,800 last week.

Warner Beverly (SW) (1,316; \$1.25-\$2.40)—"Guns of Navarone" (Col) (9th wk). Stout \$15,000 or close. Last week \$17,600.

Fine Arts (FWC) (631; \$2-\$2.40)—"Never On Sunday" (Lope) (40th wk). Brisk \$6,600. Last week, \$7,700.

Pantages (RKO) (1,513; \$1.25-\$2.75)—"Spartacus" (UI) (45th wk). Smooth \$15,900. Last week, \$16,700.

Egyptian (UATC) (1,392; \$1.25-\$3.50)—"Ben-Hur" (M-G) (92d wk). Fine \$18,000. Last week, \$17,800.



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CINEMASCOPE



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Pix Production Costs Still Rising In Spain But Arg. Film \$100,000

Madrid, Aug. 29.

Film production costs in Spain are still rising, but the average cost for a black and white feature pic is less than \$100,000, according to figures released by Uniespana (Spanish Producers Assn.). Last year, the average production cost was 4,209,000 pesetas (\$70,000). This year it is pegged at 5,150,000 pesetas (\$86,000). The average titer made in Spain is budgeted at close to \$110,000.

Analysis of an average b&w budget, indicates that 52% is spent for studio and equipment rentals, cast and technicians. Story and screenplay, on the other hand, come to only 3.9% of the budget. Low film is 1.5% markup for music and scoring.

Screenwriters and composers get their principal reimbursement via the Society of Authors and Composers out of boxoffice gross. In a sense, this constitutes deferred cost which producers don't even bother to budget.

Budgeting a cast at an average \$15,000 per film does not, of course, take into consideration the services of such stars as Sarita Montiel, Carmen Sevilla, Paco Rabal, Jose Suarez, Vicente Parra, Alberto Closas and others who draw this amount or more for a single chore.

Under the heading of technicians—a 16.5% budget item—the lion's share goes to the director and cameraman. Each draws about \$5,000 per assignment.

In making a comparison, Uniespana figures for production cost in Spain is one-third the average budget in France, Germany and Italy. Italy tops this cost list.

Arg. Jurists Leery Of New Censorship Decree; Kills Screen's Freedom?

Buenos Aires, Aug. 22.

The government's recently issued Censorship Decree has created a high tension in show biz circles, with indignant comments pouring in from all sides.

Dr. Luis Gimenez de Asua, an eminent jurist here, qualifies this law as going far beyond the authority to censor stipulated in Film Law 61/57. He feels that the only safe topic in future, either for films or any other art form, will be the weather. He added that this topic was considered an entertaining one in England, but in his opinion was a very boring one.

Another jurist describes it as a "negation" of the freedom of expression, guaranteed under the Film Law.

Producers called a mass meeting at the Presidente Alvear theatre for August 14, to discuss ways and means of combating it, with the Film Directors Assn., Short Producers, Writers (SADE), Argentine Film Library, University Association, Independent Theatre Association (IATI), and Decorators, the Littoral University's Screen Institute, Actors, Directors, Technicians and other associations and unions joining in the mass protest.

The Assn. of Film Critics published a fiery denunciation of this attempt at coercion of freedom of expression, and invited other organizations to join in repudiating it. It points out that though, at first glance, the measure is intended to affect films alone, it constitutes a serious threat against freedom of expression in general. The development is regarded as all the more lamentable because a high degree of civil liberty has been enjoyed under the present government.

The exhibs most bitter complaint is against the Screen Institute's current method of classifying native product which they claim is a mere trick to force them into obligatory exhibition. The theatre owners say they are forced to play local product simply because it gets an "A" certificate, for some unknown reason.

New Israeli Film Co.

In Coproduction Setup

A new Israeli film company, Coproduction Film Production Co., to make Israeli-financed films as well as coproductions with foreign producers, will be repped in New York by Freeman-Halpern Associates.

First film of the company will be "Sinal," set to start shortly under the direction of Ivan Langvel with Mati Raz as producer. Coproduction films prey is Margot Klausner, long associated with the Habimah Theatre, and managing director is Alexander Massis, also director of United Public Relations Services, Israel's largest public relations firm.

Eight feature film projects are now being planned, including "Seven Scrolls," from a script by Meyer Levin and Prof. Yigal Yadin.

New French Film, Govt. Liaison

Paris, Aug. 22.

Closer liaison with the many governmentally supported film organizations were set up by naming people to act as direct intermediaries with the setups and the ministries under which they come. This points up the deep national tieup to the film industry here.

Michel Fourre-Cormery, already the head of the Centre Du Cinema, the organization that supervises the film aid handouts, production licenses, foreign accounts, etc., was made the rep for Uni-France Films, the outfit that hyped French films abroad. It's directed by Robert Cravenne, Andre Parent, also with the CDC, reps the national cinema school, the IDHEC, and Jean Beau will front for the French Film Museum, the Cinematheque Francaise.

These men, called "commissaires," will attend the important financial and work meetings of the three groups. They will inform the heads of these nationally supported affairs of the governmental attitudes on their problems as well as keep the Ministry of Culture acquainted with developments.

They would also be able to hold up any decisions viewed as contrary to the general interest for closer study before passed. However, the org decisions would go through if the Ministry has no objections within eight days.

'CHARLEY' REPEATING B'WAY SUCCESS IN MEX

Mexico City, Aug. 22.

Rene Anselmo's and Luis de Liano's production of "Where's Charley" in Spanish here titled "La Tia de Carlos," which premiered at the Theatre in the Wood recently, is rated a competent adaptation of the Broadway musical, the fifth the pair has brought to Mexico. Vaude and screen comic Manuel "Loco" Valdez, in his first musical-comedy starring part, is versatile in the dual role of Carlos.

Supporting cast also gives timing and pace to the farce with Leonorilda Ochoa, television, night club and vaude star, handling the love interest. Pepita Embill as the real aunt from Brazil; Guillermo Orea, Cristina Ortega, Antonio Gama, Fernando Mendoza, Erika Carlsson, Martha Yolanda and John Fealy add to the general zanyness of this piece.

There are standout numbers by Miss Carlsson, Miss Yolanda and Fealy, with this trio especially showing comedy sense. Choreography and staging is by Kelvin Carlisle and the precision and pace of the dance routines adds to general effect. The use of Broadway trained experts in staging musicals here by producers Anselmo and de Liano has undoubtedly contributed to the professionalism of productions, with this reflected in strong boxoffice demand. Carlisle last year also performed similar chores of the Mexican version of "Redhead" by same producers. Emil.

7 Arts Extends Setup To Spain Via Brandt

Madrid, Aug. 29.

Seven Arts Productions is extending operations to Spain via a co-partner deal with Yank filmmaker Jerrold Brandt, who is now here preparing to film "Lord Johnnie," a Frank Nugent screenplay based on the novel by Leslie Turner White. Sea adventure yarn exteriors will be shot in Spanish Gulf Stream waters starting in November, with interiors later scheduled for London sound stages.

The Seven Arts-Brandt combine will in turn co-produce in England and Spain where "Lord Johnnie" is expected to win quota nationality.

Mex Unions In Drive for Govt. Pix Production

Mexico City, Aug. 22.

Mexican producers are facing up to a new threat—nationalization of production activity. While the issue is still in the "personal opinion" stages, powerful union interests in recent weeks have been beating the drums for nationalization as the peso-strewn road to prosperity for all. Total state intervention in Mexican motion pictures has been proposed by Rodolfo Landa of the National Assn. of Actors. Also by Adolfo Torres Portillo, who heads the screenwriters section of the Union of Film Production Workers. Other union top brass also has boarded the nationalization bandwagon.

The union preoccupation with the current state of affairs in the Mexican industry, with production and employment slumping, is understandable. With 8,000 union members facing prospects of curtailed activity, it is thought that nationalization might at least guarantee work for all, and resolve such vexing problems as lack of production financing, labor-management difficulties which crop up every two years at contract renewing time and a build-up of foreign markets via turning out top drawer product.

Rodolfo Landa, ANDA general secretary, said it would be "ideal" if the state would take over production. It already virtually controls exhibition and distribution.

(Continued on page 15)

Swedish Theatre's 75th Anni

Stockholm, Aug. 22.

Stockholm's Vasa Theatre will celebrate its 75th anni in October with "Taming of the Shrew" for this occasion. This is considered a daring project for a non-subsidized theatre. The Vasa is run by Per Gerhard, son of Sweden's outstanding entertainer Karl Gerhard.

After Shakespeare, the Vasa is planning to stage Reginald Rose's "Black Monday" and Tennessee Williams' "Period of Adjustment."

Aussie Show Biz, Films and Legit, Going for Sexy Fare to Boost Biz

Sydney, Aug. 22.

Checkup of current marquees, both film houses and legit, indicates a sex spurge as a boxoffice wooer. Probably the near approach of spring has prompted the upbeat in spicy fare, ranging from the naughty girl type down to the prostie.

Just how long the current "give-em-sex" edict will last remains to be seen. It's not only sex in the key cities but the suburban marquees are also spotting "love on the wrong side of the tracks" themes.

The sexy trend began some little time ago with "Saturday Night and Sunday Morning" (Rank) and has been followed by "World of Suzie Wong" (Par), "Butterfield 8" (M-G), "Love and the Frenchwoman" (FDB), "Bramble Bush" (WB), "La Dolce Vita" (Col), "A Summer Place" (WB), "Return to Payton Place" (20th), "No Love for Johnnie" (Rank), "Virgin Spring" (BEF), and "Sanctuary" (20th).

In legit there's "Lock Up Your Daughters," "The Amorous Prawn" and "Once Upon a Mattress." The Aussie censors are consid-

'Guns' Expected to Earn \$2,100,000 Or Better in U.K., Says Hargreaves

By DICK RICHARDS

London, Aug. 29.

British Technicians, Prods. Agree on Scale

London, Aug. 29.

Negotiations between the producers and the technicians over a wage increase have been settled after a dispute which recently threatened to close down the British film industry. Following a mass meeting of the feature branch of the Assn. of Cinema, Television & Allied Technicians, the recommendation of the union's executive committee for an increase of 7 1/2% was endorsed. It will be retroactive to June 5.

The executive councils of the Federation of British Film Makers and the British Film Producers Assn. will be meeting the first week of September, and it is expected that both will ratify the settlement.

Oldie Yank Hit Pix Click in Mex

Mexico City, Aug. 22.

The reissue of Hollywood blockbusters in the Mexican market is working out far better than expected. Some elements had been warning of weak turnouts for "Samson and Delilah," first giant to be released by special authority in two first-runs at the 32c top admission.

Picture not only has been well received by patrons but critics also took off their hats to this Cecil de Mille biblical spectacle, filmed 10 years ago. Reviewers admitted the pic has plenty on the ball. Most critix mentioned novelty of seeing Hedy Lamarr, Victor Mature, George Sanders and other favorites a decade younger.

Reissue policy appears to be well set and the "experiment" is to be continued with more major boxoffice successes of the past. Now being groomed for simultaneous release in five first-runs is "Gone With the Wind" (M-G). Another big one, "Duel in Sun" (Selznick), may also be set for multiple cinema exhibition. And official distributorships are reviewing other oldies to select the cream of the lot to fit into exhibition dates on the official circuit.

Quirino Ordaz Rocha is happy about the way things are working out. He refused to talk about his recent trip to N. Y., but it's reported that he not only set an expansion of the oldie release program, but also made deals for added Hollywood product to fill out open exhibition time.

According to Kenneth Hargreaves, managing director of Columbia and joint managing director of BLC, Carl Foreman's "Guns of Navarone" is expected to earn a minimum of \$2,100,000 in the U.K. alone, which will make it the biggest grosser of any British film. This was revealed at a press confab held by M. J. Frankovich, Hargreaves and Foreman. The film has earned already over \$1,400,000 in this country, playing at only 45 cinemas for an aggregate of 225 weeks.

It will continue to play uninterrupted in most of these "pre-release" situations. Columbia now has devised a special release pattern for the pic from the fall until early 1962. On a "hot ticket" basis, the film will play nine shows a week at advanced prices for a fourweek run at each situation.

On Oct. 9, it will bow at seven key London suburban houses and will be followed by six more on Jan. 2 and another half-dozen Feb. 15. Same plan will be followed in secondary key situations. By the time "Guns" is generally released next Easter, it will have played 125 special engagements in London and the provinces.

Foreman thought the film had clicked largely because, "though it was a war film, it was basically one which concerned man's nobility in rising to the impossible."

"It was Mike Frankovich who persuaded me to write and produce the yarn," admitted Foreman, "I thought it would be too big for me to tackle and it certainly provided plenty of headaches."

Frankovich said: "Foreman got his own back. When I announced the picture I exaggerated a bit and said that it would cost \$5,600,000 to make. Carl took me at my word—and made it cost just that much!"

Foreman is leaving for Switzerland to write the script of his next. Based on Alexander Baron's novel, "The Human Kind," it will be called "The Victors." It's another war story, though maybe there won't even be a shot fired throughout the footage. But it will be a much more modest effort than "Guns."

British Lion Chief Sees Pix Tailored for U.K. Scoring in World Mart

London, Aug. 22.

David Kingsley, British Lion topper, opines that despite the 11% decline in cinema attendance this year and the closure of 400 cinemas, a British film producer now could make money by catering for his home market. This was so, he said, because there had been a great fall in the quality and quantity of Hollywood productions, among other things.

Effect of this extended further than just the U.K. since more countries were trying out British product and liking what they saw. And even in the U.S., interest in British pix had showed a big increase. But the significant fact, said Kingsley, was that British Lion's most successful films abroad were those tailored for the domestic market.

"For instance," he said, "Saturday Night and Sunday Morning" never had a word of dialog changed because somebody in Oklahoma might not understand what it meant. Nor was any actor booked just because he was known in America. But this picture is in its 20th week over there (N.Y.)."

When these "made-for-Britain" films did better abroad than those "made-for-U.S." producers here were surprised, said Kingsley, but now they may change their mid-Atlantic was of thinking. Certainly British Lion's film-maker board members—Frank Lauder, Sidney Gilliat, John and Roy Boulting—are sticking to the "European touch" which they initiated when appointed to the board three years ago.

Stagshows come under the edict of the Chief Secretary's department and he has the necessary power, following a police report, to ban a show here. Near nudes are permitted on stage provided there is absolutely no movement by the performers. However, most key managements mix nudes in stage shows in order to keep on the right side of the law.

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TECHNICOLOR

International Sound Track

London

Production has started at Shepperton on "The Day of The Triffids" the John Wyndham science fiction novel. Howard Keel and Nicole Maury star in this pic, which is being produced by a new British company, Security Pictures. Philip Yordan is executive director and has also scripted "Triffids" with Steve Sekely director and George Pitcher as producer. "Triffids" will be released by the Rank Organization in Britain and by Allied Artists in the States. . . The Catholic Film Institute, together with the Catholic Radio and Television Centre are holding a Festival of Catholic Film in London from Sept. 6 through 9. One of the films to be shown will be Columbia's "The Prisoner" starring Alec Guinness and Jack Hawkins. . . The James Dean legend still persists in Britain. When "East of Eden" was rereleased and opened at the Warner Theatre two weeks ago, business was bigger than on a comparative span in its first showing six years ago. Typical re-action was from an anonymous admirer from Yorkshire who sent six bucks to the manager, requesting that flowers in Dean's memory be out in the foyer. . . Sir Philip Warter, due by rotation to retire from the board of Associated-British, was unanimously reelected at the company's annual meeting. . . Daniel Massey, son of Raymond Massey, has been signed by Associated British on a long term one-picture-a-year deal. He has just wound up his stint in a comedy called "Go To Blazes". . . Antony Hopkins has been named by Pefer Ustinov to write the score for "Billy Budd."

Paris

Gene Kelly, winding direction chores on the Jackie Gleason starrer "Gigo" (20th) here, says the recent bombing of his car during one of the political plastic bomb explosions had nothing to do with the film. . . Saint Tropez, on the French Riviera, still the fave show biz bohemian haunt this year. . . A parent and teacher's org in the French town of Besancon has petitioned the government to put the study of films as a cultural aspect in all school curricula so young ones can come to films with more knowledge, be more selective and get more educational, cultural and human profits from them. . . Jacques Guymont, ex-assistant of Carol Reed, starting his first pic, a thriller. It stars Danielle Darrieux and Roger Hanin and is about a woman suspected of murder being saved by a police inspector interested in her. Guymont adapted from Frederic Dard's novel "The Arms of the Night". . . News here is that the noted Russo pic actor-director Serge Bondarchouk has been commissioned by the government to do a massive three-part official version of Tolstoy's "War and Peace." The Italo-Yank version of King Vidor was liked in Russia but new one will not skip a sentence. Top Soviet actors are being asked which roles they feel they can play. First segment rolls next season. Bondarchouk made and starred in "Fate of a Man" which copped the Grand Prix at the Moscow Film Fest in '59 and is now playing US arties.

Rome

Rome's Cineriz has secured release of Michelangelo Antonioni's new film, "Eclipse," produced by the Hakim Bros. Interopa Films. Pic is now before cameras in Rome with Monica Vitti and Alain Delon starred. . . Director Christian Jacque admits to 99 film stints, including his current one, "Madame Sans-Gene" for Maleno Malenotti, with Sophia Loren in title role. His 100th will be "Marco Polo," with Alain Delon in title spot. . . Dino DeLaurentis has had some additional sequences shot for his "I Love, You Love" under guidance of original director Alessandro Blasetti. . . DeLaurentis yanked pic during first run after a censor ordered some cuts, and while pic was doing good biz he'll reissue in fall. Added footage includes performance by Norman Davis Ballet under guidance of Archie Savage, with backdrop music by Don Powell. . . DeSica may play Dante in pic being prepped by Maurice Cloche entitled "The Divine Comedy," but a title fight brews on this one, long announced from Rome as an Atlantica Production. . . Akim Tamiroff visited old friend Luigi Luraschi, former Paramount exec now working as DeLaurentis' associate producer, in former's Roman offices, existed with two pic roles, one on "The Last Judgment," the other in "The Brigands," opposite Ernest Borgnine. . . Local roundup says that Italy's 1960 features were acted 38.1% by Italian thespis, 39.6% by British and American actors, and 22.3% by Frenchmen. To date, 113 Italo pic have been started since January, with 60 completed so far. 53 pic currently shooting, 30 on location and rest in studios. . . Italo key-city first-run gross dropped to \$1,000,000 in July, but still \$160,000 above equivalent 1960 total. . . "America at Night" (Italcirbe), banned some time back by Italo courts, has now been freed in first such victory by local-made.

Berlin

Joe Bennett, 19, dancer in "West Side Story," which played Berlin July 29-Aug. 13, received an offer by German pic director Alfred Weidenmann. Weidenmann plans a film which deals with young students from different nations. Bennett may play an American one. . . CCC protested against the pic title, "Alarich's Fight For Rome," used by the Adria distributing company. CCC is prepping "Fight For Rome," adapted from the late Felix Dahn's bestselling novel of same name, and called Adria's use of above title unfair. CCC's protest was crowned by success. . . "Immer Aerger mit dem Bett" ("Always Trouble With the Bed) is the final title of a new Alfa comedy. . . Rolf Eden, owner of Eden Saloon, local night spot, and (new place) "East of Eden," has turned actor. He recently played in Anita Loos' "Birthday" and is supposed to play in the upcoming local production of "Irma La Douce". . . Karla Huesber is going to play Eliza Doolittle in "My Fair Lady" here, co-starred is Paul Hubschmid, Swiss-born German actor who once filmed in Hollywood under the name of Paul Christian. . . O. W. Fischer starrer, "It Need Not Always Be Caviar," a two-part film, had Geza von Radvanyi as director first. Helmut Kaeuter then took over the directorial job when Radvanyi injured himself during exterior shooting in France. Since Kaeuter has a busy schedule too, Hubert Marischka continued directing "Caviar" and now Radvanyi is back again. However, he must direct from a stretcher as he still can't walk. . . CCC and Alfa, a daughter company of CCC, lead the German pic production list of 1961-'62 season. Both units have 20 films on their agenda. Runners-up are Hamburg's Real (8), Cine-International (7), Bavaria (6), Divina and Ufa Filmhansa (both 5), Kurt Ulrich, FTR, Mundus, Rapid and Rialto, all four pic. . . William Dieterle, 68, recently observed his 50th stage anni. . . The late Hans Albers left 3,500,000 D-Marks (nearly \$900,000). His widow, Hansi Burg, and three sisters of his are fighting for the money.

Mexico City

Rumor has Pelliculas Mexicanas distributing Cuban pictures here and in South American market. Allegedly first Cuban feature length "Cuba Dances," supervised by Mexico's Manuel Barbachano, will be distributed via Mexican official channels in September, with Pelliculas Mexicanas also to handle release of other feature lengths and short subjects. Officials are mum on this, however. . . There may be a major switch in activity at the Churubusco and San Angel Inn Studios, with sound stages pressed into service to turn out Mexican television episodes. Project is under wraps but a Union of Film Production Workers source said Mexican studios may follow lead in Hollywood, turn to production of shorts in greater scale, with adventure, thrillers,

Spanish Director Asks Patrons Shun His Film

Madrid, Aug. 22.

Veteran film director Jose Luis Saenz de Heredia took an unusual step this week in asking filmgoers to stay away from his latest pic, "El Indulto" (The Pardon), which was produced this year by Cesareo Gonzalez, with Metro financing for worldwide M-G release. Saenz de Heredia defended his cast, headed by Pedro Armendariz, and choice of subject about a farm drama in the hinterland, but admitted it just didn't work out.

Asserting that Mexico is well equipped to release U.S. product throughout the world, he claimed that the Yank banner was at a loss in handling Spanish pic and that "El Indulto" was indifferently presented in this country.

150 Pix Entered At Scot Festival

Edinburgh, Aug. 22.

More than 150 films, selected from a total of 220 submitted from 34 countries, are being shown at the International Film Fest here. Opening film was the French, "Web of Passion," latest by Claude Chabrol.

American interest is reflected in the first Saturday of the festival, which is devoted entirely to U.S. films. A feature is the showing of "The Exiles." Other U.S. contributions to this special American day (Aug. 26) are "Of Stars and Men," Paul Wendkos's "Angel Baby," "Drum Roll," "Tin Pan Alley Cat," "Early Birds," "Robert Frost" and "The Shoes."

Another Yank film being given special prominence is "Hollywood: The Golden Years," feature-length documentary about the silent days.

More than 30 feature films are being shown at this Edinburgh junket, a three-week run, with not much participation from the film trade. Nevertheless, a host of short films from most countries are on tap. Turkey makes her bow at this year's Fest with "Beyond the Nights." Sweden is represented by Ingmar Bergman's new comedy, "The Devil's Eye."

One of the controversial films at this year's junket is "The Knife," produced by Netherlands film industry, and directed by Fons Rademaker. "Maiden's Cheek," a new Greek film, is being given a gala showing. Gerhard Klein, East German director, is also here for showing of his latest pic, "The Gleitwitz Case."

While missing out in not creating any specific prizes, the Edinburgh awards diplomas to outstanding entries.

Mex Unions

Continued from page 13

The charge has been often made that producers, under the system of obtaining Film Bank loans, cannot lose since they are allowed a nominal sum for their services (ranging from \$2,000 to \$5,000 and occasionally more per picture. If picture is a hit, it's so much gravy. If not, producer is not hurt, according to critic of the official financing plan.

According to the Landa thesis, the state, with competent administrators is well positioned to boost quality levels of Mexican product, and thus open up foreign markets.

Of course, producers are in strong opposition to any nationalization drive. Whatever its legal aspects, and invasion of field of private initiative, producers point to the fact that former federal flurries in picture-making have been costly failures, with the usual few exceptions.

crime series favored. These to replace in part product imported from the U.S. Trend to tv is considered inevitable by unions, preoccupied with finding work for members. TV production expected to take up slack in periods when feature production activity slackens. . . If Vittorio de Sica plans to shoot a picture in Mexico in the Spanish idiom, he'll have to get approval and abide by admission regulations of the Directors Section of the Union of Film Production Workers. Wire services have had actor planning to work in Mexico, Spokesman of the director's union said that if de Sica limits himself to making Italian, English, French, etc. pictures, he'll not have any union problems, will be welcomed, as a matter of fact, as giving employment to Mexican elements. . . Cantinflas has bought up half the stock in Carlos Arzuz's Pesteje bull breeding ranch, and has taken additional land alongside where he plans to build a 30 bedroom palace. . . The Mexican Actors Bloc is quietly forming, with this having political ambitions, and already having 1,000 members.

Technical Workers Lone Holdout In New Pact With Mexican Prods.

Mexico City, Aug. 22.

Berlin Cultural Fest To Open Despite Crisis

Berlin, Aug. 22.

Despite the tense political situation here, preparations for the soon-due (Sept. 24-Oct. 10) 11th Berlin Cultural Festival are going ahead. The fest opens officially on Sunday (24), but the opening ceremony will be held the night before. As per tradition, a concert of the Berlin Philharmonic will tee off the event at High School of Music here. Karl Boehm will be conductor and American Gloria Davy soloist of the concert.

First Fest day will highlight the new opera house here, Deutsche Oper Berlin, to be inaugurated by Mozart's "Don Giovanni." Prof. Carl Ebert is staging this one. It will be Ebert's last local directorial assignment before returning to the U.S. where he lived during the Hitler era. Ferenc Fricsay will conduct "Don Giovanni."

One of the most prominent guests will be Igor Stravinsky. On Sept. 28-29, he will conduct his "Oedipus Rex," presented by the American Santa Fe Opera ensemble. Same group will also perform Stravinsky's "Persephone" under Robert Craft. The troupe also will present (Sept. 26-27) the European first performance of Douglas Moore's opera, "The Ballad of Baby Doe."

Italian-French 'Bulba,' With Van Heflin, Set To Roll Late In Aug.

Rome, Aug. 22.

Regardless of other projects to film "Taras Bulba," C. C. E. (Compagnia Cinematografica Europea) of Milan and Thanos Films (Paris) are going ahead with joint plans for an Aug. 28 start for their Van Heflin-Rosanna Schiaffino starrer which bears that title.

Exteriors will start first on location near Zagreb, Yugoslavia, whose Dubrava Film will offer technical assistance as well as supply extras and horses needed. Pic is running on a tentative \$1,200,000 budget.

C. C. E. toppers Cesareo Canavari and Oscar Righini, via their lawyer Beniamino Zanin, said the go-ahead decision was taken some time ago when it appeared certain that the other "Bulba" productions would not get off the ground. Specifically mentioned was the Harold Hecht plan via U. A. and another by Morris Ergas' Zebra Film. On the Hecht project, C. C. E. admitted its priority though the title is in the public domain.

C. C. E. this spring decided to move ahead with its own, and announced the pic at the Cannes Film Fest. Though C. C. E. said it had no bellicose ideas, a company spokesman said the procedure of announcing "false" starting dates in an attempt to block similar projects could be interpreted under Italian law at least, as "unfair competitive practices."

This Italo project will embrace only the early part of the Gogol novel, accenting the father-son conflict, with Miss Schiaffino involved in the tale's Romeo-Juliet aspects. Script is by Henri Zapsrats, whose previous film experience was in France where he directed an item called "Les Nymphettes" (The Nymphs). He will be assisted by Ferdinando Baldi, who also gets local director credit under Italy's film aid and coproduction law.

While all sections of the Mexican film industry have signed new collective work contracts with producers, lone holdout is the Technical & Manual Workers Section of the Union of Film Production Workers. Carlos Tinoco, head of union said he would not insist on major pay hikes, but the stumbling block now is that he wants producers to accept proposal that shooting units be hired on a rotating basis.

The rotating system would assure a more equitable work distribution for the 700-odd members of the 11 shooting units incorporated in the technician's section, according to Tinoco. Producers refuse to give in on this point, and 8,000 film workers (including actors, directors, composers, musicians and scriptwriters in sympathy walkout) have struck, walk-out starting Aug. 12 midnight. But the Department of Labor's Conciliation Board hopes to arrange an early compromise.

Hollywood distributors in Mexico, along with Francia Films and Rank, as well as the official Pelliculas Nacionales distributorship, finally capitulated to union demands five hours after the strike started. In an early morning settlement, 15 distributorships here, including the several Mexican independents, agreed to a 15% wage hike and Hollywood distributors withdrew requests to reduce personnel by up to 50%.

Churubusco and San Angel Inn Studios also agreed to a 12% wage boost, and in other sections boosts ranged from 10% to 17½%, latter going to lowest salaried workers. Around 450 studio workers benefit by the new studio contract which also provides fringe benefits. In the theatre field, 15 nabes luses threatened by walkout, finally agreed to a 15% pay hike. The National Assn. of Actors apart from 10% to 17½% boosts for talent, also won some fringe concessions.

Even if strike lasts only a few days longer the month of August has been lost for production activity. With only 38 Mexican pic made in eight months, the total for this year at a peak activity of seven films a month, would carry completed pictures to 66 for the year. The Film Bank has been approving an average of just five films a month, and independent activity is marking time in Mexico in a year beset by distribution and exhibition problems as well as the labor conflict.

SHIPMAN & KING UPS NET TO \$399,416

London, Aug. 29.

Shipman and King Cinemas made a net profit for the year ended last April 1, of \$399,416, which is a jump of \$24,765 over the previous year. In addition, a profit on sale of properties of \$50,722 has been transferred to capital reserve.

Dividends of 5% on first Preference Shares and 6% on second Preference Shares plus a proposed 5% divvy on Ordinary Shares remain the same as last year.

Mexican Dramatist Back From Diplomatic Tours

Mexico City, Aug. 22.

Rodolfo Usigli, Mexican dramatist who's internationally known, recently has been occupied with affairs of state. Absent from Mexico for the last four years as a diplomat, he's back in city on a vacation from his duties as Mexican ambassador to Lebanon and Ethiopia.

But he has not been idle, completing works during his absence. One is "Corona de Fuego" (Crown of Fire, now in rehearsal with Usigli taking an active part. The other two include a dramatic offering, "The Exposition," and "The Diadem," a comedy conceived for tele.

Film Reviews

Continued from page 6

A Thunder Of Drums

both actors handle their assignments skillfully, especially Boone, who projects a whole lot of humanity with a minimum of affectation. Miss Patten fails to loosen up in her characterization. Her love or concern for either of her two suitors is never truly conveyed to the audience through her performance. Arthur O'Connell and Charles Bronson contribute valuable, colorful character work. Most of the other characters are two-dimensional, with prominent support essayed by James Douglas, Richard Chamberlain, Carolee Wells, Irene Tedrow, Slim Pickens, Clem Harvey, Duane Eddy and Tammy Maritahu.

The recent furor over excessive violence on the screen should be soothed considerably by this film. The concept engineered by producer Enders and director Joseph M. Newman is to "look the other way" when the going begins to get too brutal and bloody, as illustrated in the opening scene when the horrors of an Apache raid on a remote shed occupied by two women is witnessed through the petrified stare of a child in an adjoining room. The child sees only the reflected pattern on the ceiling of lust and struggle, and that's all the audience sees, too, which is fine. William Spencer's photography aids in this regard, as well as in its picturesque scrutiny of the barren, but scenic Arizona desert. Ferris Webster's editing is an asset. The 1870 fortification designed by art directors George W. Davis and Gabriel Scognamiglio seems correct and authentic. Harry Sukman has composed a vigorous, listenable score, especially rousing as it accompanies the main titles.

The Grass Eater

Full-length filibuster by a wild bore of a poet whose verbosity makes a mockery of his ideas. Pic has no release, its prospects for getting one dubious.

Hollywood, Aug. 24.

Paul Leder-William Norton production. With Leder, Rue McClanahan, Leon Schrier, Patricia Manning, Helen Goodman, Richard Villard, Ted Roter, Bernard Dukore, Bill Guhl. Directed by John Patrick Hayes. Screenplay, Norton; camera, John Morrill; editor, Thomas Conrad; music, Jaime Mendoza-Nava. Reviewed at Cinema Theatre, Aug. 24, '61. Running time, 43 MINS.

William Norton's awkward, immature, intolerably verbose play about a neomilitaristic, picaresque poet, a local legit attraction last fall, has been turned into an awkward immature, intolerably verbose motion picture. Where, as a stage play, it had a certain passionately offbeat, avant garde value and appeal, as a film these qualities fail to materialize, owing at least partially to the structure, design and purpose of the celluloid medium, into which "The Grass Eater" refuses to fit.

The Paul Leder-William Norton low budget indie production, directed by John Patrick Hayes, who also penned the screen treatment from Norton's play, is at the moment sans release commitment. Nor will getting one by easy, however desirable the opportunity to avail new voices of expression via the medium of film, especially Hollywood film, which is sorely in need of fresh, aggressive, new creative talent. Trouble is "The Grass Eater" is not the sort of product that can interest an art house audience or entertain a general audience. It contains too much that is meaningless and egotistically juvenile for the arty trade, and it is much too high-flown, windy and obscure for the easygoing general patron, who would not be likely to accept it even as a second feature.

What "plot" there is centers on the unorthodox behavior of hero Pete Bosworth 'played flamboyantly, but without depth, by coproducer Leder', a bohemian-like chap who wins back his "normal" girl's affections by unmasking the absurdity of an "average" married couple via seduction of the wife, reduc-

tion of the husband to an ignominious pulp. It is quite possible that flashes of wit and insight occur in the course of the hero's 62-minute filibuster—but these are drowned out by the plethora of quasi-philosophic drivel that pours incessantly and irritatingly from his endlessly wagging tongue.

The other characters are caricatures, entirely subservient to the leading man. Patricia Manning attracts the most favorable attention among this unfortunate mob, prominent in which are Rue McClanahan, Leon Schrier, Helen Goodman, Richard Villard and Bernard Dukore. Cinematically, it is a competent example of filmmaking on limited means, a budget obstacle acceptably hurdled via John Morrill's photography, Thomas Conrad's editing, Ray Creevey's sets, Jaime Mendoza-Nava's music.

Invasion Quartet (BRITISH)

Sparsadically funny military farce, satirical takeoff on "Guns Of Navarone." Logjam of English comedies in U.S. arties blunts its arty prospects, but pic is highgrade supporting item for general runs.

Hollywood, Aug. 16.

Metro release of Ronald Kinnoch production. Stars Bill Travers, Spike Milligan, John Le Mesurier, Gregoire Aslan, Brigadier Eric Sykes. Directed by Jay Lewis. Screenplay, Jack Trevor Story, John Briley, based on story by Norman Collins; camera, Geoffrey Faithfull, Gerald Moss; editor, Ernest Walter; music, Ron Goodwin; asst. directors, George Follock, Peter Price. Reviewed at Beverly Theatre, Aug. 16, '61. Running time, 37 MINS.

Freddie Oppenheimer Bill Travers
Godfrey Pringle Spike Milligan
Colonel John Le Mesurier
Debbie Gregoire Aslan
Dr. Barker Maurice Denham
Mildred Millie Martin
Cummings Thorley Walters
Mastron Thelma Ruby
Col. Harbottle Cyril Cuckham
Brigadier Eric Sykes Alexander Archle
Coding Officer Bernard Hunter
Duty Officer John Wood
Messie leader David Lander
Naval Officer Bill Mervyn
Gun Commander Peter Swerwick
Commander Sergeant Ernest Follock
Band Director Eric Sykes

The traffic jam of farce comedies from merry old England continues with "Invasion Quartet," a kind of "Guns Of Navarone" for laughs. Now it becomes a question of just how much such British-manufactured mirth the U.S. wicket traffic will continue to bear, what with daffy Englishmen carrying on all over the place in American theatres. If the answer, as it ought to be, is the quality of the comedy, then "Invasion Quartet" would seem to have as good a chance as several other in-and-out entries that made it in a big way over here. But there is such a factor as too much of an essentially good thing, and Ronald Kinnoch's production, released by Metro, appears to lack the essence of commercial magnetism that would enable it to rise above the adversity inflicted upon it by the current fad and crash through at the boxoffice.

"Invasion Quartet," then, downright funny as it is in spots, lacks the all-around charge to strike it rich on the arty circuit reserved for British comedies, in case Metro is entertaining such notions. The picture will be a dandy item, however, for inclusion on double bills.

The screenplay by Jack Trevor Story and John Briley, from a yarn spun by Norman Collins, has to do with a quartet of disabled limps so anxious to return to active duty they sneak out of a Dover hospital, cross the Channel, and proceed to blow up a long-range cannon on the Coast of France utilized by the Nazis to keep the residents of the English coastline in a constant state of shell-shock. In skeletal synopsis, this sounds like pretty serious business, but not the way it's executed in this film.

For example, when a Nazi plane swoops low to scrutinize their modest boat as it chugs across the Channel, one of the passengers, obviously a crack duck or skeet shooter, takes aim with a mere rifle, mutters to himself, "three lengths in front of the beak" and fires. Down goes the aircraft. The mission is accomplished via a series of incidents comparable to this. Actually, it would have been a better comedy had its creators been able to sustain the on-the-level realism that marks the film's first half-hour, before it lapses into out-and-out farce. But whether that was possible, in view of the objective,

is a moot point. Anyway, some of the farce is pretty funny farce, and director Jay Lewis has extracted every ounce of fun the script provides.

The jolly, dauntless quartet is essayed affably by Bill Travers, Spike Milligan, John LeMesurier and Gregoire Aslan. Chief romantic aid is contributed by Millicent Martin, comedy support by Maurice Denham, and there's an amusing speciality bit by Eric Sykes.

Ron Goodwin's score, full of high spirits, sound gimmicks and comic tuba tones, is important to the meriment. Artwork, editing and lenswork, including Tom Howard's photographic effects, are capably performed. Tube.

Tu Ne Tueras Point (Thou Shalt Not Kill) (YUGOSLAV)

Venice, Aug. 22.
Columbia release of a Lovcen Film (Belgrade) and Gold Film Anstalt (Vaduz) Morris Ergas production. Stars Laurent Terzieff, Horst Frank, Suzanne Flon; features Mica Orlovic, Marjan Lovric, Ivo Jelic, Vasa Pragatinovic. Directed by Claude Autant Lara. Screenplay, Jean Aurenche, Autant Lara, Pierre Bost, from story by Aurenche; camera, Jacques Natteau; editor, Madeleine Jug. Venice Film Fest. Running time, 125 MINS.

Cordie Laurent Terzieff
Cordie's mother Suzanne Flon

A powerful message against war and in favor of conscientious objection emerges from this controversial film. Controversy has never hurt boxoffice returns, and thus pic has the elements of an international hit, though its grimness and handling of religious angles are two elements which together with others must be weighed in balance before success is assured. There is no doubt that the film in its present form will have censorship difficulties in certain areas.

Story is about two men before the courts for what are only apparently similar charges. Laurent Terzieff is a conscientious objector who has refused all compromise in his belief, engendered by his deep religious feelings, that he should not serve as a potential instrument of war. Horst Frank, on the other hand, is a priest, who during the war executed a partisan on orders from a superior officer and has ever since undergone intense moral suffering. After painstaking deliberation, court acquits the priest and condemns the objector.

Unfortunately for the production's unity, the issues are at times confused, with the religious angle particularly involved. Also, as in most message pic, the authors have loaded the dice to prove their point. And there is a contrived air about some of the proceedings and situations despite the director's claim that everything here is based on fact. Nevertheless, the total effect is undeniable. While doubts and uncertainties confuse the issue, few will quibble with the main arguments this expounds.

Acting is fine on the part of Terzieff, as the objector; and good by Frank, as the harried priest. A large number of players lend apt support.

A special nod must go to the song, sung by Charles Aznavour, in three reprises during the pic. Besides its effective anti-war content, it has a delivery and lilt which spell a hit. Technical credits are good. Hawk.

Pustolov Pred Vratima (Adventure at the Door) (YUGOSLAV)

Pula, Aug. 22.
Jadrans production. With Ana Karic, Zoran Ristanovic, Kutijaro Emri. Directed by Sime Simatovic. Screenplay, Simatovic; camera, Branko Blazina, music, Aleksandar Subanovic. At Pula Film Fest. Running time, 75 MINS.

This film is a departure from today's routine pix inasmuch as it is remarkably old-fashioned. This very slow moving pic is not without interesting sequences. It's not a bad film, yet it's hardly something for western buyers.

Central figure is a woman who's lying mentally very ill in a sanatorium. She's never been in love and has never been loved. Then she has a dream, said dream taking nearly all the footage. She dreams that she is the wife of a good and kind man and leads a happy marriage. The dream ends tragically, and she's dead when the dream is over. Film, based on the drama by Yugoslav writer Milan Begovich, benefits artistically from good camerawork and especially impressive lighting. Acting performances are not very exciting. Technical credits represent good domestic average. Mosk.

Venice Film Fest Reviews

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Banditi A Orgosolo

already partly resigned, accompanies his brother to the village where they lived. Then he takes to the hills again, where circumstances now force him to steal others' sheep and become what to the outside world is merely a "bandit." However, the audience realizes he is a human being who becomes the unjust victim of circumstances.

It's a director's picture all the way, and a brilliant start for DeSetta who, though he doesn't entirely attain the stature of a (Robert) Flaherty, hits the mark with his pure treatment of elemental themes of man and nature. His choice and direction of the Sardinian back country snacks of the uncanny, and the craggy rock-hewn face of Michele Cossu as the shepherd is unforgettable.

There is little to tip the fact that these are not weathered, prosing realistic roles. The only concession to realism is that they speak Italian, not the original local argot. Director has also outdone himself in handling his own camera, with lensing always fitting the mood as well as providing striking effects of its own.

Pace is keyed to setting and people, slow and not overly talkative, and may irk a general audience accustomed to more external action. This is, however, present here in the chase which runs nearly the length of the film. Music is unobtrusive and apt. Other technical credits highgrade. Hawk.

Of Stars And Men (ANIMATED-COLOR)

Venice, Aug. 22.
Storyboard production and release. Directed by John Hubley. Screenplay, Hubley, Faith Hubley, Harlow Shapley from book by Shapley; animation directors, William Littlejohn, Gary Mooney; commentary spoken by Shapley; musical score by Shapley; camera, Teresa Mancolori, John Buehrer; editor, Faith Hubley. At Venice Film Fest. Running time, 43 MINS.

John and Faith Hubley have concocted a beguiling, absorbing animated look at man and his place in the universe in this medium length pic. With mainly adequate, functional payoff distribution in store, this Yank pic also has the quality for art theatre placement with another shorter pic plus supporting fare probabilities.

Taken from Harlow Shapley's book, "Of Stars and Men," this displays a little man who becomes king of the earth by his dexterity and ability. Then he is faced with advances and comes to the conclusion he may not be the only human species in the universe.

Shapley's concise and friendly commentary, delivered by himself, and the clear and expert visuals make the points with eye appeal and investiveness. Humor is also laced into it.

Animation is deft as well as creative with a fine employment of color. It is an excellent use of the medium. Right handling could make this a commercial as well as cultural entry. Video possibilities also loom large. Mosk.

La Fille Aux Yeux D'Or (Girl With the Golden Eyes) (FRENCH)

Venice, Aug. 22.
Warner Bros. release of Madeleine Films-Gilbert De Goldschmidt production. Stars Marie Laforet, Paul Guers; features Francoise Prevost, Jacques Verlier, Francoise Dorleac. Directed by Jean-Gabriel Albicocco. Screenplay, Pierre Pellegrin, Philippe Dumarey from novel of Honore De Balzac; camera, Quinto Albicocco; editor, Georges Klotz. At Venice Film Fest. Running time, 90 MINS.

Marie Laforet
Henri Paul Guers
Francoise Prevost
Paul Jacques Verlier
Katia Francoise Borleac

This pic looms mainly a specialized arty entry abroad. Its lesbo theme might help for bally but the slow unfoldment and muted, mannered treatment call for a hard sell.

An updated version of an Honore De Balzac story, this maintains a literary feeling in relying on a series of decorative scenes to spin out the essentially moody, atmospheric study. The hero is a callow fashion photog noted for his seductions. He meets a mysterious girl who is capricious if a loving creature. It finally comes out that she is the kept friend of his associate, a woman. He then realizes that he really loves the girl. But the lesbo

femme kills her before they can flee together.

Director Jean Gabriel Albicocco, for a first pic, displays a good feel for camera setups but possibly too much preciseness in his narrative. Result is an obscuring of any human feelings and a tendency towards repetitiveness.

Camerawork relies on strong backlighting and reflections with an overall crystallike effect that is in keeping with the general quality of the film. Albicocco is only 24, but displays a firmic flair. The pic does have a gloss and exploitable handle. Acting is primarily posturing but fits the mood of this vehicle. Production values are fine. Mosk.

Sung (Choonhyang) (Story of Choonhyang) (KOREAN-COLOR-SCOPE)

Venice, Aug. 22.
Osk release and production. With Choi Eun Hee, Kim Jin Kyo, Kum Bong. Directed by Shin Sang Ok. Screenplay, in Hi-Jai camera (Osk), Lee Byong Yim; editor, Jung Yoon Joo. At Venice Film Fest. Running time, 140 MINS.

Choi Eun Hee
Kim Jin Kyo
Servant Do Kum Bong

Although in widescreen and color, this remains a quaint, naive, old-fashioned pic. It is mainly for the record and for local Korean consumption. Film is technically acceptable, however.

It's a tale of 18th Century Korea where a liberal noble falls for a lower born girl. She is almost seduced by a wicked usurper only to be saved by the noble, who weds her.

It is only worth Information Section showing to give an idea of Korean film production. It has some color and dash but is geared for 14-year-old minds. Mosk.

JFK's Lawford 'Advise'

Continued from page 2

to take the parts of Capitol newsmen in the film. To be a part of it means up many writers toward the motion picture and its potential success.

It looked like Preminger might have made a mistake at first, having only five reporters called for in the script. He had more than 50 applications for parts. ("Have trencostat, will act," said one application.) The situation was solved by planning several shots of crowded press rooms. Everyone can make the film that way.

Item: The location work is scheduled here during the tail end of the Congressional session when there is considerable excitement in Washington, and considerable more excitement about Washington throughout the country. Numerous publicity links making solid newspaper copy seem obvious.

Item: Author Drury has almost finished his sequel to "Advise and Consent," taking many of the characters into further adventures. And the timing could be better from the standpoint of Preminger's film. The new book, to be called "A Shade of Difference," has been sold as a three-part serial to McCall's for late Spring. The novel itself will be published virtually to coincide with release of the motion picture, with a two-way publicity payoff, in the fall. Doubtday will again be the publisher.

Item: The various picture magazines have bombarded the Preminger organization with requests for "exclusives" on various facets of the Washington shooting interlude.

Old Guard

Continued from page 3

M-G. Minelli figures to make two pictures in each one and a half-year period. As for his past efforts, he says he is most proud of the Kirk Douglas-starring "Lust for Life." And he wonders out loud why "American in Paris" mysteriously seemed to have been taken out of release just after the Academy Award spotlighting.

"Two Weeks" also will star Douglas, with others including Edward G. Robinson, Cyd Charisse and Claire Trevor. Also, an Italian girl is yet to be cast for the five-to-six weeks of locationing in Italy.

CHICAGO LOVES "THE LOVERS"

This photograph was taken in front of the Capri Theatre, Chicago, on Friday evening, August 18, 1961. 289 people were waiting to get in to see "THE LOVERS." Inside the theatre 434 patrons occupied every seat.

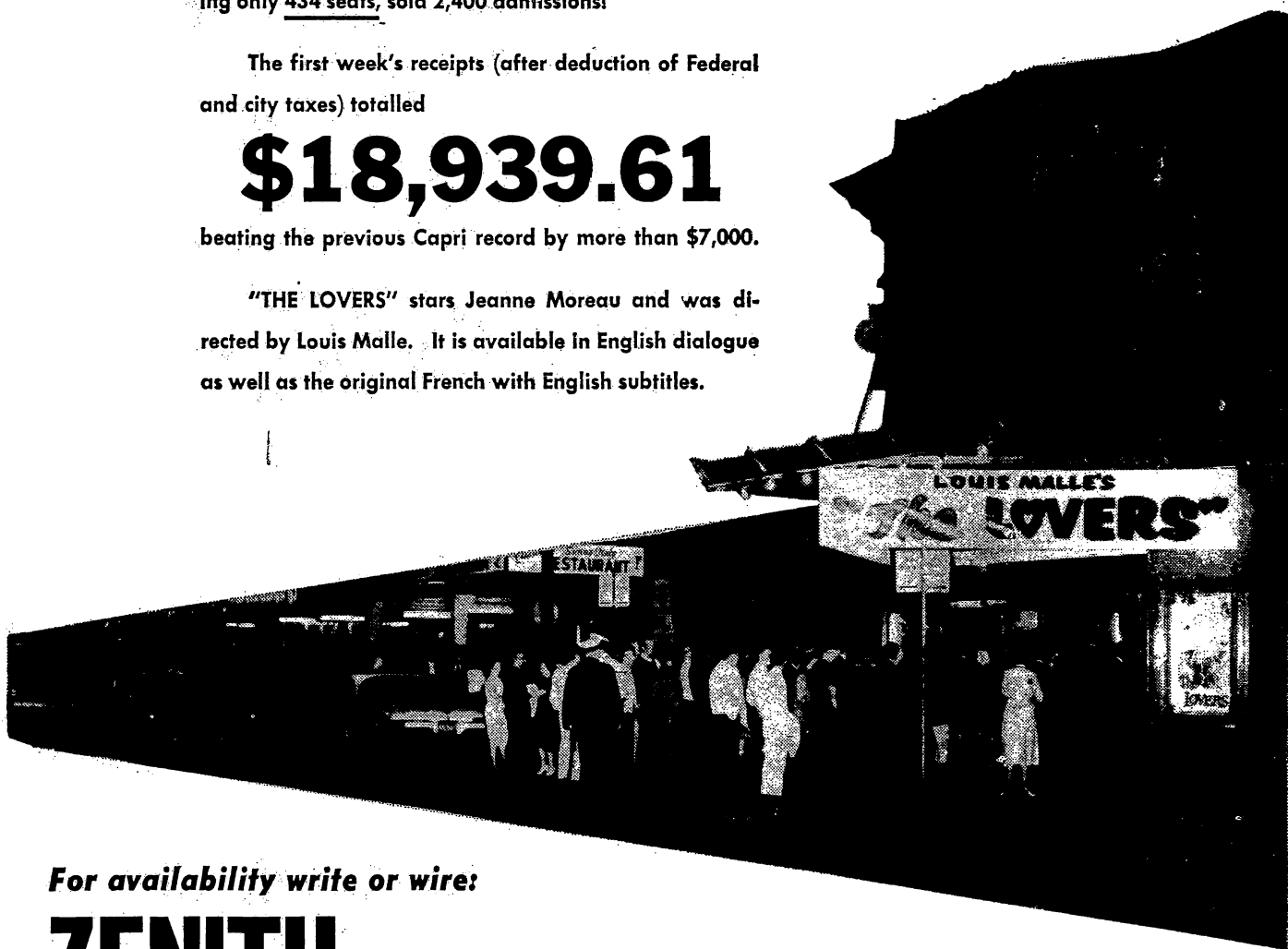
Had this photo been taken five hours earlier, the waiting line would have appeared substantially the same, because, on that day, the Capri Theatre, possessing only 434 seats, sold 2,400 admissions!

The first week's receipts (after deduction of Federal and city taxes) totalled

\$18,939.61

beating the previous Capri record by more than \$7,000.

"THE LOVERS" stars Jeanne Moreau and was directed by Louis Malle. It is available in English dialogue as well as the original French with English subtitles.



For availability write or wire:

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NT&T Projects \$18,500,000 Outlay For 20 New Drive-Ins, 9 Hardtops

Los Angeles, Aug. 29. "Feeling a tremendous resurgence of the film industry from both production and exhibitions ends," Eugene Klein, prexy of National Theatres & Television, has plans on circuit's drawing boards for building 20 new drive-ins and nine conventional theatres in next three years.

Expansion is one of most aggressive and forward moves by circuit in many years. Aggregate outlay for 29 new operations will be close to \$18,500,000, of which \$14,000,000 has been allocated for drive-ins, according to Klein. Circuit now operating 242 drive-ins and theatres from Chicago westwards will not go outside areas now situated.

Average cars in drive-ins will be 1,200, but overall new total addition will be in the neighborhood of 25,000 cars. Conventional theatre average seating will be 1,000 except for shopping areas where it will be 800 seats. On latter type operation, cost per theatre will run \$500,000 to \$600,000.

Because of consent decree, to which NT&T is party, all new projects must first have endorsement of Dept. of Justice. Initial venture to be sanctioned by government agency is 1,050 car drive-in for Glendale, Ariz., ground for which will be broke today \$2.2 for \$600,000 under taking. Project should be finished in four months.

NT&T currently has drive-ins in Denver, Salt Lake City, Topeka, Kans., Las Vegas and La Verne (outside Pomona, Calif.). Within past few years, circuit disposed of 40 houses. It's second largest circuit in U. S., American Broadcasting-Paramount Theatres with approximately 500 being tops.

Circuit will have profitable fourth quarter ending Sept. 30, he predicted. Net income for third quarter was \$114,306 or 4c. a share against loss of \$2,235,293, or 79c. In 1960 similar period. Net gains from theatre dispositions in 13-week period were \$76,553 this year and \$69,773 in 1960 period.

Adding fourth quarter's profit to first 39 weeks of \$736,470 or 26c. a share is reason for Klein's optimistic outlook. Vending biz in theatres has lot to do with, prexy admits.

Bob Selig, former Denver zone head, brought in as exec vicepre in charge of theatre operations, will be in charge of the expansion program.

Noting changes in exhibition, prexy observed: "Being merchandisers primarily, we must remain constantly alert to population shifts and movements into suburbia and into downtown areas. This, in my opinion, means it will always be necessary to drop certain theatres in retreating areas and to build theatres consistent with population growth and shift areas."

Ed Kingsley

Continued from page 2

much more than place a story in front of a camera and grind away.

A major company would not have very much to lose and a great deal to gain, said the indie, by undertaking such an experimental subsid operation. If some discretion is used in lining up the talent, he feels that out of five such pix, at least one would emerge of some importance, perhaps even to the extent of paying for the other four.

There's another angle. Kingsley doesn't think it's an accident that the American industry has such trouble finding product to rep it at film fests around the world. "Most of our product doesn't fit in such competitions, so the question of whether various producers will or won't allow their product in competition is beside the point. There are few suitable pictures anyway.

Kingsley feels the young filmmakers, with the financial blessing of a major, must provide a training ground for the big names of tomorrow, and also add excitement and respect for the U. S. industry of today.

Cinema Decor Note

Beekman Theatre, eastside Manhattan art spot owned by Ruffog Theatres, has unveiled a newly-designed lounge, highlighted by a specially-sculptured sofa which seats 20 persons. This is divided into three sections and done in a series of free-form curves, thus accommodating small conversational groups.

Four abstract paintings by David Chapin also fit into Rolf Myller's overall design.

The 590-seat Beekman has been a successful intimate operation for some time and the Ruffog chain is out to further enhance the attractiveness.

Drive-Ins Grim Re U's Clause Vs. 'Free' Admissions

Exhibs are still grumbling over Universal's new standard contract promulgated earlier this year. Per the original ruckusing, the sensitive ones are urging no compliance unless U modifies or deletes the disliked clause, which company conceived as a plug for loopholes that allegedly circumvent boxoffice admissions. Latterly, Independent Theatre Owners of Ohio, Allied States affil, has circularized members to keep up the fight—but resistance has been mostly palaver so far. At same time, it's understood, the unit is keeping q.t. talks going with U in efforts to soften the painful (to them) clause.

Revised contract admittedly hits drive-ins primarily. It's aimed at biz-building gimmicks that amount to free or nominal b.o. admission. Universal insists there's no intent to siphon off (as charged) concessions and/or related receipts in percentage pie deals, but is adamant the self-protective clause shall prevail.

One U homeoffice staffer rebuffs exhib criticism as a "red herring." Seize, "We just don't want to pay for their frills."

Jack Warner

Continued from page 5

must have continuity—a continuing pattern of operation, if it is to sustain itself. The studio simply can't do this without knowledge of which filmmaker will be in town following the current arrangement. It's a case of the major lot, carrying the overhead, and making the production facilities available, just not knowing who's to be around to make the future pictures.

Warner speaks of a "public trust" in the American pic business and his desire to keep the headquarters of films in California. At the same time he underlines that WB is maintaining an open-door policy so far as the Indies are concerned. Point is apparently that the Indies should have a permanent stake in the permanence of the industry.

'16th Myster'

Continued from page 3

Donald Henderson. Latter also refused comment on the situation.

The "Mysteris" half-hour films were originally made for Father Peyton's (Roman Catholic) Family Crusade, for teaching and instruction purposes. As first edited into feature length, the pic aroused a good deal of controversy for scenes which allegedly were anti-Semitic in depicting events which led up to the Crucifixion. Last year, 20th reportedly spent more time and money reediting the feature further to avoid the anti-Semitic taint, though staffers continued to object to it.

At that time it was assumed the company had abandoned plans to acquire it, but it now seems that it had already been bought and is now on the 20th shelf.

Code Assault

Continued from page 3

erence to perversion. Otto Preeminger's soon-to-start shooting "Advice and Consent" has "an inference" of homosexuality, as does Dore Schary's legit version of "The Devil's Advocate," also skedged for film adaptation. It may be that arguments by filmmakers of such prestige and distinction will win the day over the status quo forces.

The latter, numbering a man or them some leading exhibs and old-time filmmakers, like to warn (in well-aged cliches) that changing the Code perversion clause "will open the floodgates" to filth and neo-pornography. The same kind of fears were expressed when the Code was changed to allow pix about dope addiction, though in fact, only a handful of producers made use of the new freedom, "Only one 'dope' film, 'Man With the Golden Arm,' was notably successful, and this went out without a Code seal.)

Not Aiming For Seal

Chances are, however, that any producer intending to make anything resembling a "filthy" or near-pornographic pervert-type pic wouldn't be aiming for a Code seal anyway. Also, and this may be the most potent argument in an industry where money talks constantly, no homo pic has yet been a boxoffice hit. ("Suddenly Last Summer" had its "inferences," but could hardly be considered as dominated by this theme. Last year's two Oscar Wilde filmographies were flops.)

Perhaps typical of some of the more thoughtful reactions to the "Children's Hour" hassle was expressed in New York last week by a prominent novelist-screenwriter, who has worked on one occasion with producer-director Wyler. The novelist, an outspoken foe of censorship as well as an articulate champion of Wyler, suggested, however, that he himself might be more interested in this fight to liberalize the Code if the fight weren't tied to a specific film. It looks like opportunism—ideals prompted by desire for monetary gain.

The novelist also went on the record as having thought that Wyler's first film version of "Children's Hour" ("These Three" was an extremely good film which did not suffer—as Wyler and others have said—by having the subject of the rumors in the Lillian Hellman play "LeBianism" changed to an illicit heterosexual affair.

The novelist said too that he agreed with the Mirisches and Wyler when they say "Children's Hour" is "not about lesbianism," but rather about the corrosive effects of gossip. In that case, the novelist suggested that the use of the taboo subject in this subsidiary vein was non-essential and thus rather capricious on the part of the filmmakers. This is a fault he says he has found in various Tennessee Williams works, wherein "bizarre undercurrents" have been used to make the primary conflict a little more exotic.

Baron-Brodie

Continued from page 3

try in Spoleto fest and an invited entry at Cannes.

U-I opened "Blast" at Chicago's Loop, where 600-seat house racked up \$7,000 a week in two-week run. "We are expecting to gross over \$500,000," Brody stated. Pair have negotiated a music deal with Sam Fox on Meyer Kupferman's jazz score, with record deals being negotiated between Kapp and Capitol.

Both Brody and Baron feel there could be better films if studios would allow producers to complete a film on their own. "Bankers should step aside and let creative artists function," Baron said, pointing to increased impact being felt because of independently filmed foreign pix. "Europeans are making the pictures we should be making," he asserted, noting "major studios should be like a department store and have a full array of wares."

'El Cid's' Coast Bow

Samuel Bronston's "El Cid," Allied Artists domestic (U.S.-Canada) roadshow release, is booked for the Carthay Circle, L.A., Dec. 19.

It preems five days earlier at the Warner, New York.

'An Art House Is Not a Home'

Ohio's Impatient Bluenoses Blast Theatre Even Before Doors Are Opened

Change of U Exchange

Game of musical chairs involves managers of three Universal eastern branch offices.

Harry Fellerman is shifting from N. Y. to New Haven, to be replaced by Harold Saltz, the Washington topper. In turn, Alex Schimmel moves into Saltz' spot from New Haven. All switches are effective this month.

250G Advance For 'West Side' Hard Tix Dates

Emphasis on longrange newspaper advertising has prompted a total hardticket sale to date of \$250,000 at five theatres for the United Artists-Mirisch Co. release, "West Side Story," which prems Oct. 18 at the Rivoli in New York. The figures were disclosed last week by U.A. exec veep Arnold Picker and Mirisch prexy Harold J. Mirisch, following the Tuesday (23) night preview of the pic at the Rivoli.

CA first contacted the public on the Rivoli preem last March, eight months before the opening, via a full-page ad in the N.Y. Times and other local dailies. At same time similar ads were placed in the other four cities where the pic opens in November and December. In New York, a second ad was placed during the summer. Concurrent to the placing of the first ads, a special group sales unit was established in the New York home-office.

According to Picker and Mirisch, these techniques had resulted in the following advance sales being racked up as of last Tuesday: Rivoli, N.Y. \$120,000; Midtown, Philadelphia, \$22,000; Uptown, Washington, \$18,000; Grauman's Chinese, Los Angeles, \$65,000, and Gary, Boston, \$24,000.

In addition to Harold Mirisch, in New York for last week's preview were Walter Mirisch, veep and exec producer; Leon Roth, Mirisch veep, and producer-director Robert Wise. Group returned to the Coast over the weekend.

'LOVERS' 19G IN CHICAGO CRACKS HOUSE RECORD

Chicago, Aug. 29. Helped no doubt by the fact that it had been victorious over the Chicago Police Censor Board in district court here, "The Lovers" hit a new house record of \$19,000 in the first week at the 424-seat Capri.

This small theatre, which recently has been showing nudist pix, upped the scale to \$1.85 top. "Lovers," which is a Zenith International release, in the first four days of second stanza was running not far behind initial week's figure.

Sophia Shaping

Continued from page 5

for L.A., with subsequent runs slated by Pacific drive-ins. Also, film has a spread of 32 day-date (and dubbed) Philadelphia situations commencing Sept. 20. It's already played firstrun through New England, and roped fancy figures in a five-frame Pittsburgh arty stand.

Typical of the b.o. curving is the current Sutton, N.Y., engagement, where the 15th week gross topped the 10th through 14th stanzas. And Embassy crows that at Norfolk, Va., where it bowed in two ozoners, "Women" reportedly notched a record firstnight combined take.

To clarify his escapist exploitation product, Levine usually slates a number of key exchange pep-talk blowouts. He's dispensing with that technique for "Women," but instead has set a series of cross-country trade screenings. Kickoff was held Monday (28) at Buffalo, with 19 days skedged.

Cleveland, Aug. 29.

Opening of Westwood Art Theatre last week in West Side suburb of Lakewood aroused bluenose citizens even before the doors were unlocked. Brigitte Bardot's French-made "La Verite" was the opener.

House is operated by Art Theatre Guild, which also runs here the Continental Art and the Heights Art on the east side of town. Heights Art ran into trouble last year over showing of French-made "The Lovers." It was banned by Shaker Heights police department and also brought about indictment of local chain's city manager, Nico Jacobellis. Case is now being fought in Ohio U.S. Supreme Court by theatre owner's lawyers.

Hullabaloo over this case was probably responsible for stirring up alleged fears of some ministers, mothers, Parent-Teachers Assn. and other Lakewoodites.

Dr. Orlando L. Tibbets, influential pastor of Lakewood Baptist Church, climbed on the censorship bandwagon in a blast at the Westwood. Writing to the mayor he strongly suggested that the City of Lakewood should not give a permit to such a theatre.

Mayor Celeste, who has seen only a couple of films in about 20 years, took a riding-the-rail but fair viewpoint about the entire issue. City has no legal way of preventing opening of the Westwood, he answered critics.

H'wood's Negro 'Sell'

Continued from page 2

litions and the poor approach to non-white people and nations usually presented by Hollywood is going to become more important as time goes by, not less. The growing markets for pix and tv in Africa, for example, will be lost to Hollywood unless films and tv material are made acceptable to non-white audiences. The near-monopoly which Hollywood films have enjoyed will be broken and European and English films will take over the American market. Some of the largest and most important new African nations are English-speaking, and will be hungry for the right sort of motion picture and will no doubt want to produce their own (possibly in partnership with English or American companies), but will not be eager to exhibit the typical Hollywood product if there is something else available which has real appeal for them.

New African Audiences

That if the Hollywood product is to be "sold" to African audiences, it will be necessary not only to have a more acceptable product to sell, but to approach the emerging African nations on a different level than has up to now been the case. Intelligent Africans want to meet with black Americans who can answer their questions and discuss mutual problems with them, not "good will ambassadors" who appeal only to those who find them amusing.

Proposal, in conclusion, notes that establishment of the p.r. office not only will improve relations with African and Latin American markets, but the U.S. Negro market as well, currently at its lowest figure in respect to first-run audiences. Having such an office, measure states, will serve a dual purpose—that of acting as a mediation-conciliation agent within the film industry, and of promoting better public relations with non-white markets at home and abroad, including arrangements of hospitality and studio tours and contacts for foreign visitors and a rep to be stationed at Negro church, fraternal, professional and labor organization conventions, where pic stars can visit, an excellent means also for sampling of Negro opinion and testing projects in advance for audience appeal.

In acknowledging receipt of the proposal, Dales said, "As this is obviously an all-industry matter, the memorandum has been forwarded to Mr. Charles Boren, exec v.p. of the Assn. of Motion Picture Producers, with the request that the proposal be given thorough consideration."



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----- NOW IN YOUR THEATRES: -----

“THE BOY WHO OWNED A MELEPHANT”

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Award-winning Featurette.

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TO BE RELEASED
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“FORCE OF IMPULSE”

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J. Carrol Naish Jeff Donnell

and Robert Alda

Original Sound Track by

Lionel Hampton

THROUGH PATHE

NOW BEING
SCORED

“PITY ME NOT”

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TONY ANTHONY

and

BRUD TALBOT

Music Composed
and Conducted by

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NOW IN
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“WOUNDS OF HUNGER”

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Hollywood Production Pulse

ALLIED ARTISTS
Starts, This Year..... 5
This Date, Last Year..... 4

"BILLY BUDD"
(Shooting in Alicante, Spain)
Exec. Prod.—Ronald Lubin
Dir.—Peter Ustinov
Peter Ustinov, Robert Ryan, Terence Stamp, Niail Morris, John McIlion, John Neville, Graham Nunn, Lee Montague, Ronald Lewis
(Started June 3)
"THE GEORGE RAFT STORY"
Prod.—Ben Schwab
Dir.—Joe Newman
Ray Danton, Lynn Mansfield, Julie London, Ron Barrie, Chase, Frank Gorshin, Barbara Nichols, Brad Dexter, Robert Strauss, Herschel Bernardi, Neville Brand
(Started July 6)
"HITLER"
(Shooting in London)
Prod.—E. Charles Straus
Dir.—Stuart Heisler
Richard Basehart, Maria Emo, Cordula von, Richard Widmark, Carl Esmond, Walter Kohler, Martin Brandt, Gregory Gay, Nazda Onyx, Albert Sabin
(Started July 26)

AMERICAN INT'L
Starts, This Year..... 3
This Date, Last Year..... 2

COLUMBIA
Starts, This Year..... 18
This Date, Last Year..... 9

"THE NOTORIOUS LANDLADY"
(Columbia Pictures Production)
Prod.—Fred Kohler
Dir.—Richard Quine
Kim Novak, Jack Lemmon, Fred Astaire, Estelle Winwood, Lionel Jeffries, Philippa Bevans, Dick Crockett
(Started May 15)

"LAWRENCE OF ARABIA"
(Horizon-American Productions)
(Shooting in Spain)
Prod.—Sam Spiegel
Dir.—David Lean
Peter O'Toole
(Started May 15)

"FIVE FINGER EXERCISE"
(Gonnis Corp.)
Prod.—Frederick Brisson
Dir.—Daniel Mann
Rosalind Russell, Jack Hawkins, Maxmillian Schell, Mitchum, Carl Esmond, Gorman, Lana Wood
(Started June 26)

"THE PIRATES OF BLOOD RIVER"
(Gammer Film Productions)
(Shooting in England)
Prod.—Anthony Nelson-Keys
Dir.—John Gilling
Kerwin Mathews, Glenn Corbett
(Started July 3)

"EXPERIMENT IN TERROR"
(Geoffrey-Kate Productions)
(Shooting in San Francisco)
Prod.—Dir.—Blake Edwards
Glenn Ford, Lee Remick, "Mr. Blank," Tuffy Paul
(Started Aug. 7)

"THE MUTINEERS"
(G. W. Films Ltd.)
(Shooting in London)
Prod.—John Brabourne
Dir.—Lewis Gilbert
Alec Guinness, Dirk Bogarde, Anthony Quayle
(Started Aug. 14)

WALT DISNEY
Starts, This Year..... 5
This Date, Last Year..... 2

"BIG RED"
(Shooting in Canada)
Prod.—Walt Disney
Dir.—Norman Tokar
Walter Pidgeon, Gilles Payant, Emile Meyer
(Started July 13)

"BON VOYAGE"
(Shooting in London)
Dir.—James Neilson
Fred MacMurray, Jane Wyman, Michael Callen, Tommy Kirk, Kevin Corcoran, Deborah Walley
(Started Aug. 14)

"THE CASTAWAYS"
(Shooting in London)
Prod.—Walt Disney
Dir.—Robert Stevenson
Maurice Chevalier, Hayley Mills, George Sanders, Michael Anderson Jr.
(Started Aug. 14)

METRO
Starts, This Year..... 12
This Date, Last Year..... 4

"HOW THE WEST WAS WON"
Prod.—Bernard Smith
Dir.—John Ford, Henry Hathaway
John Wayne, James Stewart, Carroll Baker, Debbie Reynolds, Karl Malden, Bright Baizer, Walter Brennan, Agnes Moorehead, George Peppard, Henry Morgan, Russ Tamblyn, Andy Devine, Claude Johnson
(Started May 28)

"SWEET BIRD OF YOUTH"
(Candio S. Berman Prods)
Prod.—Richard Brooks
Dir.—Richard Brooks
Paul Newman, Geraldine Page, Shirley Knight, Rip Torn, Ed Begley
(Started July 6)

"ALL FALL DOWN"
Prod.—John Houseman
Dir.—John Frankenheimer
Eva Marie Saint, Warren Beatty, Karl Malden, Angela Lansbury, Brandon De Wilde
(Started July 27)

"WONDERFUL WORLD OF THE BROTHERS GRIMM"
(George Pal Production)
Prod.—George Pal
Dir.—Henry Levin, George Pal
Laurence Harvey, Karl Boehm, Claire

Bloom, Barbara Eden, Yvette Mi-mieux, Russ Tamblyn, Walter Slezak, Tammy Marhugh, Brian Russell, Oscar Homolka, Terry-Thomas, Buddy Hackett, Jan Wolfe
(Started July 31)

PARAMOUNT
Starts, This Year..... 7
This Date, Last Year..... 10

"ESCAPE FROM ZAHRAIN"
Prod.—Ronald Neame
Dir.—R. J. Ald Neame
Yul Brynner, Sal Mineo, Madlyn Rhue, Jack Warden, Tony Conroy, Leonard Strong
(Started June 19)

"THE ERRAND BOY"
Prod.—Ernest Gluckman
Dir.—Jerry Lewis
Jerry Lewis, Brian Donlevy, Dick Wesson, Doodles Weaver
(Started July 24)

20th CENTURY-FOX
Starts, This Year..... 20
This Date, Last Year..... 17

"THE INSPECTOR"
(Red Lion Films)
(Shooting in London)
Prod.—Mark Robson
Dir.—Philip Dunne
Stephen Boyd, Dolores Hart, Hugh Griffith, Harry Andrews, Michael Davy, Robert Stephens, Finlay Currie, Leo McKern, Harold Goldblatt
(Started June 19)

"SATAN NEVER SLEEPS"
(Leo McCarey Prod.)
(Shooting in London)
Prod.—Dir.—Leo McCarey
William Holden, Clifton Webb, Bruce Yarell, Ho San, Weaver Leavy
(Started June 21)

UNITED ARTISTS
Starts, This Year..... 23
This Date, Last Year..... 7

"ONE, TWO, THREE"
(Paramid Prods.-Mirisch Co.)
(Shooting in Berlin)
Prod.—Dir.—Billy Wilder
James Cagney, Horst Buchholz, Ariene Francis, Pamela Tiffin, Howard St. John
(Started June 5)

"THE CHILDREN'S HOUR"
(William Wyler Prod.—Mirisch Co.)
Prod.—Dir.—William Wyler
Audrey Hepburn, Shirley MacLaine, James Garner, Miriam Hopkins, Fay Bainter, Karen Balkin
(Started June 26)

"S.S. PAHEBRA"
(Jules Dassin Production)
(Shooting in Athens)
Prod.—Dir.—Jules Dassin
Melina Mercouri, Anthony Perkins, Raf Vallone
(Started July 9)

"THE ROAD TO HONG KONG"
(Melnor Productions)
(Shooting in London)
Prod.—Dir.—Melvin Frank
Dir.—Norman Panama
Bing Crosby, John Hope, Joan Collins, Dorothy Lamour
(Started July 31)

UNIVERSAL
Starts, This Year..... 10
This Date, Last Year..... 9

"THE SPIRAL ROAD"
(Shooting in Surinam)
Prod.—Robert Arthur
Dir.—Robert Mulligan
Rock Hudson, Burl Ives, Gena Rowlands, Leslie Bradley
(Started June 26)

"TOUCH OF MINK"
(Granley Production)
Prod.—Stanley Shapiro, Martin Melcher
Dir.—Delbert Mann
Cary Grant, Doris Day, Gig Young, Audrey Meadows
(Started July 10)

"THE UGLY AMERICAN"
(Shooting in Thailand)
Prod.—Dir.—George Englund
Marlon Brando, Ed O'Keefe, Pat Hingle, Arthur Hill, Jocelyn Brando
(Started Aug. 9)

"SIX BLACK HORSES"
(Shooting in Utah)
Dir.—Harold Ray
Dir.—Harry Keller
Audie Murphy, Dan Duryea, Joan O'Brien, Bob Steele
(Started Aug. 18)

WARNER BROS.
Starts, This Year..... 8
This Date, Last Year..... 7

INDEPENDENT
Starts, This Year..... 30
This Date, Last Year..... 28

"WILD HARVEST"
(Shooting in Homestead, Fla.)
Prod.—Aubrey Schenck
Dir.—Jerry Berwiler
Dean Fredericks, Kathleen Freeman, Dolores Faith, Susan Kelly
(Started June 12)

"GAY PURR-EE"
(UPA Pictures Inc.)
(Animated)
Prod.—Henry C. Saperstein
(Started June 6)

"SMOG"
Dir.—Francis Rossi
Dir.—Renee Salerno, Annie Girardot, Renato Salvatori
(Started Aug. 14)

BRITAIN

ANGLO AMALG
Starts, This Year..... 11
This Date, Last Year..... 7

"BACKFIRE"
(Anglo-Guild Prod.)
Prod.—Jack Greenwood
Dir.—Paul Almond
Alfred Burke, Zena Marshall, Oliver Johnston, Noel Tevartien
(Started Aug. 14 at Merton Park studios)

COLUMBIA
Starts, This Year..... 8
This Date, Last Year..... 8

"THE MUTINEERS"
(G. W. Films, Ltd.)
Prod.—John Brabourne
Dir.—Lewis Gilbert
Alec Guinness, Dirk Bogarde, Anthony Quayle
(Started Aug. 21 on location in Spain, returns to Shepperton studios end of September)

DANZIGER
Starts, This Year..... 5
This Date, Last Year..... 1

"THE DURANT AFFAIR"
Prod.—E. J. and H. L. Danziger
Dir.—Godfrey Grayson
Jane Griffiths, Conrad Phillips
(Started Aug. 25 at New Elstree studios)

DISNEY
Starts, This Year..... 2
This Date, Last Year..... 2

METRO
Starts, This Year..... 6
This Date, Last Year..... 3

"I THANK A FOOL"
Prod.—Anatole de Gruenwald
Dir.—Robert Stevens
Susan Hayward, Peter Finch, Diane Cilento
(Started Aug. 28 at MGM studios, Boreham Wood, Then to Co. Cork location in mid-Sept.)

"VILLAGE OF DAUGHTERS"
Prod.—George Brown
Dir.—George Pollock
Eric Sykes
(Started June 23 in Italy, Then MGM studios, Boreham Wood)

RANK
Starts, This Year..... 7
This Date, Last Year..... 9

"TIARA TAHITI"
(Van Foxwell Prod.)
Prod.—Ivan Foxwell
Dir.—William Kotcheff
James Mason, John Mills, Rosenda Monteros
(Started Aug. 14 in Tahiti, Then to Pinewood studios Sept. 8)

"THE WALT OF THE TOREADORS"
(Julien, Wentz-Leslie Parkin Prod.)
Prod.—Peter de Sarigny
Dir.—John Guillermin
Peter Sellers, Margaret Leighton, Dany Robin, John Fraser
(Started July 1 on location in Kent, Then into Pinewood studios July 24)

"ALL NIGHT LONG"
(Bob Roberts Prod.)
Prod. & Dir.—Michael Relph and Basil Dearden
Patrick McGovern, Keith Michell, Betsy Blair, Barry Bruden, Richard A. Tenborough, Dave Brubeck, Charlie Mingus
(Started at Pinewood studios June 26)

20TH-FOX
Starts, This Year..... 3
This Date, Last Year..... 6

UNIFILMS
Starts, This Year..... 2
This Date, Last Year..... 0

"STORK TALK"
(Unifilms Feature Prods.) Ltd.)
Prod.—Bruce Newbery
Dir.—Michael Forlong
Anne Heywood, Tony Britton, John Turner, Nicole Perrault
(Started July 17 at Ardmore studios, Eire. Off the floor Aug. 24)

WARNER-PATHE
Starts, This Year..... 5
This Date, Last Year..... 4

"BILLY BUDD"
(Anglo-Albion Pictures, Ltd. Distrib. Warner-Pathe in U.K. Rest of world: Allied Artists)
Prod.—Ronald Lubin
Dir.—Peter Ustinov
Robert Ryan, Peter Ustinov, Terence Stamp
(Started June 1 on location in Spain, Then Associated British studios at Elstree)

Unterfort Salute
Syracuse, Aug. 29.
After 25-year association with Schine circuit here, exec Harry Unterfort will be saluted with a testimonial bash Oct. 1 in the Hotel Syracuse grand ballroom.

Unterfort, who joined the circuit in 1936, is presently western N.Y. State zone manager, comprising Schine operations in Buffalo, Rochester and Syracuse.

PRIME FOUR HORSEMEN FOR 1961 OSCAR DERBY

Los Angeles, Aug. 29. MGM has booked "The Four Horsemen of the Apocalypse" into Hollywood Paramount for a Xmas preem. Julian Blaustein production directed by Vincente Minnelli stars Glenn Ford with big name cast. It's now being scored with 175-minute maximum running time objective.

Policy for Paramount Theatre and elsewhere after turn of year will be determined by studio and h.o. sales toppers after previews. Booking is only one on record to date. Significance in date is to enable "Horsemen" to qualify for Oscar awards next year.

Catholic Slant

Continued from page 1

tion of motion picture entertainment." Reporting for the Legion he said: "Today we are accused of relaxing moral standards and permitting our Catholic people to be exposed to indecencies and immorality. We do not condemn films because of the private lives of the people who are portrayed in them."

"That we cannot please all is self-evident; that we are vulnerable to criticism is self-evident; that criticism is good is self-evident; that the service of the Legion is worthy of support and loyalty is our fondest wish and prayer."

Reporting for the IFCA motion picture department, Mrs. Loomam said: "In citing the sudden moral deterioration of motion pictures, we are not unmindful of the many outstanding pictures which Hollywood has contributed to our entertainment."

"Our reviewers do not evaluate a film on the basis of the book or play from which it is adapted. Nor can they sustain an adverse opinion of a film simply because it deals with immorality."

Stressing that Academy Oscars for 1960 films were awarded to portrayers of glamorous prostitutes, happy prostitutes and their male counterparts, Mrs. Loomam said the prostitute themes have been breaking out like a rash, "and have been followed by their sisters in sin, the strip teasers, foreign and domestic."

Admitting that sex is a legitimate subject matter, she declared: "We do not complain about the use of sex, but we do object to its abuse."

Frisco Festival

Continued from page 7

San Francisco last year (it won the Golden Gate Award for best picture and Grigori Chukhrai won an award for best director) . . . Mme Furtseva also told us she considers San Francisco the most honest of the world's film festivals."

Levin said Frisco has been promised films by Italy, France, West Germany, Greece, Argentina and Mexico, and that Thailand, Japan and Hongkong were also entering new product.

In London, said Levin, Walter Shenson's new "A Matter of WHO" (World Health Organization) was promised for an out-of-competition screening and in Warsaw, Polish filmmakers talked of entering both "Sampson" and "Mother Jonah and the Angels."

Levin talked with Satyajit Ray, Calcutta and said that Ray, whose "Apu Trilogy" was given its first U. S. exposure at the Frisco Fest, was anxious to send either his new "Devi" or his new "The Daughters" to Frisco.

Defense Dept. Palms 10 Filmlets for Aid

Hollywood, Aug. 29. Ten members of motion picture industry were presented Public Service Awards by Dept. of Defense last week at a Hollywood Roosevelt Hotel luncheon for their cooperation in the "People to People" program.

Kudosed were John Ford, Jack Bolton, George J. O'Brien, Frank Capra, William E. Garky, Mark Armistead, John Lee Mahin, George Sidney, Eric Strutt and Glenn Ford.

Four Disney Pix Pull Maximum In Bleak Minn.

Minneapolis, Aug. 29. Film people here say that many small town exhibitors in this territory would have had to tighten their belts to the last notch this summer if it had not been for the four Walt Disney releases, all heavy grossers.

Film biz in this area has been bleak through most of the summer, particularly in the smaller communities of the depressed Minnesota iron range and farmlands. Silver lining for exhibs in these towns has been succession of Disney blockbusters "Swiss Family Robinson," "101 Dalmatians," "Absent-Minded Professor" and "Parent Trap." These pix have been "the backbone of business this summer" in rural locales, according to film officials representing companies which own showhouses in the outlands.

Disney entries have also been terrific coingetters in Minneapolis, St. Paul and Duluth. While most first-run offerings opening simultaneously in Twin Cities gross 40 to 50% less in St. Paul than in Minneapolis, St. Paul's showing with Disney pix has been almost on a par with figures for same films in Minneapolis. In Duluth, hardpressed by unemployment, "Parent Trap" set a house record last month at Minnesota Amusement Co.'s Northshore theatre.

Currently "Parent Trap" is day-dating at eight Minneapolis neighborhood houses, most of which have gone to continuous showing or extra matinees with this second-run entry.

TV Ad Coin

Continued from page 5

echoed (and applauded) by the ad-pub major demos of other Hollywood outfits.

Some have been bitter over film reviews, the beef being that certain critics are either unqualified for their jobs or simply are pre-judiced against the American film colony. Said one ad-pub v.p. this week: "Too many critics are influenced by a made-in-Italy or made-in-France label. They seem to have difficulty in writing anything nice about pictures made in this country."

This kind of complaint has been heard before, of course, and has been denied by the top-notch press appraisers. But, nonetheless, the execs on the film end think they have a valid squawk and it now looks to be shaping as meaningful in terms of ad dollars.

As for the free space, many individuals in the film business claim television has been getting all the breaks. They say that most dailies print all the tv program logs for one thing. In contrast, rare indeed is a paper which would list the film shows around town.

Filmsters also seem to feel that much of what's written about Hollywood is unfriendly. Point is made that headlines and lots of line-o-type are given to a filmmaker's plight, such as Metro's costly experience with "Lady L" (which has been put off for a year because of production difficulties). In contrast, goes the complaint, it's becoming harder and harder to obtain space about successful productions.

The validity of these film company objections to the treatment they're getting has, of course, pro and con angles. But the fact remains that non-press commercial dollars are being allocated in the mapping of picture and budgets, Jonas F. Arnold, ad-pub director of Col, said this week:

"We have tremendous faith in the value of television advertising. And we have not begun to fully utilize the medium."

SW Facelifts D.C. House

Washington, Aug. 29. Metropolitan Theatre, Stanley Warner house here, is closing for a month beginning Sept. 5 for extensive renovation.

The Metropolitan, with a capacity of 1,000, usually daydates initialers with the Ambassador, further out. SW has four first-run houses here plus a number of neighborhood locations.

This Family

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TRAILER!



Depending on your admission price, clearance and some other variables, it is more than likely that this family... or one quite like it... paid the cost of your NSS TRAILER SERVICE last night. It may have been paid by the couple that came in ahead of them.

In either event, it makes an interesting point.

In view of the many reputable surveys that have attested to the selling power of a TRAILER... some, revealing that as many as 74% of the people who had seen a TRAILER were motivated by it, to see the feature... and other figures indicating that almost 43% of the money spent at the Box Office was motivated by TRAILERS... it is a little surprising, when you consider our era of spiralling costs, to discover that perhaps ONE small family... ONE couple... ONE SALE... pays for the powerful, unprecedented SALES INFLUENCE of a TRAILER!

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TRAILERS are your "BEST BUY"
in ADVERTISING!



Screen SERVICE
FIRST BORN OF THE INDUSTRY

Writers Still Getting Pic Brush

But Don't Get Joseph ('Young Doctors') Hayes Wrong, He Still Loves H'wood

Despite all high-sounding statements to the contrary, the writer is still the forgotten man in Hollywood, and so novelist Joseph Hayes ("The Desperate Hours," "Bon Voyage") has little desire to expend his creative energy on original screenplays which will emerge with someone else's trademark on them.

In New York last week, in connection with the opening of United Artists' "Young Doctors," Hayes emphasized his point of view was not dictated out of pique, since he's always had the best of treatment from Hollywood filmmakers. Rather it's just that when he creates a work from scratch, he wants to be in control of it, and be finally responsible for its success—or failure.

The novelist said he had agreed to do his first screen adaptation, "Young Doctors" based on Arthur Hailey's original story and teleplay, principally because it offered him an opportunity to make the kind of "affirmative" statement about life which he thinks is important today. And, with producers Stuart Millar and Lawrence Turman he enjoyed a type of freedom which he suspects may be unique.

His disaffection for original screenplays stems principally from the fact that being a novelist with no inclination to direct a film, he doesn't want to give his babies away to strangers. Possibly, he says, he'll conceive a story which could only be told by film, but in the past he's always preferred to tell these stories in the novel medium.

Hayes has, however, worked extensively in the theatre, doing the adaptation of "Desperate Hours," producing another of his own plays which flopped in Boston, and directing "The Happiest Millionaire." With this experience as both writer and director, he is in a position, as far as his plays are concerned, to follow them through to completion and presentation to the public.

The novelist expressed some amusement over the fact that the screen adaptation which Walt Disney is now shooting based on Hayes' "Bon Voyage" is much more faithful to the novel than the adaptation which Hayes himself made when Universal planned to film it earlier. "I don't think I'm overly fussy about my own work," he says.

Hayes' upcoming plans include two novels on which he's now working—one a long (900 pages) serious work, and the other a comic novel in the vein of "Bon Voyage." He also plans more theatre work, but that waits until 1963. Situation is dictated by his desire to keep his family in one spot (they now live nine months of the year in Sarasota, where the kids go to school), and he doesn't want to bring them back to New York until the eldest is safely in college. To participate in the theatre demands a New York residence, he feels.

Meanwhile, however, he isn't to

tally removed from the film scene. In addition to "Young Doctors," he'll soon be repped by a film version of his short novel, "The Hours After Midnight," which has been acquired for production by a German film company.

Blumenfeld Chain Vs. Syfy, Majors In Antitrust Suit

San Francisco, Aug. 29. Napa Theatres Inc., a part of the Blumenfeld Circuit, filed a \$480,000 antitrust suit Friday (25) against Ray Syfy's Northern California-Nevada Circuit, Fox West Coast and the seven major distributors, Metro, Warner's, 20th-Fox, Columbia, UA, Universal and Paramount. Suit was filed by Blumenfeld lawyer Robert D. Raven in Federal court at Frisco.

Napa Theatres, which operates the Uptown in the Frisco Bay City of Napa, claims Syfy's Vallejo hardtop and two Vallejo drive-ins conspired with other defendants to prevent the Uptown in nearby Napa from getting first-run, and that the 14-day clearance the Uptown had to take damaged it to the extent of \$160,000.

Fox West Coast was named because until May, 1959, it owned and operated one of the Vallejo situations, at which time this was sold to Syfy.

'Laudy' Lawrence Loses 2d Round in Maneuvers Vs. Universal's Management

Ludwig Lawrence, film biz investor and formerly in exhibition and distribution abroad, lost his latest maneuver in his "waste and mismanagement" action against Universal. It happened last week when for second time N.Y. Appellate bench denied his move to examine Milton Rackmil, U. prexy, and other U-Decca execs prior to trial.

Company regards the litigation as a "nuisance" encounter. Though sub-surface motive has never been divulged since Lawrence filed suit last October, it's understood to stem from his desire to have U call in its preferred cumulative stock. With nearly 35,000 shares outstanding, Lawrence is perhaps the largest single holder, with a portfolio estimated to hold between 9,000-10,000 shares. (It pays 4 1/2% and has been running in the upper 70's on the N.Y. Stock Exchange.)

Universal is of no mind to do this, however. For one thing, it's figured it would cost company about \$4,000,000 to call in the shares outstanding.

Lawrence once operated theatres in Holland, and also was Metro's top distribution man in Paris.

Who's Blocking E. German Reps From Edinburgh Fete?

London, Aug. 29.

The Edinburgh Festival received a telegram from an East German film delegation that it was being prevented from leaving via Berlin because "Allied officials" had refused to grant travel documents.

While the British Home Office approved visas for the visiting East German film festivalites (East German passports are not valid in Britain but a special travel document is usually obtained instead), the Iron Curtain would be visitors blame West Berlin for the logjam.

A British Foreign Office spokesman states there has been "no confirmation" that it had been Allied authorities who have refused permission to travel.

Venice Festival

Continued from page 7

"Thou Shalt Not Kill," which notably gets a worldwide Columbia release, stirred talk, got a rousing reception by audience, more mixed comments by critics; France's "Girl with the Golden Eyes" copped praise for 24-year-old director Jean Gabriel Albicco's budding talent; while Poland's "Sampson" was rated as good but not up to high standard set by director Andrzej Wajda's previous films, "Kanal" and "Ashes and Diamonds."

Of their firstweek pix, "Bandits or Orgosolo" marked promising debut of director Vittorio DeSeta, "Vanina Vanini" (Columbia) debut was the occasion of still another festival controversy when pic director Roberto Rossellini asked fest to yank it from competition because of "unauthorized" changes made on it by producer Moris Ergas.

As usual, the non-competing pix in the local "Information section" copped plenty of local attention on basis of their afternoon showings. First and foremost was a group of five Yank indie items, all of which received interested and very favorable press. These were "Of Tars and Men," written, produced and directed by John Hubley; "The Exiles," written, produced and directed by Kent MacKenzie; "The Connection," directed by Shirley Clarke; "Night Tide," Curtis Harrington's first essay in feature direction; and "Angel Baby," directed by Paul Wendkos. All are first-foreign efforts.

Among non-American attention-getters in non-competing positions here were Leopoldo Torre Nilsson's "Piel de Verano" (Summer Skin), from Argentina; "Happiness of Us Alone" by Zenzo Matsuyama, from Japan; and "Saturday Night and Sunday Morning," Karel Reisz's British film.

AIP Digging

Continued from page 5

may even have political and social implications.

Deal in Spain In Spain the prexy also laid groundwork for an AIP association with the exhibitor-backed PEP, S.A., production-distribution organization. Deal will initially involve the distribution in Spain of a number of AIP films (Spain being one of the last European markets where AIP has no regular outlets), but Nicholson hopes that it will eventually be expanded to include the co-production of features by the two companies.

Prexy reported that company's first Japanese cartoon release, "Alakazam the Great," is doing nicely and that AIP next summer will release a second Toei cartoon, "Simbad," to be followed by a third, "Ali Baba and the Seven Wonders of the World."

Letter title has been on the AIP production sked for some time as a projected live-action feature to be photographed in 70m in various scenic parts of the world. As plans now stand, AIP will coproduce the pic with Toei, utilizing live-action background footage already shot by AIP, with the story involving cartoon characters against the real backdrops. AIP will supply the script and live footage to Toei, who will do the animation. Pic is tentatively slated for release at Christmas, 1962.

Amusement Stock Quotations

Week Ended Tues. (29)

1961		N. Y. Stock Exchange		Weekly Vol. Weekly		Tues.		Net	
High	Low	High	Low	in 100s	High	Low	Close	Change	for
27 3/4	20 1/2	ABC Vending 104	22 1/2	20 3/4	22	22	41 3/4	+ 3/4	- 3/4
61 1/8	41 3/4	Am Br-Fr-Pr-Th 154	44 3/4	41 3/4	41 3/4	41 3/4	41 3/4	- 3/4	- 1 1/4
27 3/4	18 1/2	Ampex 659	20 3/4	19 1/4	19 1/4	19 1/4	19 1/4	+ 3/4	+ 3/4
42 3/8	34 5/8	CBS 1247	37	32 1/8	35	35	35	- 1/4	- 1/4
35 3/4	21 3/8	Col Pix 155	34 5/8	32 1/8	32 1/8	32 1/8	32 1/8	+ 1/2	+ 1/2
47 1/2	32	Decca 118	35 3/4	34 1/4	34 1/4	34 1/4	34 1/4	+ 1/2	+ 1/2
46 1/2	26 5/8	Disney 105	40	37	39 1/4	39 1/4	39 1/4	+ 1/2	+ 1/2
119 3/4	101 1/4	Eastman Kdk 242	105	102	105	105	105	+ 1/2	+ 1/2
7 5/8	4 7/8	EMI 212	5 5/8	5 1/4	5 3/4	5 3/4	5 3/4	- 1/4	- 1/4
17 1/2	13 1/4	Glen Alden 234	14 1/4	13 3/4	13 3/4	13 3/4	13 3/4	- 1/4	- 1/4
35 1/8	15 7/8	Loew's Thea. 155	30 5/8	28 3/8	28 3/8	28 3/8	28 3/8	- 1/4	- 1/4
71	36 3/8	MCA Inc. 24	68	67 3/4	67 3/4	67 3/4	67 3/4	- 1/4	- 1/4
70 3/4	41 1/2	Metro GM 238	56 1/4	54 1/4	55	55	55	+ 1/2	+ 1/2
41 3/8	27 1/4	NAFI Corp. 148	31 1/2	30 1/2	30 1/2	30 1/2	30 1/2	+ 1/2	+ 1/2
9 1/8	5 1/8	Nat. Thea. 440	8 3/4	7 1/2	8 1/8	8 1/8	8 1/8	+ 1/2	+ 1/2
85 3/4	53 3/8	Paramount 80	74 1/4	71	72	72	72	- 1/4	- 1/4
25 5/8	17 3/4	Philco 862	23 1/2	20 5/8	22 7/8	22 7/8	22 7/8	+ 1/4	+ 1/4
227	175	Polaroid 144	204 1/2	198 1/2	202 1/2	202 1/2	202 1/2	- 1/4	- 1/4
65 5/8	49 1/2	RCA 296	59	56 1/2	57 1/8	57 1/8	57 1/8	- 1/4	- 1/4
18 3/4	10 3/4	Republic 79	13 1/2	13 1/8	13 1/8	13 1/8	13 1/8	- 1/4	- 1/4
22	14 3/4	Rep. pfd. 14	18 1/2	17 1/2	17 5/8	17 5/8	17 5/8	- 1/4	- 1/4
35	26 1/4	Stanley War. 275	36	33 3/8	35	35	35	+ 1 1/2	+ 1 1/2
34 1/4	27 3/4	Storer 439	31 3/4	30 1/4	30 1/2	30 1/2	30 1/2	- 1/4	- 1/4
55 1/4	35 1/2	20th-Fox 250	37 1/2	35 1/8	35 5/8	35 5/8	35 5/8	- 1/4	- 1/4
40 3/4	30 3/4	United Artists 98	34 3/4	33 1/2	34	34	34	+ 3/4	+ 3/4
85	70 1/2	Univ. pfd. 1100	80	79 1/2	80	80	80	+ 1	+ 1
87	52 3/4	Warner Bros. 34	86	82 3/4	83 1/4	83 1/4	83 1/4	+ 1 1/4	+ 1 1/4
191 1/2	97 1/4	Zenith 393	191 1/2	183 1/2	184 1/2	184 1/2	184 1/2	- 5/8	- 5/8

American Stock Exchange

8 1/4	4 1/2	Allied Artists 50	5 3/4	5 1/4	5 3/4	5 3/4	+ 3/8
15 1/4	13 1/4	Balm't GAC 48	18 3/8	13 1/4	13 1/2	13 1/2	- 1/8
4 1/4	2 1/8	Buckeye Crp. 160	2 1/4	2 1/8	2 1/4	2 1/4	- 1/8
24 3/4	23 1/4	Cap. Cit. Bdc. 79	21 1/8	19	20 1/4	20 1/4	- 3/4
19 1/4	4 5/8	Cinerama Inc. 884	17 1/4	14 3/8	16 1/2	16 1/2	+ 1 1/2
16 7/8	9 1/4	Desilu Prods. 70	9 1/2	8	9	9	- 1/4
9 5/8	4 7/8	FMO via 23	8	7 1/2	7 3/4	7 3/4	- 1/4
25 3/4	8 1/4	Pilow Vid. 161	21 3/4	19 1/4	19 3/4	19 3/4	- 1/4
5 3/4	2 1/2	Natl. Telefilm 69	2 1/2	2 1/8	2 3/8	2 3/8	- 1/8
10 1/4	3 3/4	Reeves Bdcst 33	6 3/4	6 1/4	6 1/2	6 1/2	- 1/8
10 1/2	6	Reeves Snd. 152	7 3/4	7	7	7	- 1/8
27	20	Screen Gems 41	26 3/4	23 1/4	25	25	- 2
42 3/4	11 3/4	Technicolor 384	26 3/4	21 1/8	21 1/4	21 1/4	+ 1 1/4
31	9 3/4	Teleprompter 78	23 1/4	22	22	22	- 1/8
6 1/4	2 5/8	Tele Indus. 50	3 3/8	3 1/4	3 3/8	3 3/8	+ 1/4
25 3/4	14 1/2	Trans-Lux 8	21	20 1/4	21	21	- 1/4

* Week Ended Mon. (28).

† Actual Volume.

‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask
America Corp.	3 1/8	4 3/8
Four Star Television	17 1/2	19 1/2
Gen Aniline & FA	290	319
General Drive-in	17	18 5/8
Gold Medal Studios	14	15 3/8
King Bros.	1 1/8	2 1/4
Magna Pictures	3	3 1/2
Metromedia Inc.	14 1/4	15 3/8
Metrolab	15 3/4	17 1/4
Official Films	3 1/4	3 3/4
Sterling Television	2 3/8	3 1/4
U. A. Theatres	6 3/8	7 1/4
Wometco Enterprises	25	27

(Source: National Assn. of Securities Dealers Inc.)

Venice Fest Grapevine

Continued from page 7

Festival items, "Thou Shalt Not Kill" and "Vanina Vanini" (both, incidentally, get worldwide Columbia release), said here he expects to direct his first pic soon.

Leo Hochstetter, MPEA's Mediterranean topper was received in private audience, together with his family, by Pope-John XXII Hochstetter first met the Pontiff during World War II when he accompanied the then Papal Nuncio from Turkey to his new post in Paris.

Three Yank directors signed up for upcoming pic, announced here in Venice: Laszlo Benedek, to make "Fra Diavolo"; King Vidor to make "The Sign of the Cross"; and Michael Curtiz for "The War of Judaea." Geraldine Page sent regrets at not being able to make local bow of "Summer and Smoke" (Par). Peter Glenville attended his pic's debut.

For those who think that Venice is the last Festival of an already busy film event year, there are at least 14 more pic gatherings in the world before the end of 1961. To wit: Edinburgh, Stratford, Bergamo, Cork, Thento, Mannheim, London, New Delhi, San Francisco, Mexico, Turin, Magdiscio, Tours, and Turin again.

Arco Film's Alfredo Bini production will be screened here in non-competitive "Information Section" in last days of fest. Last-minute addition to fest roster is first pic by writer Pier Paolo Pasolini, and brings total of Italian films shown in Venice (in and out of running) to 7, same as U. S.

Only difference is that Italy has four in running, U. S. only two. Japanese entry, "Yojimbo" marks Toshiro Mifune's 50th pic appearance. Japanese fest is one of hot contenders for acting prize. Four hundred thirty-two thousand dollars is announced cost of Moris Ergas' "Thou Shalt Not Kill," which Columbia releases. Pic was shot in Yugoslavia.

Edwards to Head O'seas

Publicity for Embassy

Robert G. Edwards has been wooed from Titanus to head Continental publicity for Embassy Pictures. This squares with Joe Levine's global orientation and his "six-pix-per-year" pronouncement—meaning there's enough celluloid in the works and upcoming to warrant a proconsul in Rome.

Edwards has been with Titanus six years, the past six months as unit publicist on the Levine-Titanus coproduction of "Sodom and Gomorrah." He'll report to pub chieftain Ed Feldman at the Embassy homeoffice in Gotham.

New York Theatre

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A Warner Bros. Picture in Technicolor

and Gets New Stage Spectacle "FESTIVAL TIME"

STARLET TELLS ALL

"I tell all my friends to get their thrills at Belmont race track," says starlet Mary Murgatroyd. "It's got everything!" Get sunshine! Fresh air! Excitement! Dine on the luxurious terrace. See 9 big thoroughbred races, too. 1st race 1:30. Easy to reach by car, LIRR, or subway and bus. Belmont's a great show!

FORMULA FOR SUCCESS: RAP TV

Eichmann Trial: 1,000 Miles of Tape

By JOSEPH LAPID

Jerusalem, Aug. 29. With presiding Judge Moshe Landau announcing the postponement of the Eichmann Trial until the verdict will be issued in a few months, the last sounds of the most tragic trial in memory evaporated into the hot Israeli air. At the very same moment the videotape stopped in its endless run in the nearby studio of Capital Cities Broadcasting Co., a sigh of relaxation was audible in the studio, as the electrical current ceased humming. Whether it came from producer Milton Fruchtman or director Leo Hurwitz, was hard to tell. Four months of difficult work and heavy responsibility was behind them. They taped every moment of the trial.

According to Fruchtman, more than 1,000 miles of tape were made. Only a small part of it was rushed ab aord, for tv audiences all over the world (the U.S. and Western Germany being the foremost customers). But the Israeli Government needed the whole tape for the record. It was part of the contract between the Israeli Government and Capital Cities which received the exclusive rights to tape the trial (on a non-profit basis).

The same pictures that appeared on the tape were simultaneously projected on closed circuit to Ratisbonne Hall, about a hundred yards from the courtroom, where those Israelis without tickets for the courtroom could watch the proceedings.

This was the first serious tv venture in Israel, where no tv exists. Part of the studio's equipment will be sent back to the States. But Capital Cities will not wholly abandon the studio until the verdict is announced.

Govt.-Inspired 'Pogo Primer' For Parents: TV Censorship Implied?

Washington, Aug. 29.

The Government stresses it's not censorship per se, merely "guidance" to parents about their children's television habits. In effect, it amounts to advice to parents, although the advice is couched in the cunning fashion of cartoonist Walt Kelly.

The Dept. of Health, Education and Welfare paid Kelly to utilize possum. Pogo and his eccentric Okefenokee pals to make the lessons graphic. Kelly's efforts are contained in an extraordinary U.S. Government Printing office pamphlet of 25 pages and entitled "Pogo Primer For Parents."

Parents who are baffled by their children's viewing habits might get help if they send 20 cents to the Superintendent of Documents, Washington 25, D.C. and ask for the above-mentioned title.

The Printing Office offers advice on every conceivable subject from cookie-making to crab grass control, but the "Pogo Primer" is one of the few to benefit from a ballyhooed public unveiling before a full-scale press conference with HEW Secretary Abraham Ribicoff presiding and Walt Kelly on hand for comments and questions.

One might call the cartoon book the first step toward censorship, but it's really hardly worth making a beef about. Actually, it's supposed to embody the "best in child care" concepts along with the findings re tv of the White House Conference on Youth in 1960.

Ribicoff's interest in the subject of tv and children is nothing new. He took part in a televised panel discussion with Kelly about the state of programming recently. Actually, a staffer of the HEW Dept. Children's Bureau conceived the idea of the Kelly endeavor after viewing the show.

Ribicoff and Kelly hadn't much of significance to tell the newsmen. The Secretary merely stated he felt parents should assume responsibility over their children's viewing, while Kelly said something to (Continued on page 35)

'Make That Face' ABC-TV Daytimer

ABC-TV is adding a half-hour to its afternoon network lineup this fall with a new show, "Make That Face," starring Bob Clayton. The web surrendered the 1 to 1:30 p.m. segment to local programming last spring but will now be operating solidly from 11 a.m. to 5 p.m., except for a half-hour starting at 1:30 p.m. A reshuffle of existing afternoon show is putting "Make That Face" in the 12:30 p.m. berth. ABC-TV's daytime biz for the fourth quarter, now \$1,500,000 ahead of last year's final period, is 91% sold out compared with 82% in 1960.

TV Net Up 9% In '60

Washington, Aug. 29. Total television revenues vaulted 9% during calendar 1960 to reach \$1,268,800,000.

In 1959, they had been \$1,163,900,000. Reporting this the FCC said expenses of the tv industry climbed 8.8% in the same period.

Industry's broadcast profits rose to \$244,100,000 before Federal income taxes in '60, a 9.8% jump.

Broadcast revenues of the three tv webs, including the operation of their 15 owned & operated stations, were reported as \$640,700,000, an increase of 11.2% over 1959. Networks and their o&o's accounted for 50.9% of total industry revenues in 1960, compared with 49% a year earlier.

'61 Brit. TV Adv. Revenue Pegged At \$26,000,000

London, Aug. 29.

Conclusion to be drawn from figures published by the monthly Statistical Review of Independent Television Advertising is that the 11% tax bite the government now takes on tv ads is not having any marked effect on stations revenue. Also, if the present rate of spending continues, total expenditure on tv ads for this year could approach \$266,000,000—nearly 24% higher than last year.

Expenditure during the April-June quarter of this year was 23.2% higher than for the same period in 1960. For 12 months (ended June 1961) it was 25.9% above the previous 12 months. Each commercial tv station here recorded an increase in revenue over the April-June quarter largest being Associated-Rediffusion which added 12.8%.

FORD TO RIDE WITH BERNSTEIN CONCERTS

Ford Motor Co. has picked up three Leonard Bernstein-N.Y. Philharmonic specials on CBS-TV next season, with a possibility that the auto company might take another Bernstein special before the season unwinds.

Ford biz will give Bernstein a total of at least seven specials on the web, the other four being the Young People's Concert series, underwritten by Shell Oil. Generally, the "Bernstein Conducting the N.Y. Philharmonic" specials will be slotted late Sunday afternoon, with guests rated.

VIDEO AS NO. 1 WHIPPING BOY

By GEORGE ROSEN

Television has become America's most popular scapegoat since the Indian. As a short-cut toward achieving a notoriety and grabbing the spotlight, there's hardly anything to match it. Make tv the whipping boy—and you can't lose, whether you're a Congressman, a PTA chairman or a lowly scribe. It's been the stock-in-trade for competing media and for personalities on the make ever since video attained the stature of a giant.

But what has gone before (and this dates back to the early New Yorker days when the late Ring Lardner made it fashionable to take radio over the coals) could be nothing compared to the newest anti-tv samplings and what's being projected for the future.

Frankly a lot of broadcasters are becoming concerned at the momentum with which the blast-off boys are targeting their poisoned barbs. It's particularly evident among the new magazines to hit the newstands (Hugh Hefner's Show Business Illustrated and Huntington Hartford's imminent Show, to cite two examples), and existing mags that can perhaps best be characterized as have-nots and would-bes. It's an interesting commentary conversely, that the mags that have it made (as witness McCall's) have not found it necessary to embark on any such tv crusading.

First issue of Show Business Illustrated spotlights two "downbeat tv" pieces—one by Drew Pearson, which lit out at broadcasters for giving FCC chairman Newton N. Minow a pushing around; the other by Alex King, which was a diatribe against all of tv (with the exception of Jack Paar).

The soon-due Show magazine will tee off a three-part series on the three networks by Martin Mayer. Taking them alphabetically, first one will be on ABC, and those familiar with the text describe it as rough, with the network and its prey, Ollie Treyz, coming off second best.

The Saturday Evening Post, making a renewed bid for hyped circulation, will kick off its newly-revised format next month with a blast at television. This one's by John Bartlow Martin, an exposé-reporter, whose recent piece on Chicago still has the Windy City smarting.

Also giving tv the negative treatment was this month's issue of Esquire, another mag's that's taken a tumble in the current highly competitive circulation battle. Esquire piece finds Robert Alan Arthur hurt to the quick because of what tv has allegedly done to him, particularly during his NBC tenure as an exec producer.

And so on down the line—variations on a theme long since popularized, among others, by Henry Luce's Time-Life-Fortune triumvirate (in this instance far removed from the have-nots or would-bes).

Meanwhile, down Washington way, the boys are having themselves a field day at tv's expense. It's hardly a secret that many a duly-elected representative has been making personal capital out of the continuing round of siftings & slashings. It's the vogue and, come what may, they're all out to make hay.

D'Antoni's Mutual Slot

Philip D'Antoni, former manager of Mutual Broadcasting's Eastern sales division, was named the radio web's general sales manager. He fills the top sales role held until recently by Frank Rogier.

Rogier moved back into another operation for the parent Minnesota Mining & Manufacturing Co. D'Antoni will head up a 10-man staff.

Spring Cigaretts, Chevy Campaigns Seen Opening Whole New Daytime Vistas in TV's Sponsorship Grabbag

By HERM SCHOENFELD

BBC-TV Auditions Saturn

Edinburgh, Aug. 29. BBC-TV technicians, celebrating the 50th edition of their program "Sky at Night," showed the first live pictures of the planet Saturn from the Royal Observatory here.

Feat was effected against considerable odds, the weather being unfavorable. For most part of the 20-minute program, cloud patches hid both Jupiter and Saturn.

Jupiter first appeared on television screens as whitish-grey blobs, but was fairly clearly defined. Distinctive rings round Saturn could just be made out.

Fall-Winter Sked Weekends on ABC A Sportin' Thing

ABC-TV is projecting a series of very athletic weekends over the fall-winter period. Web's sports roster will be highlighted by the NCAA Saturday football schedule, which will run from Sept. 16 through Dec. 9, and the pro American Football League Sunday games spreading from Sept. 10 to Dec. 17. In addition, ABC-TV will be doing the Orange Bowl game and festival for the first time come next Jan. 1. Each of the play-by-play telecasts will be surrounded fore and aft by color and scoreboard shows.

ABC-TV's deal with the NCAA runs out at the end of this season and the web, via its Sports Programs Inc. subsid., will be pitching again for the exclusive rights to the collegiate games. The current two-year deal represented a \$6,000,000 investment for the web and when network bidding for the next NCAA deal opens, it's figured the price will again be in that neighborhood.

ABC-TV's sports roster for the coming season will include the "Fight of the Week" Saturday night series followed by the bowling show, "Make That Spare." ABC is adding another 90-minute Saturday afternoon bowling show Jan. 17 with a 17-week run of the Professional Bowling Assn. tournament. Brunswick Corp., bowling equipment manufacturers, which bankrolls "Make That Spare," will also be sponsoring the PBA tournament. The web will also televise the Bing Crosby Golf Tournament Jan. 20-21.

ABC-TV's "Wide World of Sports," a series of filmed and taped pickups of events around the globe, is coming to a close in two weeks but it's expected the show will return next year following the football season.

PREP '5 DAUGHTERS' AS NBC-TV SOAPER

NBC-TV is preparing a couple of new daytime strips for possible use next winter. One is a new soap, the other a paneler.

Soap, called "Five Daughters," is only in the script stage. It was thought up by Bob Aaron, NBC-TV daytime program boss. Paneler was not described.

The two stanzas are, for the moment, being kept in reserve, because the network plans to go into the fourth quarter (Oct.-Dec.) with the same daytime schedule it now has. Beyond December, though, there is the possibility of a change, maybe in the mid-afternoon sked.

Before changing anything, the web wants a looksee at the ratings for the new season.

Daytime network television, which was kicked in the stomach when nighttime shows converted to minute sales, is beginning to see the light again. Advertisers who gravitated out of the picture for the nighttime spot buys are returning to the daytime scene now considerably brightened by the entry of important new industries, products and brands.

The results of two major daytime campaigns, now in progress, may also unlock top advertising coin for the daytime medium. P. Lorillard's drive for Spring cigs on daytime, now running basically on the ABC web, could generate a wave of tobacco company buys into daytime shows while General Motors campaign for Chevrolet on NBC-TV daytime could mean ditto for the other automotive giants. Both Spring and Chevrolet represent a new class of advertiser on the daytime roster, a class which heretofore confined itself to the evening schedules.

Lorillard, which bought 208 minutes a week on ABC-TV, plus some scattered minutes on CBS-TV, in an April-to-October campaign, has already renewed the drive for spring through the winter season. In fact, it's the only tv coin committed so far for the cig brand.

Meantime, the success of Heinz on daytime tv has drawn in a competitive company, Campbells-Pepperidge, just as DuPont's campaign for its synthetic fabrics has now attracted Kenstrand and Union Carbide coin for daytime. In addition, a flock of new and relatively small budget advertisers, including companies like Houlihan Corp., Mystic Tape Smith-Corona, Milton Bradley Games, Rexall, Blumenthal Candy, Simoniz, etc., have been sold on daytime tv as a "good buy" for the money.

Daytime tv, in fact, is such a good buy that it depresses network execs when they think about it. Cut-throat inter-web competition has cut the price on daytime from a normal level of \$2 cost per thousand to a present low of \$1.25 which compares to the \$3.50 cost per 1,000 on nighttime tv. At these prices, there can be plenty of activity in daytime biz, but little payoff.

In addition to the bargain prices, daytime tv has been selling itself as the last refuge of the personality pitchmen who continue to play the role once typified by Arthur Godfrey. Current top daytime tv salesmen, with the personal touch, include names like Art Linkletter, Dick Clark, Jack Bailey, Hugh Downs, etc., and starting on ABC-TV next year, Tennessee Ernie Ford.

'4 By Caesar' On Sullivan Roster

Sid Caesar is negotiating a deal for four guest appearances on CBS-TV's "Ed Sullivan Show" this upcoming season.

Under deal currently being negotiated, Caesar would make his initial appearance on the Sunday night variety showcase Oct. 8, the second outing for the new season. In the initial Caesar might do a 10-minute standup routine. Whether Caesar surrounds himself with other talent in future outings is being discussed. Caesar, without a network vehicle this season, is due to open on Broadway this fall in "Little Me."

Opening show for the new Sullivan season will have Phil Silvers guesting. Freeman will feature the film footage taken by Sullivan on his world-girdling summer biz-vacation trip. Footage includes scenes of Brigitte Bardot on the set of "A Very Private Place" and Jackie Gleason in "Gigot," both (Continued on page 38)

B'casters' Breaching of Booze Ban Bothers Magnuson; Collins Confident

Washington, Aug. 29. A new flurry over hard-liquor blubs is flaring up here as Senate Commerce Committee held out threat legislation barring such ads from airwaves will come if self-discipline fails.

The warning was issued by Commerce Chairman Warren Magnuson (D-Wash.) and Communications Subcommittee Chairman John O. Pastore (D-R.I.) in a joint letter to National Assn. of Broadcasters.

NAB Pres. LeRoy Collins replied quickly that the Radio and TV Codes were more vigorously enforced than ever, and adherence to their ban on booze ads was excellent.

The liquor industry, through the Distilled Spirits took the positive approach, and praised the Commerce group for looking into reports that broadcasters are pondering liquor advertising. In effect, it said it has no such plans and has nothing to hide.

The exchange commenced when the Senators demanded to know of NAB the "substance" of rumors broadcasting is considering shedding the taboo against the hard stuff. They wrote:

"In these trying times, with criticism of the broadcast industry mounting—particularly in the programming field—it would be foolhardy to permit the provision of the broadcasting code (NAB) regarding hard liquor ads to become meaningless.

"Until now it has been generally agreed that this type of advertising should not be permitted and as a sign of its good faith the industry had adopted provisions in its code to the effect that such advertising would not be permitted."

The Senators continued: "We think we should point out at this time that we stand ready to move ahead with appropriate legislation in event self regulation proves ineffective. Also, that we propose to call on the Federal Communications Commission to take into consideration the type and kind of advertising broadcast by a licensee when it considers that license for renewal.

"No one, we are sure, will disagree that the public interest, convenience and necessity is not being served by broadcasting and televising of liquor advertising into the American home. While we are aware that broadcast licensees are all anxiously looking for new sources of revenue, we never have believed that they would be lacking in their sense of public responsibility as to even consider the broadcast of liquor advertising."

Collins, in turn, had this to say: "Advertising of hard liquor is banned in unequivocal terms in both radio and tv. To our knowledge, adherence is now and has been generally excellent. This is true despite considerable pressure by some distillers and their agents to breach the line.

"You may be assured that every effort will be made to continue this fine record. If a breach should occur, our code enforcement will be prompt and decisive."

Thurber Yarn as BBC-TV Musical Spec, Also U.S.; Jeannie Carson to Star

London, Aug. 29.

U.S. authors-composers Ralph Blane and Wade Barnes are currently in these parts for the casting and rehearsing of a 75-minute tv musical "Quillow And The Giant," which they adapted from the James Thurber story, "The Great Quillow." Jeannie Carson and spouse Biff McGuire have been signed to star and BBC tapes the show on Sept. 8 for national showing on Christmas Day.

BBC-TV is also filming "Quillow" in hope of U.S. and other foreign sales. John Grove, business manager of BBC Television Promotions, the Corp's selling department, says the show is something of a coproduction deal in which the stars will share in any profits. So far, admits Grove, no sales have been made.

Grove Labs' 250G Buy

Grove Laboratories is putting a reported \$250,000 into "Today" participations this fall.

Company came through with the order for the NBC-TV morning strip this week.

Jet-Propelled TV News Concept On ABC's Lateniter

Europe-U.S. time differentials, favorable jet plane schedules and increased availability of domestic hookups are key elements in ABC-TV's hopes for its 11 p.m. news stanza, which kicks off Oct. 2, with a 70-station hookup under Sunoco sponsorship in the east.

As the latest network news show on the air, the 11 p.m. stanza is being geared to handle all the late-breaking overseas developments via on-the-spot film clips jet-planned from Europe in the late afternoon in time for telecasting the same evening. Clips for earlier web news show have to pull out of Europe in the morning before the international news factory has really warmed up. The 11 p.m. show's capacity to deliver the news hot in an increasingly tense world situation was one of the most important factors in breaking down clearance resistance among the ABC affils.

The new network hookup for the 11 p.m. show, which has been operating only as a Washington-New York axis since its kickoff several months ago, will also mean more coverage from key cities around the U.S. Since the network lines will be up to all major points, there'll be no extra cost in picking up direct news reports from the ABC affils when warranted by news developments.

Except for the hot spot news, the 11 p.m. stanza is being conceived as an interpretive session where the day's development will be reexamined in a more general context in a seminar-type format. Web news execs are also trying to avoid the standard journalistic formulations in favor of an informal living room tone.

ABC RADIO 'FLAIR' ALSO GOES REGIONAL

ABC Radio's "Flair," until now a wholly national show, is making a bid for sectional audiences by opening its lines on a regional basis. New concept will present personalities with regional interest on a special hookup in specific areas while the rest of the network is picking up the national show on regular lines. While regional use of spots is standard operating procedure, it's believed to be the first attempt by a radio web to put such a system into effect on an entertainment program.

Under the new setup, ABC's affiliates will bring personalities of regional interest to the attention of the network execs who, on the basis of audition tapes, will make final judgment on the programming values. Decision to regionalize the ABC show was made after conferences between network topers and affiliated station reps.

'Sports Unlimited' As Bud Palmer Package

Bud Palmer, currently the host on CBS-TV's "Summer Sports Spectacular" series, is packaging his own one hour sports series, in association with NBC Sports. The package will be known as "Sports Unlimited," and Palmer will not only host the series, but will also be its producer.

Palmer, a former three sport All-American athlete himself, wants to feature more behind the scenes, human interest material, than is usually shown on sports shows, and already has secured options on some of the leading sports events for the series. Package is slated for airing in January, '62.

Ready for Color TV 'At the Push of A Button': Britain's ATV

London, Aug. 29.

Associated Television has made significant technical developments in the last few years and is now as ready as the BBC for color tv. So says Terence Macnamara, web's technical topper. Exec reveals that, at the "push of a button," all ATV's equipment will switch over to 625-line operations (currently it works on 405-lines) or even to the U.S. 525-line system.

Macnamara states that the \$12,500,000 studio development at Eistree (due to bring two more studios in operation next month) is equipped for color transmissions and, within three-to-six months, a full scale color tv service could be launched.

British Com'l TV In Big Gamble—A Nighttime Serial

London, Aug. 29.

John McMillan, Associated-Rediffusion's program controller, has decided to project a five-days-a-week serial on the commercial web starting Sept. 11. McMillan is the man who launched BBC Radio's two longrun, smash serials "The Archers" and "Mrs. Dale's Diary" which still pull in high listening figures.

He has been tinkering with the idea of transferring a 15-minute serial to tv for some 18 months and, under the title of "Home Tonight," the serial has a "guaranteed" life of six months come what may.

Project bows at 6:45 p.m.—exactly opposite "The Archers" radio serial—and, according to Jimmy Hanley, vet thesp and scripter who has written the first five weeks' installments, it will offer much more variety than the sound stanza which is centered around farming life. The tv stint concerns a "motherless" family (a deliberate move to whip up femme sympathy) and will relate their day-by-day lives not forgetting "topicality," keynote of the sound serials' success.

McMillan told VARIETY: "Television here will settle down into a more normal business tone, the profits won't be so large and there will be much more of a fight for viewers. If this serial is a success it will insure we are in business for a long time. But, at the moment, the project is a big gamble—you can't drop a daily serial without an almighty crash."

Thesping in "Home Tonight" falls to "unknowns," picked after an extensive tour of U. K. stock companies. Ray Dicks, exec producer of the program, says the reason the serial wasn't built round a "name" was that, as a family, all newcomers would be more believable.

Meredith Willson Entry Off Westinghouse Sked

Westinghouse, which is picking up the tab for five one-hour specials on ABC-TV over the 1961-62 season, is still trying to come up with the fourth show in the series. Originally slated to be a stanza framed around composer Meredith Willson, show ran into various obstacles with the result that Willson pulled out for other assignments. Marlo Lewis was scheduled to produce that show.

Currently, Pat Weaver, head of McCann-Erickson, is trying to put a show together for approval by the sponsor and by the web. The fourth special is due to be telecast next March 16, although no time slot has been set. The fifth show is slated for next Sept. 9 and nobody as yet is worried about it.

Westinghouse's initiator on ABC-TV will be a Thanksgiving-slanted show on Nov. 21; the second is a Christmas show, "The Nutcracker Suite" on Dec. 23; and the third will be the "Winter Carnival" from Sun Valley Feb. 23.

TV-Radio Production Centres

Michael Dann, CBS-TV's N.Y. program v.p., back at his desk after a three-week Maine fishing vacation . . . Harry Peeney, CBS-TV track news manager, vacationing at his Delaware Valley retreat . . . Jack Cowden, CBS-TV v.p. of air services, back Tuesday (5) after New Hampshire hiatus . . . Buster Keaton signed for CBS-TV "Twilight Zone" episode next season . . . Alan King and Julie Andrew to guest on Garry Moore's season preem on CBS-TV Sept. 26 . . . Tom Kelly, vet newspaperman and a member of the CBS press department until his retirement over a dozen years ago, died last week . . . WNBC Radio newscaster Dwight Weiss selected by U.S. Information Agency to serve as host-narrator for "Focus on Berlin," 15-minute film on the Berlin crisis . . . Bud Ford, WNBC Radio production supervisor, off on a two-week vacation tour of the midwest . . . WNBC radio director Lee Jones vacationing for a week at his Dayville, Conn., farm . . . Sherill Taylor and Jory Nodland, prez and v.p. respectively, of Taylor Productions, packagers of the new "Kukla and Friends" series, arrive in N.Y. Friday (13) to open their branch office . . . Radio station WBAI-FM is holding a fund raising party for its listeners at the Village Gate restaurant in Greenwich Village on Sept. 25 . . . WCBS Radio personality Jack Sterling, owner of two radio stations, one in California and the other in Puerto Rico, is discussing the purchase of a third in New England . . . CBS newsmen Allan Jackson starts his new radio series, "How Serious the Challenge?" on Monday (4). He will narrate the seven-part, 50-minute program which will be heard every Monday night . . . Richard C. O'Brien named director of engineering for CBS-TV, effective Friday (1). O'Brien has been director, audio-video engineering, CBS-TV, since April, 1957 . . .

The Ed Kobaks leave this week for Paris, Rome and London. Due back Sept. 18 . . . Henry Youngman joins ABC Radio's "Flair" lineup Sept. 18 . . . Chuck Connors has signed his two sons (Mike and Jeff) to do a return spot on his ABC-TV "Rifeman" series in the fall. They'll do Huck Finn types . . . Bob Graff, exec producer of ABC-TV's F.D.R. series set for 1962, now has units working at Hyde Park, Washington, D.C., N.Y. and Los Angeles . . . Carol Haney will choreograph "The Magic Nutcracker," Westinghouse special on ABC-TV Dec. 23. It will star Carl Lawrence, Robert Goulet and Pierre Olaf. Sam and Bella Spewack are doing the adaptation.

Jo Dine, director of information and special service for CBS News, who also is a major in the U.S. Army Reserves, called for a two week tour of duty as an information consultant to the Department of the Army at the Pentagon. He leaves Sept. 10 . . . George Perkins, v.p. in charge of CBS Radio network programming, flew to London for confabs with Bing Crosby on renewal of the web's "Christmas Sing with Bing" special . . . CBS Radio's producer Philip Gittelman returned from a London-Paris-Berlin junket with 65 five-minute broadcasts for "Personal Story," on the web's "Dimension" series.

Norman Jewison will be producer and director for the Feb. 11 Lerner-Loewe "Notebook" special on NBC-TV . . . Jean Pierre Aumont and Ingrid Thulin, one of Ingmar Bergman's "stock company," are fronting the NBC-TV "Intemperato" adaptation scheduled for a DuPont series slot on Nov. 19 . . . Scripser Irvin Tunkin cut short his vacation in Israel to work on "Gambling, Inc.," a scenario for indie motion picture producer Ed Schreiber.

Shad Northshield takes a week off as "Today" producer to vacation on Cape Cod . . . Frank McGee of NBC News to Yugoslavia and Berlin for a special on "Uncommitted Nations." Mona McCormack becoming researcher on McGee's new Friday series, "Here & Now" . . . Burr Smith, tv scenic designer (the did "Power & Glory" sets) and Talent Associates production supervisor, Renee Valente being spliced Sept. 2 . . . Bridget Hampton, L. I. . . Lela Swift wound up directing job on "Paper Bullets" and moved over to NBC-TV's "Woman" staff as director, and associate producer . . . "Memo to JFK" new book out of P. G. Putnam, written by 10 NBC correspondents on national situation; publication date for book, with forward written by NBC News exec Bill McAndrew, is Oct. 3 . . . Remo Pisani out after three months as a maniacal murderer on "Edge of Night" soaper appears tonight (Wed) on "Armstrong Circle Theatre" as a police sergeant and he'll do an Ed Sullivan stint on Sept. 3 . . . Leonard Studd, who scripts "From These Roots" on NBC-TV, has written a play, "Bugles & Beards," optioned for Broadway by Claudia Franck for a January opening.

IN HOLLYWOOD . . .

Bob Redd, teletopper at Erwin Wasey, Ruthrauff & Ryan, came back from 42-day tour of European capitals convinced that instantaneous global tv is only two or three years away. England will take the lead, he believes, because their engineers are already wiring for it . . . KTLA's Seymour Louis "Stretch" Adler is the biggest fan of the station's Jack Lalane keep-fit program. His phone is shut off while he rolls around on the floor. An ex-collegiate basketball star, he still has that slim-down look . . . Lew Irwin pulled out of KABC's newscasting corps to work on a few projects of his own . . . George Tibbles is shooting around Fred MacMurray for three months in "My Three Sons" while the show's star is overseas making a picture. They'll start even again around Turkey Day. They shot him in 22 segments before he took off . . . Lou Edelman hasn't given up on Barbara Stanwyck, whom he calls "the best pro in the business," and alerted writers to whip up a new format for her . . . Joe Barbera (Hanna & Co.) answered critics of animated cartoons by citing figures to prove that he hires more actors per cartoon than most half hours. Some tv columnists went for the story that the cartoon career in tv is a plot to put actors out of work

IN LONDON . . .

Southern-TV added a mobile videotape recording unit and a trailer generator to its o.h. unit making it completely self-contained and able to generate its own power . . . BBC Radio's musical comedy, "The Navy Lark," reappears on Sept. 15 . . . Alfred Bradley is to produce Shelagh Delaney's "A Taste of Honey" for Granada-TV . . . Canada-TV aired "Over The Bridge," Sam Thompson's play which was acted in Belfast (where it was set) because of feelings it might arouse. Same web plans to loan 200 receivers to Northern Schools when this season's school programs bow (Sept. 18) . . . Police made intensive enquiries into a fire which broke out in Pye factories at Cambridge. This was the third serious fire there within nine months . . . BBO converting a new studio in the Midlands—from a mortuary . . . Associated-Rediffusion pencilled in a controversial play about the color bar, "The White Man," following racial riots in the Midlands . . . Zany comedian Spike Milligan has one coming up for BBC-TV called "A Series of Unrelated Incidents at Current Market Value" . . . Michael Dunk joined Tyne Tees-TV as feature director . . . Announcer Drew Russell joins ABC-TV from Anglia-TV this October.

IN SAN FRANCISCO . . .

Frank Atlass, of Chicago, arrived in Frisco to take over his newly-purchased KQBY . . . James Hagerty and Robert Pauley of ABC in town for last weekend's huddle of ABC Radio affiliates . . . KSNB upped J. Walter Carroll from commercial manager to station manager and named salesman Martin L. Dinkins new commercial manager . . . One of the Frisco area's oldest tv personalities died: she was Myrtle, 18, a mongrel who'd been appearing with Lu Hurley on various Frisco stations, most lately KTVU, since 1950 . . . San Jose's KNTV going in

(Continued on page 30)

HAVE TV SPONSORS MATURED?

TAM's Top 20 in Britain

(Week Ending Aug. 20)

	ATV	Homes Viewing (000's)
Harpers West One	GRANADA	6078
Coronation Street (Wed.)	ATV	5741
Delfont's Sunday Show	GRANADA	5631
Coronation Street (Mon.)	ATV	5410
Emergency-Ward 10 (Tues.)	AR	5324
Three Live Wires	ATV	5189
Emergency-Ward 10 (Fri.)	AR	5189
Top Secret	AR	5079
Television Playhouse	AR	4988
Boyd QC	AR	4577
Family Solicitor	GRANADA	4478
Abacadabra	AR	4416
Play of the Week	ATV	4416
Calling Dickie Valentine	ATV	4416
The Younger Generation	GRANADA	4416
Bob Hope Show	BBC	4416
Drama 51	ATV	4416
Twenty Questions	AR	4194
Tell the Truth	ATV	4194
Wagon Train	AR	4026

BIG TEST WILL COME THIS FALL

By ART WOODSTONE

What may prove a test of sponsor maturity in television these next few weeks is whether Fred W. Friendly's "CBS Reports" and Irving Gitlin's "White Paper" series on NBC-TV get advertising. The point might be better proved via Gitlin than Friendly, if only because the former's six NBC hours will probably fall into choicer time periods than "Report's" Thursday-at-10 slot.

And the point is, simply put, will a sponsor stand for controversy? Both Gitlin and Friendly are prone, in their pubaffairs productions, to raise and dramatically question basic concepts, in the kind of performances that are bound to attract as many unfavorable as favorable letters.

Robert Montgomery, in official Federal testimony last spring, may have done in "White Paper," as far as sponsor's are concerned, although NBC-TV sources say that there is still a fair to middlin' chance a sponsor will soon sign for the six Gitlin hours. Montgomery told an investigating committee that he felt the "White Paper" on the U-2 could easily have been sponsored by Moscow. And while some potential advertisers presumably disagree they may be afraid that potential customers won't.

In any case, "White Paper" is about the only major—or minor—project on the NBC News agenda for '61-'62 that hasn't yet gotten itself a bankroller. NBC News is probably going to do other controversial stanzas, but evidently none of its other producers have that inescapable "track record" of controversy that seems arbitrarily to have been tagged on the documentaries of Gitlin (and Friendly) by America's social and political arbiters.

In contrast to Gitlin's "Paper" series, NBC News is virtually SRO in other areas. This itself is a new high mark in public affairs and news for any network. Indeed, NBC News is unprecedentedly breaking even—and may, if the "Today" show holds its own (now that Garroway has departed and the news department of the network has inherited its responsibility for the morning program strip)—make a small profit.

NBC News will do 40 one-hour specials next season, including the six "Paper" shows. There are, of course 12 or 14 others that have not been sold either, but the feeling is that there just might be enough advertisers interested in (Continued on page 38)

Salant Outlines Flexible Pattern On Inside-Outside CBS Pubaffairs

BBC Fears Inroads By Com'l TV Going To Full Hr. Shows

London, Aug. 29

Working on the assumption that the end of a program invites a switch of channel, BBC-TV fall skeds should lose viewers to the commercial web. This is because BBC policy of catering for minorities as well as the masses calls for shorter programs as opposed to the commercial web's new plan of screening mostly hour-long shows. BBC-TV may suffer, especially, if it continues to air one-thru thought-provokers in prime time.

This view is held by BBC-TV execs who are genuinely amazed it took the competition so long to "discover" the hour-long formula as a surefire audience-holder. But although BBC-TV will not adopt a similar policy, marked changes are promised in its fall skeds, so far kept under close wraps. Stuart Hood, web's new program topper, hints at considerable sharpening up of shows, a weeding out of middle-of-the-road stanzas and a more "journalistic" approach. Hood is a firm believer in establishing "the point" of a program inside the first minute.

Against consecutive 60-minuters throughout prime time (as is planned by Associated TeleVision for Sundays) he considers BBC-TV must go all out to increase the impact of its shows. And at all times, says Hood, BBC-TV instructional and informative programs must also be entertaining.

CBS Lets Option Lapse On 'April in Paris' Ball

CBS-TV let its option expire on a telecast of "April in Paris Ball," to have been shown on the web lineup. Almost immediately, Claude Philippe, who dreamed up the annual New York party, made a deal with producer Charles Arden to take up where the network left off.

CBS was out peddling the stanza until late August, but had no takers. Web wanted \$64,000 gross for program only, it's understood. Arden's price is \$30,000 for the show, "April in Paris Ball," from the 7th Regiment Armory this year, is a charity affair with a heavy society attendance.

Policy that CBS-TV has involving outside pubaffairs shows is an evolving one, with the strict pattern yet to be set, if ever. What could be called the "open end" characteristic of the current policy was explained by CBS News prexy Richard Salant.

In the field of hard news where the factors of objectivity, editorial judgment, and a high degree of professional news experience is necessary, especially in controversial areas, CBS-TV will rely on its own news and pubaffairs department. In that field, the web assumes not only the responsibility of what goes on the air, but the responsibility of producing the show.

The "open end" characteristic of the present policy falls in other areas such as the upcoming show on the privately sponsored medical ship "Hope," which will be the subject of a half-hour telecast. That show was produced outside and Salant sees no reason why the web should rigidly reject the program. Expanding on his views, he said, for example CBS-TV would be in error if it rejected the course offered by the Learning Resources Institute this upcoming season on the web, and instead produced the "The New Biology" in its own shop. Course, incidentally, will be carried by some 180 affils.

In pubaffairs areas such as those specials dealing with Hollywood is another "open end" possibility, as opposed to the hard news areas, still the province of the web's inside departments. Diversity offered by outside pubaffairs talent need not be blankly dismissed, he maintained, and traditional web policy is and will undergo reexamination in light of present thinking.

In unrelated developments, Salant saw more pubaffairs specials this upcoming season on the web than previous seasons. CBS News prexy said that a big news story which warrants a special won't be held back from airing waiting for a time slot either on "Eyewitness to History" or "CBS Reports." Either of the showcases may carry news stories of the moment. "Berlin-Act of War?," however, would not have waited for either showcase, under the current policy, he said.

Eddie Fisher As A TV Packager

Hollywood, Aug. 29

Eddie Fisher enters television packaging and production under his Fisher Co. banner, launching tv arm with "J. D." filmed series dealing with the juvenile division of the police bureau.

Bernie Rich has been set as an exec in the tv dept. and checks into Warner Bros. offices, where Fisher just signed—a four-picture distribution deal, to prep the project. Pilot is planned to shoot before the end of the year.

Rich said Fisher Co. plans several one-hour live tv specials, with Fisher possibly appearing on some. Fisher inaugurates new company with "The Gouffe Case," Joachim Mass novel which will star Elizabeth Taylor.

Juve News Back-to-Back With ABC-TV's Dick Clark

ABC-TV's juvenile-slanted news stanza, which has been floating around since cancellation of the projected "Discovery" series, is now definitely set for a 4:50 to 5 p.m. It'll come directly after Dick Clark's "American Bandstand" show and there's some consideration being given to linking up the musical and news stanzas via a title similarity.

Biz already set for the juve news show and will be titled "American newstand." Roger Sharp will be anchor man, assisted by David Jayne and Bill Lord.

Special Events Are Live & Lively To CBS' Paul Levitan, Vern Diamond

By MURRAY HOROWITZ

The seven-man special events supervisory team at CBS-TV, topped by producer Paul Levitan, has a motto: "Who's Afraid of 'Live' TV?" In saying "not us," to the live challenge, the special events team might find themselves on Olympian mountain heights viewing slaloms, ogling American beauties, or participating in a ball.

Whole object of Levitan's special events unit is to give the home screen viewer a ringside seat, a chance to go to the New Orleans Mardi Gras, to Los Angeles' Tournament of Roses, or to Atlantic City's Miss America contest without worrying about the cost, the time, or securing a baby sitter. Levitan, with a gleam in his eye, is looking forward to the communications satellite, when London, Rome, Paris, Moscow might become a live location for special events.

Most of the events that Levitan has under his auspices, events in the lighter vein away from the hard news, are top rated shows that don't go begging for sponsorship. For example, the Miss America contest in Atlantic City this season will be a two and a half-hour outing. In terms of ratings, the Miss America outing is nip and tuck with the Oscar telecasts. It's not surprising therefore that this year's telecast will be a half-hour longer, with a host of sponsors lined up for the Saturday night (Continued on page 35)

CBS-TV Now Eyes Info Show Specifically Designed For 7 to 13 Age Bracket

CBS-TV is scouting ideas for an informational series which might be keyed to children ranging in years from seven to 13. One of the toughest for such a show is station clearances in the 5 to 7 p.m. period, considered prime time for sub-teen viewers. Web, of course, will be watching the experiment of WCBS-TV, N.Y., with a news show aimed at the younger set.

According to the views of CBS News prexy Richard Salant, youngsters above 13 want to watch the regular informational fare, "20th Century," et al. It would be wrong, he maintained, to design a pubaffairs series, with the information diluted or watered down, trying to framatize the adult and teenage audiences. Teenagers would resent it, he said, adding that his opinion, is backed up by experts. Web has "Captain Kangaroo" for the kiddies below the age of seven.

CBS News prexy still hopes to expand a web news strip from 15 minutes to a half-hour, a project which Salant first explored at an affil meeting last spring. Move of o-o KXNT, Los Angeles, in in-troing an hour evening news strip this fall will bear watching in light of the web's desire for a half-hour strip.

AFTRA & KFWB Still Far Apart

Hollywood, Aug. 29

American Federation of TV & Radio Artists strike against KFWB entered its eighth week with all efforts to end dispute ending in failure.

Both sides rejected proposals made during 11-hour marathon bargaining session which broke up without setting date for a further meeting.

Claude McCue, AFTRA exec secretary, said union rejected as "completely unsatisfactory" two wage offers by station for one-year contracts at rates less than previous proposals by station.

"The union cannot accept the principle of a one-year contract which would find negotiations starting all over again in about eight months," McCue said.

Top management offer was for \$22.50 increase for present employees and \$17.50 for new employees. Present contract calls for \$155 although prevailing wage is \$173.50.

Station claims that they are being used as "bellweather" for industry because union is only asking \$10 increase from other stations.

Case Of The Hopeless Videophobes

By JAY LEWIS

Washington, Aug. 29. Videophobia (not a fear of television, but a fear that people will think you watch it) appears on the wane throughout most of the country.

But the affliction is still very much in evidence in Washington. The videophobes can be spotted on Capitol Hill and at Federal Communications Commission, and probably countless other agencies.

It's their presence on the Congressional Communications Subcommittees which shape the laws governing broadcasting that is most alarming.

In essence, the sufferers are intellectual snobs (or those who fear intellectual snobs who look down their noses at those who watch, or even own, a television set).

Once a real status handicap among certain segments of the U.S. populace—chiefly those who were self-conscious about their intellectual shortcomings, now mere ownership of a receiver in most circles doesn't necessarily lower your brow. And the videoleas can no longer count on being one up when he remarks in a calculated offhand manner that he doesn't own a set. While a few years ago, the videophobe scorned the tv watcher as a vegetable creature muted by the hypnotics of tv, without a set he now frequently finds himself tongueless since television (meaning its programs) may very well be the most common top of conversation next to the weather.

Videophobia now takes the form of owning a set but telling people you never or rarely watch it, and then only accidentally. You tell friends who have their sets in the living room and eat before it, that you keep yours in the basement next to the washing machine—or in your unfinished attic, garage, etc. As for why you got it in the first place, the children badgered you into it—or at best you

thought you might want to take a look at the political conventions.

But despite its modified form, the essence of Videophobia is still that watching tv fare for fun on any kind of regular basis is tantamount to an admission you have a common denominator mind (which for some reason seems worse than criticism). Your mentality is gradually softened into petty for the Madison Ave. people to shape to the desires of their clients.

And if you watch non-educational programs for sheer pleasure for several hours running, you probably never curl up with a book. Worst of all, tv watching doesn't even rate the reverse—standard status of being a low brow activity.

All this is by way of saying that Congressmen are peculiarly susceptible on the whole to the videophobe psychology. Most are very self-conscious about their standing on the Congressional Intellectual ladder. The reputedly erudite (Rhodes Scholar and ex-college prexy Sen. William Fulbright) are openly envied and emulated by many of their colleagues. (Of course, what intellectual facade they achieve is often shed when the politicians go back home to the plain folk who make up the electorate).

Observers at Congressional hearings on broadcast issues have noted clear-cut symptoms of videophobia. A prime syndrome is the apologetic preface. A classic example took place earlier this year with the Chairman of a key Congressional group in the broadcasting field.

Apologetic TV Fans? The tired topic of televised sex, crime, etc. came up, and the Chairman told about watching tv the night before and being shocked at the number (Continued on page 41)

Global Glint in Screen Gems' Orbit; Canada, London Productions Are Set

Hollywood, Aug. 29.

The overseas profit potential is so attractive to Screen Gems that the Columbia Pictures tv arm is planning overseas production in many countries in the next few years, according to William Dozier, veepee in charge of west coast activities. In production now are two series in Canada and one upcoming in London, with others on the planning board. Foreign revenue from SG telepix is now 20% of the overall and steady increases are anticipated.

"If we have that global look in our eye," says Dozier, "it's because the foreign market is getting so important and world wide interconnected television is only two or three years away. We have distribution set-ups in 11 foreign countries, with dubbing of our telepix in 13 languages. By making pictures abroad we improve our position as a friendly company with those nationals and have better opportunities to have our tv series shown. By maintaining our own offices, we know the market better and resultantly get better prices for our series. Producing in these countries takes us out of the quota restrictions.

"The profit potential abroad," adds Dozier, "gives fiscal soundness to our thinking. On the network runs of our shows '10 next season, second only to Revue' we can only expect to break even. By being on the ground and knowing the market, we can improve on our past take of overseas revenue."

Meanwhile, Back In Canada

In production in Canada, under Herb Sussan's supervision, are two series, "Pick a Letter" and the Pierre Burton Show. Slated for next year in England is "Limehouse." Other projects in the works, both here and abroad, will be revealed by Dozier in two weeks. On the slate of futures will be "Higgins" to star the English comic, Stanley Holloway, but to be made in Hollywood.

Dozier leaves this weekend for London to inspect the pilot of "Guliver," produced by Charles Schaefer in super-dynamation (live action and animation). He is due back within a week and expects to add this series to the '62-'63 schedule, both foreign and domestic.

For the season after next he promises a cycle of comedy but in new and surprising forms on which his writers and producers are now working. Peggy Cass of "The Hathaways" he predicts will emerge as the top comedienne of next season, the closest approach to Lucille Ball. Such action-adventure shows as "Route 66" and "Naked City" will not only survive the campaign against violence but will have many imitators, he predicts.

New independent producing units will be brought into the SG fold to complement Herbert Leonard, Tony Owen and Green and Rouse, and Dozier is now screening several new prospects. At no time and nowhere, says Dozier, will production be farmed out as an association with Screen Gems.

A high mortality rate around first of the year will not find Screen Gems completely empty of replacements for a fast sale. He has in production "The Expendables," a Green-House production starring Mike Connors. The star system has its merits, according to Dozier. "They can make a good show better but they can't make a bad show good." Our family shows are not popular abroad, says Dozier, "because they don't understand our mores." He recently returned from a trip through Europe.

KWBA's 200G Sale

Baytown, Tex., Aug. 29.

KWBA here is being sold for \$200,000 to the owners of Port Arthur and Bryan-College Station outlets.

An application has been made with the FCC in Washington to transfer the station to John H. Hicks Jr., of Port Arthur and Edward L. Francis of Dallas. They now operate KOLE, Port Arthur and WTAW at Bryan and College Stations.

KWBA is the city's only radio station and has been operated since 1947. It was once KREL.

Shreveport KTAL-TV Fete To Bring Out NBC Brass

Shreveport, La., Aug. 29.

NBC-TV brass and NBC-TV performers are trekking down here on Tuesday (Sept. 5) to take part in a 24-hour fete by KTAL (tv). Station is throwing the bash to commemorate moving from Texarkana to Shreveport, and along with the move it's changing network affiliations, too—from CBS-ABC to an NBC basic, which is what will bring NBC chairman Bob Sarnoff, exec veepee David Adams and veepee Tom Knode into the act.

Web is also supplying sports-caster Joe Garagiola, new emcee Jack Linkletter and two "Wagon Train" performers, Frank McGrath and Terry Wilson. During the Sept. 5 promotional day, the NBC crew is going to appear at three local hospitals, before at least one civic club and do a special 9-10 p.m. program on KTAL (Station begins picking up the regular NBC feed Sept. 3.)

Sillerman Sets Up A Consultancy Biz

Michael M. Sillerman, vet industry sales exec, has resigned from Programs for Television to form a new type of specialized program and sales consultancy business. He will act for and with major companies and studios in development of syndication biz for existing as well as newly produced properties.

A special phase of the consultancy businesses will deal with color tv film properties. In this area, Sillerman conducted a large scale operation at PTI with J. Arthur Rank color pix and arranged special tie-ups with RCA, in promoting color product at local levels in multiple markets.

Sillerman, who was a principal in the formation of Television Programs of America, resigned as exec v.p. in charge of sales for PTI.

'COMEDY CAPERS'

SILENT 2-REELERS

Silent two-reel comedies of the '20s have been fashioned into a series by National Telepix, titled "Comedy Capers."

Jack Saunders, former musical director for the late Mike Todd, has scored over 120 compositions for the series. He has composed identifying music for each star in the series, originally produced by Hal Roach and Mack Sennett. There is Ben Turpin music, a Laurel and Hardy theme, etc. Other stars in the 90 films, each of 13½ minutes in length, include Billy Bevin, Andy Clyde, Will Rogers, Keystone Kops and the Mack Sennett Bathing Beauties.

Telefilm Chatter

Joe Joel appointed sales supervisor of Screen Gems for the Far East, Australia and New Zealand. Joel also will continue as managing director of Screen Gems Pty., Ltd., headquartered in Sydney. . . . Jack Rieger, veepee of Ring Classics and exec producer of "Main Event" to Hollywood. . . . Sandy Howard signed by exec producer David L. Wolper to join the producing ranks on "The Story Of" series, which Wolper Productions is making for Ziv-UA. . . . "Crime and Punishment," series of documentaries taped behind prison walls, is now being distributed in syndication by Peter M. Robeck & Co. . . . "For Your Information," new tv interview series now being released free to tv stations by Sterling Movies U.S.A., features columnist Jim Bishop and radio-tv personality Fran Allison.

Big Latino Sale On 729 Pre-'49 RKO's; \$1,000,000 and %

The 729 features in the RKO pre-'49 film library were sold in bulk for South and Central American distribution to a latino combine headed by George Caputo. According to Television Industries Inc., which owns the RKO pix and which sold the rights, the deal called for \$1,000,000 down plus a percentage of future sales profits below the border. Percentage arrangement is in perpetuity.

Caputo's group is called Fall River Investment, S.A. There are about 48 films in the sale group made after 1948. Basil Estréich, who heads Television Industries (successor to Matty Fox's old CNC) said that when the RKO films were acquired in 1955, they cost slightly over \$14,000,000.

Martin J. Robinson, veepee and general sales manager of the Estréich firm is going to be added to the Fall River Investment board.

Taft's Britannica Pix

Taft Broadcasting has leased the library of over 700 Encyclopaedia Britannica Films distributed by Trans-Lux. The films will be telecast on the Taft stations, starting Sept. 1.

Taft station outlets include KWRC, Cincinnati; WTVN, Columbus; WBRC, Birmingham; WKYT, Lexington, Ky. Taft Broadcasting is the third major group to acquire the entire output of Encyclopaedia Britannica Films. Others are Westinghouse Broadcasting and Time, Inc.

WABC-TV'S TOY COIN

Ideal Toy Corp. is picking up part of the tab of three Shirley Temple films to be shown on WABC-TV later this year on the "Holiday Film Classics" series. Features are "Little Princess," "Curly Top" and "Our Little Girl." Biz was placed through Grey Advertising.

That 'Clutter of Credits'

Hollywood, Aug. 29.

Television sponsors and their ad agencies have thrown a road-block in the path of Television Producers Guild campaigning against the separation of credits from writers and directors. It is contended that one more card produces a clutter of credits and inveighs against a fast entry into the show. Producers counter that another six seconds it takes to display their credits wouldn't make enough difference.

Producers Guild has no contract with Alliance of Telefilm Film Producers. Contract between the Alliance and Writers and Directors Guilds specifies that their credits must follow up front preceding the entertainment portion. Said an agency veepee, "All we want to do is to get into the show fast without too many credit interruptions."

Ben Brady, veepee of Producers Guild, said that the issue would not be forced, that "we'll appeal to their understanding in the interest of prestige to the program and the good of the industry." A TFC release said "there still exists a situation which can only be a Pandora's box of trouble to the industry as a whole unless it is completely rectified."

In a breakdown on producer credits, it is claimed by the Guild that 55% of the 102 shows scheduled for showing will have working producer credits adjacent to that of the writer and director, 17% are to be separate, 17% still undetermined or in negotiation, 3% are in special position but in line with Guild policy, and 8% are without credit information as of Aug. 15.

Sponsors also set up claim that if they accede to producers demands they will be faced with a similar situation with cameramen whose importance to a show they do not minimize. Producers Guild has 115 members.

50,000,000 TV Sets Outside U.S.

Number of tv sets outside the U.S. has passed the 50,000,000 mark and is expected in 1962 to surpass the 53,000,000 tv set count in the U.S., according to John G. McCarthy, veepee of Television Program Export Assn.

Among the markets making up the total of 50,000,000 are: United Kingdom, almost 12,000,000; Canada, 4,000,000; Italy, 2,500,000; France, 2,000,000; Scandinavia, 1,600,000; Brazil, 1,200,000; Australia, 1,200,000; Japan, 8,000,000; West Germany, 4,800,000; Argentina, Mexico, Belgium, The Netherlands, Spain, Venezuela and many other countries have a substantial number of sets, and all are growing rapidly in number. Television sets in the Soviet bloc total about 8,000,000.

CBS O&O's 'Int'l Hour' Exchange Program Now Eyes Expanded Vistas

WTMJ-TV Slots New Segs

Milwaukee, Aug. 29.

Milwaukee Journal station WTMJ-TV has acquired several new syndicated properties for this fall, including "Mister Magoo," "Shannon," "Ripcord," and "A Way of Thinking."

"Magoo" will be programmed Monday nights at 6:30 p.m. for 30 minutes and at 5:40 p.m. for five minutes, Mondays through Thursdays.

"Shannon" will be broadcast Tuesdays at 9 p.m., starting Sept. 19. "Ripcord" will be presented Fridays at 10:15 p.m., beginning Sept. 29. "A Way of Thinking," featuring Dr. Albert Burke, will be shown on WTMJ-TV Sundays, 5:30 p.m., effective Oct. 1.

Upped U.S. Prices Cue Mex Beefs

Mexico City, Aug. 29.

Local television interests are beefing strongly about recent hikes for American episodics, popular over various channels.

Complaints stemmed from boost to \$325 for the "Mike Hammer" show; formerly offered at \$225. Other American shows will also be adjusted upward, according to distributors handling episodics, as soon as current contracts expire.

Advertising agencies and sponsors decry boosts as complicating matters. Sponsors threaten to cancel their contracts but there is little likelihood of this since the American shows are well liked by audiences and have big public followings.

MEX DOCUMENTARIES GET GLOBAL SPREAD

Mexico City, Aug. 29.

Mexico's Department of Foreign Relations has readied seven documentaries, giving aspects of life and progress in the republic, for worldwide release. Series has already been seen by visitors to the Turin Exposition in Italy.

Now, Miguel Alvarez Acosta, who heads up the International Cultural Promotion Organization, and in charge of distribution of documentaries, plans to distribute copies in the U.S., Europe and Central and South America.

Documentaries cover such subjects as silver making in Taxco; a tour of Mexico City's tourist, historical and archeological attractions; a documentary on the longest gas duct in Mexico linking this capital with refinery in Tabasco; a short on a Mexican health ship ministering to rural needs, etc.

NTA Stock Conversion

The 750 holders of approximately \$1,400,000 of outstanding 6% sinking fund subordinated notes of National Telefilm Associates are being offered an opportunity to exchange up to \$1,000,000 of the old notes for equal amounts of a new issue of 6½% convertible sinking fund subordinated notes.

Unlike the old 6% notes, the new 6½% notes may be converted to NTA common stock at the rate of \$2.50 principal amount of new notes for each share of common stock. New 6% notes are also senior to \$4,628,747 of notes due Aug. 1, 1975, which were issued by NTA to National Theatres and Television, largest shareholder in NTA. Old notes are subordinate to NTA's indebtedness to National Theatres.

Fountainhead Acquires 'Legend of Valentino'

"Legend of Rudolph Valentino," one-hour special produced by Wolper-Sterling Productions, has been acquired by Fountainhead International, for regional and syndication distribution.

Hour telementary will be made available following the termination of the present distribution contract between Wolper-Sterling and sponsor Peter Pan Productions. Established to market tv specials, Fountainhead International recently acquired distribution rights to three other Wolper-Sterling hour long specials.

Donley's Sports Slot

Pittsburgh, Aug. 29.

Red Donley, one of the leading sportscasters in the Tri-State area, became sports director of WVIC this past week.

Donley had been sports director at WSTV-TV, Steubenville and had broadcast Pittsburgh Steeler games for the past six years over a district network.

SAT. NITE'S TV PIX SCRAMBLE

NBC-TV's Open-End Features

NBC-TV said those Saturday night feature films would be uncut—and NBC meant it. For the first time in the history of network tv, there'll be an open-end quality to a regular service.

At least one out of four of the 26 features, all of which begin at 9 p.m. on Saturdays, will run beyond 11 p.m. The NBC affilia know of the plan and agree, because, it being a Saturday night, they figure, along with the web, that no harm will be done: Audiences can and do stay up later.

Besides, the NBC-TV affilia, in many instances, are willing to delay their local newscasts to allow completion of the 20th-Fox pix being shown in the fall by the network. (Some of the flicks will run as late as 11:12, one will go as late as 11:16, it's understood.) After the NBC feature and the news, several stations, including NBC o&o's, will air their own features locally, making it "double feature" night.

NBC-TV series is regularly slated for a 9-11 p.m. anchorage.

Stockpile of Danny Thomas Segs, 'Real McCoys' Sold to Four Star

Hollywood, Aug. 29.

For consideration "well in excess of \$1,000,000," Four Star Television has purchased all of outstanding stock in Marterto Productions owned by Danny and Rosemary Thomas, encompassing 90 half-hour films of "Make Room for Daddy" and their less than 50% interest in "The Real McCoys." Most of "Daddy" backlog was aircast on CBS-TV, some previously on ABC-TV.

Deal does not involve future Danny Thomas shows, at least "not at the moment," according to Tom McDermott, executive vicepres of Four Star. Included in "McCoys" package are 146 half-hour films aired on ABC-TV. McDermott declined to comment on whether Thomas would eventually be brought into Four Star fold.

How stockpile of two comedy series will be sold or syndicated has not yet been decided. Several weeks ago Dick Powell, Four Star presy, said they were studying formation of their own sales staff. William Morris functions only as sales agent for new Four Star properties. Deal for "McCoys" also carries over into future production of comedy series.

Gross Succeeds Hollander at ABC

In a staff reshuffle at WABC-TV, N. Y., Joseph Stampler, v.p. and general manager of the ABC-TV flagship, has named Arthur Gross as new program director. Gross, who moves over from United Artists Associates where he was general sales manager, fills the spot vacated by A. L. Hollander Jr. who resigned. Gross steps into the new job Sept. 11. Since WABC's schedule is set for the next six months, Gross' impact on the station's programming will not be felt until next year at the earliest.

In other station changes, John G. Doyle, formerly account rep in ABC-TV's station clearance department, becomes director of sales service for WABC. He succeeds Benjamin Okulski who's been promoted to the ABC station sales staff. Clarence L. Johnson, formerly art director for J. B. Bundie ad agency, steps into a similar spot at WABC, replacing Libby Calamia, who resigned.

HENRY C. CASSIDY JOINS WNEW STAFF

Henry C. Cassidy, veteran network correspondent, has joined the news staff of WNEW as part of the Gotham indie's move towards depth coverage of foreign and international news. Cassidy, who will expertize mainly on Soviet developments, becomes the indie's fifth commentator, the others being Reid Collins, Russ Hearn, Martin Weldon and Martin Caidin. The WNEW news staff is now a 31-man operation.

Cassidy, longtime member of the NBC news staff, had been broadcasting recently for Radio Free Europe and occasionally for WNEW.

NBC CUES IN A CINEMA SLUGFEST

Stations throughout the country are jockeying for position, preparing for NBC-TV's prime time Saturday night pix showcase which debuts this fall. Brought into play in this contest for audience millions are competing pix blockbusters, off-network hour series, and the savvy of programmers.

In the three station markets, NBC-TV with its 9 p.m. opening for 20th-Fox post-'58's will have the advantage of convenience. No matter what the CBS-TV o&o's throw against it in the pix race, these stations will be forced to serve the tastes of the post-11 p.m. (EDT) pix viewers. Reason CBS-TV o&o's are cited as the prime example is their heavy investment in feature programming. The "war for Saturday" night audiences, though, encompasses all tv stations, indies, affilia, and even the o&o's of NBC-TV, itself.

Point by point these are some of the recent developments surrounding Saturday night.

WNBC-TV, web's N. Y. flagship, has decided to program features after the net's 20th-Fox pic. Station has bought the "Pic in the 50's" package of 40 Warner Bros. pic from Seven Arts Associated. Station, in effect, is feeding viewers a double-feature bill which still is popular in theatres, but which is yet to be tested for the home viewers from a non-independent station.

CBS o&o's plan to slug it out, pic by pic, week in, week out, with their array of pix. The CBS o&o's in addition to the post-'48's of Columbia have a library of vaultees that includes Metros, Warner Bros., Paramounts. CBS-TV, N. Y., has bought the latest post-'48 bundle of United Artists pix from United Artists Associates. Plan of the CBS o&o's is to counterprogram the NBC-TV pic showcase. If the web is carrying a hard action adventure a particular Saturday night, CBS o&o will come in later with a comedy, or a musical, for example. In addition, CBS o&o's are launching a Fall Film Festival campaign, with sizeable ads planned to capture the viewers.

In N. Y., WABC-TV, along with other ABC o&o's, has bought the off-network hour series from 20th-Fox, "Hong Kong" and "Five Fingers." WABC-TV plans to telecast "Hong Kong" series Saturday nights at 11:15 p.m. Idea for this slotting is that the pix watchers of WNBC-TV will want a change in pace and switch to an hour vid-film show, rather than another pix presentation. WABC-TV will follow "Hong Kong" with a pic for the late, late night viewers.

What's happening in the No. 1 market is similar to the patterns being established for Saturday night throughout the country. In addition to the station stake in Saturday night audiences, the motion picture companies have a lot riding on the outcome of the battle. If the NBC-TV pic showcase clicks, other webs in future seasons aren't expected to stand idly by and let a source of popular programming go by without cutting out a pic showcase for themselves.

Motion picture suppliers have long held that a web transmission at a convenient hour would click on the rating meters NBC-TV's Saturday night move is the first test for Hollywood product. Above and beyond the competitive programming moves, the big test will be NBC-TV's.

Hackett to PTI

Harold L. Hackett, former presy of Official Films and industry vet, has joined Programs for Television Inc. (PTI), as v.p. in charge of national and syndicated sales. Prior to his association with Official Films, Hackett had been an exec at MCA. He replaces Michael M. Sillerman, resigned.

Screen Gems' \$2,000,000 For TV Station Buys in Puerto Rico

Cincy's Hoffa Feed

Cincinnati, Aug. 29. WCKY-TV managed to get teamster boss James Hoffa and James Luken, leader of four dissident teamster locals, to appear on the same televised news conference. Then the station invited all the other Cincy outlets to attend and before the shootin' was over, WCKY-TV was feeding every major news outlet in the nation, tv and otherwise, the dope on the Hoffa-Luken meeting.

WCKY broadcast the meeting on Sunday (27) in an afternoon slot. The confab was thrown open to everybody in the press, including local stations, WCPO, WLW, WKRC, WSAI and the Cincy dailies. Host station fed the show to Mutual Broadcasting, Yale Broadcasting (of New Haven), the Thoms station chain, WIP (Philadelphia), KWK (St. Louis), WGBS (Miami), CBS-TV and NBC-TV.

Screen Gems is expanding its station holdings to a Latino tv station in Puerto Rico, buying WAPA-TV, San Juan, and a minority interest in WOLE-TV, Aguadilla, Puerto Rico. Price for the buyup is understood to be close to \$2,000,000.

The deal is being made with Winston-Salem Broadcasting and the family of Goar Mestre. Licensee of WAPA-TV is Ponce de Leon Broadcasting, with Winston-Salem owning 80% and the Mestre family 20%. Winston-Salem, broadcasting group with holdings in the U. S., also owns a one-third interest in WOLE-TV, Aguadilla, P. R., which is understood to be part of the overall deal. Formal announcement is awaiting lawyers' approval.

SG's Puerto Rican station acquisition move is in line with its foreign expansion plans. Columbia subsid is expected to expand the production studio facilities of WAPA-TV once it takes over and uses the facilities to produce shows for the Latino market.

Norman Louvau, who heads up SG's station in Salt Lake City, KCPX-TV, is due to be transferred to head up the Puerto Rican station operation. Having a Latino station base will also afford SG an opportunity to test and exchange programs with other Latino broadcasters.

WNBC's Bigtime Gadgetry For Local Election

WNBC-TV and WNBC Radio, NBC's New York flagships, are going to try to duplicate a feat locally that the parent network accomplished last November for the Presidential election.

Stations on both Primary Day and Election Day in New York will take over Studio 8-H in Rockefeller Center, to set up an election tv headquarters. Studio 8-H, the same one used by the network, will have scaled down tote boards (covering local precincts) and all the electronic gadgetry used by the network to report first on the Democratic primary fight between Tammany regular Arthur Levitt and liberal Democratic candidate Mayor Robert F. Wagner. On Election Day, in November, the studio, same crew and same concept will be utilized to cover the N.Y. election districts in the fight between the Dem survivor and Republican candidate Louis Lefkowitz.

Chet Huntley and Merrill Mueller will be WNBC-TV's anchor-men in 8-H. WNBC Radio's anchor-men there will be Morgan Beatty and Leon Pearson. Three of the four, save for Pearson, are fulltime network correspondents.

Out of the party headquarters for WNBC-TV will be Gabr Pressman and Bill Ryan, for radio it's Robert Berry White, Joe Michaels and Steve Manders. Besides these regulars, WNBC will have stringers at various precincts in Manhattan on primary day.

In all, there'll be well over 100 men and women manning this scaled-down election coverage, and the estimated cost to the two stations is \$125,000, quite a hefty sum for local broadcasting on a two-shot basis.

Both radio and tv, on Primary and Election Days, will take to the air at 10:30 p.m., a half hour after the N.Y. polls close, and they'll stick with the coverage, and precinct counts, until one of the politicians proves a sure winner.

Union's Win Vs. WMS

Memphis, Aug. 29.

Engineers and technicians eked out a 15-13 victory for union bargaining here at WMC and WMCT. Both radio and tv outlets are owned by the Scripps-Howard chain.

It was the first time that the union (NABET) had ever scored a triumph at the stations, which are the local NBC outlets.

For Ziv-UA It's Hartz & Flowers

Ziv-United Artists has taken advantage of the fragmented sponsorship identification in participating network shows. Syndication outfit corralled sponsor Hartz Mountain Products on the basis of riding Ziv-UA series to gain program identification in particular markets.

Hartz has participations in daytime network shows of both ABC-TV and CBS-TV. Pet food maker has bought into ABC-TV's "Camouflage," and "Seven Keys," and CBS-TV's "Face the Facts," "Calendar," "Video Village," and "Millionaire." Outfit last year experimented with the sponsorship of one Ziv-UA show in Detroit.

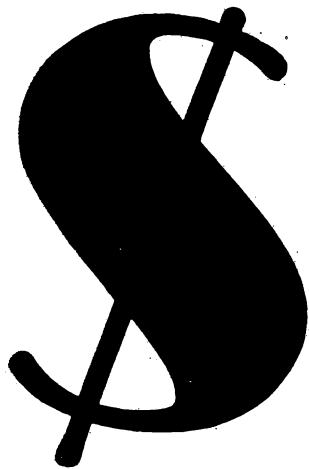
This season's outing will find Hartz riding five different Ziv-UA series in 10 top markets, in an effort to gain greater program identification. Stations that will carry the programs include: WPIX, N.Y.; WGN-TV and WBKB, Chicago; KTLA, Los Angeles; KRON, San Francisco; CKLW-TV, Detroit; WHDH-TV, Boston; WEWS, Cleveland; WRCV-TV, Philadelphia; KDKA-TV, Pittsburgh; and a station in Washington.

Sale, made on an alternate week basis, includes the following properties: "Ripcord," "Everglades," "Trouble-Shooters," and "Adventures at Scott Island."

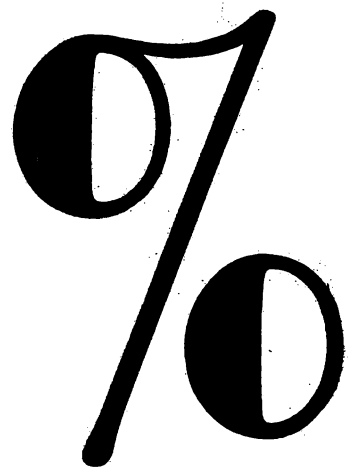
BUDWEISER RENEWS 'THIRD MAN' SERIES

National Telefilm Associates "Third Man" series, starring Michael Rennie, has been renewed for a second year by Anheuser-Busch for Budweiser Beer. Budweiser will again sponsor the series in more than 100 U.S. markets. D'Arcy is the agency.

Production for the second series of 38 episodes will begin in four weeks with 20 of the episodes filmed in Hollywood and 18 at the MGM Studios, Elstree, England, British Broadcasting Corp., for the second year, will coproduce. Executive producer for the series will be Vernon Burns, formerly managing director of NTA, Ltd., (U.K.) Supervision for BBC will be by Ronald Waldman, general manager, television promotions. BBC, Star Rennie also will act as associate producer.



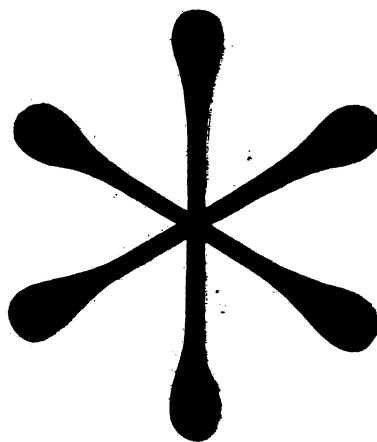
When your television dollars are looking for the network and the time period that will deliver the biggest and most responsive national audience, remember this:



The percentages are riding with you on ABC-TV. Take a look at the latest National Nielsen, see how the lookers, coast-to-coast-wise, are spending their looking-time.

1 1/2

In the critical matter of half-hour by half-hour ratings, ABC-TV showed its popular appeal with 21 out of 51 firsts...more firsts, that is to say, than Net Y or Net Z.*



*Nelsen National TV Report; Average Audience, all sponsored time periods, two weeks ending Aug. 6, 1961, Mon. thru Sat., 7:30-11:00 PM; Sun. 6:30-11:00 PM.

ABC Television

'Webs Going Too Far in Demanding Part Ownership of Shows': Lee Rich —On Other Madison Ave. Fronts

"The networks have always been responsible for what goes on over their air," said Lee Rich, Benton & Bowles vice president. "But after the quiz scandals, when Washington told them they were responsible, the tv networks interpreted responsibility as ownership control of programming."

Rich, the agency's tv boss and one of the men primarily responsible for placing the large sums of advertising dollars for Procter & Gamble and General Foods, never denied CBS, NBC or ABC the right to control content but suggested the webs were going too far in demanding partial ownership from tv producers before permitting a package on the air.

Interestingly, in this tv season when most observers assume that the tv networks have consistently refused programs brought to them by advertisers and agencies, there are at least eight half-hour programs, all on film, and one live hour that do not at all fall under network control of ownership.

Five of the nine belong to P&G or GF through Benton & Bowles. Two others belong to the same GF, but this time through Young & Rubicam.

The Benton & Bowles shows are Danny Thomas, Andy Griffin and Dick Van Dyke on CBS-TV, "Car 54, Where Are You?" the Nat Hiken production on NBC-TV, and "Rifeman" on ABC-TV. "Hazel," the Ford-sponsored stanza on NBC-TV, and "Hennessey" and the new Gertrude Berg series for CBS (both GF) are others. Last show known of is "C. S. Steel," produced on CBS live by the advertiser.

Benton & Bowles, said Rich, does not own any share in the five packages it controls, but has underwritten the pilot films for each series. The tv boss, who is also in charge of pilot money for the agency, says that pilot money was given only to assure B&B first crack at the property once it was completed. Sometimes, B&B adds extra coin to a production once the series is underway, just to keep it hot. For instance, the old "Loretta Young Show," on NBC but controlled by B&B, used to get about \$5,000 over budget to jazz up the scripting.

"I put myself in programming," Rich said, "because I can't afford not to with some advertisers; I can't afford to have my shows moved by a network and I can't afford to be thrown out as an advertiser."

"But my prime purpose in all this is to sell merchandise for my clients at Benton & Bowles—as effectively as I can, and I use tv to do it. If tv stops being effective, I'll use something else."

Rich's last four trips to Hollywood were for the purpose of looking at new programming. Obviously, B&B's Rich and radio-tv vice president Grant Tucker have no desire to give up what they feel is a golden opportunity to take care of their two biggest clients.

"You can't get creativity out of just three sources," Rich noted, after disclosing that he'd recently come back from the fourth Coast junket. He figures that B&B has had a pretty decent track record in picking new stanzas. "Rifeman," the now defunct "Zane Grey Theatre," Danny Thomas and Andy Griffin—all B&B shows—were, he said, the top-rated new shows the years they premiered—that's four out of the last five seasons.

Alcoa Fun & Flexibility

Art Duram, senior vice president and radio-tv director for Fulcrum, Smith & Ross pointed out last week why Alcoa, in an unusual network tv buy, decided on a series of dramatic films "out of Revue" that has 15 hours and 14 half-hour installments:

"For one, the ability to make a story idea either a half-hour or an hour gives Alcoa a degree of flexibility, which Duram feels has not before been achieved in tv. If a story should run an hour, but a series is limited to a half-hour, then there's trouble. This goes for shows that are really only good for a half-hour but have to be stretched into an hour form.

For example, Duram's producers at Revue, Dick Lewis and Alan

Miller, had a story based on Vietnam, and it wasn't until they were half-way through preparing it that they decided that it would make a better half-hour than hour.

Second value of the split series, according to Duram, is that with 15 hours, 14 half-hours and 12 repeats of the hour-long shows on the Tuesday-at-10 ABC slot, there will be only 41 shows. Alcoa, which is paying slightly in excess of \$5,000,000 to produce and air, can afford to buy the 41 shows exclusively. If ABC forced the bankroller to go a 52-week season, then Alcoa would have had to share the cost with an other sponsor and thereby have lost sponsor identification, which Alcoa and Fuller, Smith feel is vital to the merchandising campaign.

Another point made by Duram in behalf of flexibility is that Alcoa's Tuesday series is made up virtually in equal parts of fiction and fact. The fact portions—although Duram did not say this—smack of a format idea being used by Armstrong Cork alternate Wednesdays on CBS-TV. In any event, the format enables Revue to do a multiplicity of story lines. In the first four hour shows alone (all in the can), there will be two fiction, two fact. Kickoff stanza will be "People Need People," directed by Alex Segal, with Lee Marvin and Arthur Kennedy as leads. It's based on Navy psychiatric work. Second stanza is pure fiction—Charlton Heston in "The Fugitive Eye." Three is called "The Fortress," based on the experiences of a man kept prisoner three years by the Chinese Communists. Fourth is "Moment of Decision," a fiction piece with Fred Astaire in the lead.

The fifth stanza is the Vietnam half-hour.

New Accounts: Minute Maid division of Coca-Cola has given McCann-Erickson its line of frozen, concentrated juices. At the same time, Minute Maid gave McCann-Erickson, McCann subsid, its Snow Crop brand of frozen juices. Both accounts start Dec. 31. McCann is the parent Coca-Cola agency as well.)

Mrs. America Pageant As Thanksgiving Fare

24) for one hour starting at 3 p.m. The Mrs. America Pageant finals are slated to be shown on CBS-TV Thanksgiving Day (Nov. following the football game. William Morris Agency set the deal. Emcees still to be selected.

Bert Nevins, pageant's producer, is also working on a daily daytime show starring the contest winner.

Memphis—Charlie Weaver of the Jack Paar show, has been linked to top the annual Memphis Mid-South Fair for the nine-day-run starting Sept. 22. Weaver (Cliff Arquette) will do two shows daily in the enlarged Fair Coliseum.

Inside Stuff—Radio-TV

Amplex Corp. is back in the black, stockholders were told at annual meeting last week.

William E. Roberts, new president of the videotape recording firm, reported a net profit of \$71,000, or one cent a share, for the three months ended July 31, first quarter of the company's fiscal year.

The firm's preceding two quarters were marked by heavy losses which resulted in a net loss for fiscal 1961 of \$3,900,000.

Sales for the last three months, said Roberts, were \$17,400,000, compared to \$17,900,000 in the quarter a year ago. Profit in the quarter a year ago was \$366,000, or five cents a share.

The FCC has extended from Sept. 7 to Oct. 2 the time for filing comments on proposed controversial changes in broadcast logging rules. FCC also changed the date for filing reply comments from Sept. 18 to Oct. 23. The commission said the extensions will allow interested parties time to make trial-run tests on the proposed changes.

The commission said comments and replies from educational stations are not expected, but added that no determination has been made on requiring the educational stations to meet the proposed new rules.

James B. Dolan's name erroneously appeared as James B. Dean in Paul Taubman's page ad in VARIETY last week. Dolan, personal librarian for Taubman, was formerly associated with the late Arturo Toscanini for many years.

"The New Biology" on "College of the Air" will be carried by 182 affils of CBS-TV, marking a record number of clearances. Educational series will start Sept. 25.

The college level biology course, which will be carried at different times of the day by various affils, will be taught by Professor Ray Koppelman. Series is prepared by the Learning Resources Institute with CBS-TV donating its facilities.

With the Station Reps

RKO General's new reppeyry has hired 13 salesmen, five in radio, eight in tv. They'll report to Donald J. Quinn, who heads the unit. Setup is, like Storer and Westinghouse before it, to merchandise the chain's own stations.

RKO General's group consists of seven radio and five tv stations in some of the country's biggest markets.

The 13 salesmen, inked since the unit was established recently, are: Richard Kelliher, H. W. Simmen, Tom Green, James H. Fuller, Victor Forker for radio. The tv men are Jerry Molfese, Gordon Lawhead, Richard Colburn, Sidney Allen, James Gates, Mort Zimmerman, John Fernandez and James Marino.

One of the big problems faced by the RKO chain, much of which was reppey by H-R (leaving officially as the group's rep on Oct. 1), was that it never had that same kind of strong identity of a Storer or Westinghouse or Triangle group. Consequently, an initial job for Quinn and his five radio and eight tv rep salesmen is to give the outfit a "name."

RKO General owns radio and tv stations in N.Y.C., Boston, L.A., Memphis, San Francisco and Washington. Memphis and Boston are the only markets in tv that have network affiliates. All the radio o&o's are indie.

Quinn's unit will also rep the Yankee Network, the New England radio regional group.

Christal Study

The Henry I. Christal radio reppeyry got five stations together in Buffalo, Detroit, Hartford, Milwaukee and the Albany-Schenectady-Troy markets and ran a special audience study by Alfred Politz Media Studies. Data included kinds and numbers of persons who listen to an individual outlet in a week; places and times that they listen; awareness of listeners to the "qualitative attributes of an individual radio station in terms of programming, service to the listeners and the community at large."

Five stations, via Christal, stress the fact that these studies are in no way to be considered or used as ratings. To insure this, none of the published studies by Politz will contain any competitive data. Instead, the reports will show only data on the radio medium in each market and the audience of the sponsoring station."

Jack Masla & Co., radio and tv reppeyry, will move to new quarters on Madison Ave., the third move for the company since it began four years ago.

Allen Ludden Tapped

Allen Ludden, moderator of "GE College Bowl," has been tapped as the host of CBS-TV's new daytime game show, "Password." Half-hour game show, which is a Goodson-Todman package, preems Oct. 2 and is slotted Monday through Friday at 2 p.m.

Ludden will continue his moderator chores on Sunday afternoon "GE College Bowl."

From The Production Centres

Continued from page 24

for live telecasts, starting Sept. 11 with Santa Clara County Fair . . . KGO-TV plans to telecast 10 Frisco area high school football games this fall, starting Sept. 23 . . . KTVU picked up "Kukla and Ollie" from NBC-TV—after KRON had passed, of course . . . New York Daily News' Ben Gross in town, following ABC junket to Hollywood.

IN TORONTO . . .

Rosemary Clooney in town with Nelson Riddle to tape a "Parade program which will be later tv'd over the CBC web . . . Toby Robbins out as panelist on the renewed "Front Page Challenge" because of demanded pay hike for coming season, this being flatly refused by CBC who will use femme guests . . . Douglas Campbell and Eric Christmas, both of the Stratford (Ontario) Shakespearean Festival, dashing into town to tape, respectively, Gilbert & Sullivan in "An Evening with G & S" for later release over the CBC network. With Norman Campbell directing, cast will include excerpts from "Trial by Jury"

. . . Betty Jean Talbott, successor of CBC-TV's "Seven-O-One," who snaffled the interview job after some 500 zales were after Joyce Davidson's chore, is already drying to work in a white convertible.

IN BOSTON . . .

Fae Thomas, producer of award winning tv series, "Expedition," in for press confab showing Hub tv eds informative film inside story of how series is made with Jean Pettibone of Biderman Tolk & Assn. . . Five reps of religious faiths in N.E. on WBZ-TV "blue laws" documentary show . . . WEEI carrying Hub's pro football season games with Bob Gallagher doing play-by-play and Fred Cusick handling color . . . WEEI ed writer Dick Horne to N.Y. Thursday (31) for taping session with Gov. Nelson Rockefeller on civil defense for special documentary currently in production at WEEI, Boston, as part of CBS seven-program series, "How Serious the Challenge," San day. Art King, WEEI pub affairs dir, taping in Trenton, N. J. with Gov. Robert Meyner . . . WEEI filled request from Armed Forces radio in West Berlin for copies of its "Dimension" series titled "Safety in the Sixties"

. . . Edwin W. Hullinger, presy and exec producer Hullinger Productions, Inc., Miami, appointed visiting prof on faculty B.U. School of pubrelations and communications . . . Robert Hudson, WBZ-TV gen. services supervisor, named asst. promosh mgr. . . Dave Gregory, sales rep for Continental Can Co., Cleveland, joined WBZ-TV sales staff.

IN PHILADELPHIA . . .

Jerry Grove, WIBG news director, elected president of the United Press International Broadcasters of Pennsylvania . . . Edward R. Murrow to receive the Poor Richard Club's first annual communications award "for dedicated leadership in the vital field of communications" at a luncheon at the Bellevue Stratford Hotel (Sept. 14) . . . Meteorologist Roy Allred, formerly with WTAR, Norfolk, becomes the WRCV-TV weekend weatherman . . . Former WPEN deejay Art Raymond added to staff of WAAP, Peoria, Ill. . . WCAU-TV assistant producer Vince Scarza, co-producer of "Children of the Center Ring," circus drama, arranging for a local "angels" audition to be put on by art patron Beryl Lush . . . Prominent cultural, civic and religious leaders, and commanders of the Armed Forces in the area, will deliver five-minute talks on new WRCV series, "We Speak for Freedom" . . . WFIL-TV to telecast the fall "fashion spectacular" of Hess Department Store of Allentown, Pa. (Sept. 9).

IN MILWAUKEE . . .

On WISN-TV's "Milwaukee Reports" Sunday (27) Milwaukee Symphony conductor Harry John Brown imparted "in depth" view of symphony's plans . . . Billy Graham in "Upper Midwest Crusade" on WXLX, town's sole UHF'er Sunday (27) . . . Saturday, Sept. 2, WITI-TV inaugurates new fall program "Films From the 50's" 6 p.m. to 7:30 p.m. program continues through Winter, with "Roaring 20's" shifting to 10 p.m. . . On WBAY-TV, Green Bay, "Green Bay Packer Quarter Back Club" kicks off Wed. (Sept. 13) in half-hour program, continuing 16 weeks to December. WBAY-TV's sports director Al Sampson interviews former Packer footballers, with Packer coach Vince Lombardi narrating highlights of previous scoring plays . . . Art Koenig, WQFM's (modern music) disk specialist, stresses light music afternoons 4 p.m. to 6 p.m. plus "cross-the-board 11 p.m. to midnight danceable platters . . . WMKE, all tape station, in "Midway Musicale," 12 noon to 1 p.m. stressing smooth evergreens in music . . . WAWA innovating American-Croatian Radio Hour Sundays 12 (noon) to 1 p.m. . . James G. Baker, general manager WFMR, out of St. Mary's Hospital after surgery.

IN MEMPHIS . . .

Gene Roper upped by RKO General Teleradio to a public affairs post in the New York office. He formerly was program director of Tom O'Neill's WHBQ-TV here. Lance Russell, WHBQ-TV staffer moved into the p.d. slot by general manager D. A. Noel . . . Charles De Vols, longtime skipper of WMPS exits that post, to manage WHHM here

. . . Joe Gariagola, radio-tv sports spieler, scored at annual American Legion sports powwow before an SRO crowd at Claridge Hotel . . . Herb Golembek to Plough's WFLO at Atlanta to assist Plough radio prexy Harold Krelstein from the chain's flagship station here at WMPS. In two other moves at WMPS, Alan Avery upped from sales chief post to station skipper and Charlie Sullivan takes over sales post.

IN PITTSBURGH . . .

Dick Mueller has resigned as news director at KDKA TV . . . Steve Gaynor, former singing m.c. and now a top securities salesman here with Whitehall Securities, was cast as an a&r man in the "Route 66" seg being shot here this week . . . The Sullivan Trio, which won KDKA's "Sing Along" contest, has auditions set with Columbia, RCA Victor and Capitol . . . Beano Cook, Univ. of Pittsburgh p.r., has signed to do a weekly series over WJAC TV, Johnstown. Show will have Pitt films and interviews with team personalities . . . Dr. Frank Baxter and WBC president Donald H. McGannon will head the speakers' list at the KDKA Back-to-School awards dinner on Thursday (31). Dr. Baxter, who will fly in from the Coast especially for the event has referred to the drive as having "tremendous social importance."

London Agencies

London, Aug. 29.

Ful-O-Pep, animal feed division of Quaker Oats, Ltd., manufacturers of compounded feeds for pigs, poultry and turkeys, has appointed Dorland Advertising to handle the account from Sept. 1. Last week, Lorland were named to handle Esso Heating . . . After 13 years with Young & Rubicam as media supervisor, Jim Carpenier moved to A. N. Holden, Ltd., as media manager . . . Ruth West, one of America's top copywriters, has become senior creative consultant to Armstrong-Warden, She will make several trips across the Atlantic per year . . . Auger & Turner, Ltd. took over Paul Baratte & Associates and formed Auger, Turner & Baratte, Ltd. . . Toon & Heath lost the Singer Motor account to Erwin Wasey, Ruthrauff & Ryan but retains four other vehicle accounts, Humber, Hillman, Commer & Karrier.

Foreign TV Reviews

AFRICA NOW
With Christopher Chataway, Colin Willis
Producer: David Wheeler
45 Mins., Mon., 8:20 p.m.
BBC-TV, from London

This initiator in a series of six filmed reports opened in Ghana. Other African states, such as Liberia, Guinea, and Somalia, will be treated in later segments. The films came from the West German reporting team of Rolf Gillhausen and Joachim Heldt, previously hailed for an incisive contribution to BBC-TV's "Panorama" looks at India. This sample was well up to that standard with sharp and cogent photography, well edited by Bob Rymer. It provided a full, yet succinct, summary of the clash between ancient custom and modern infiltrations in Ghana today.

The tribal traditions of village life, where it was usual for a husband to live with his mother and have his wife call with the food at meal-times, contrasted with the beauty-parlors of Accra, where sophisticated Ghanaians had their toes painted and their hair straightened.

The over-riding personality cult of Nkrumah, and the mystical belief in his party, were neatly indicated—as was the danger of suppressing political opposition in the name of the new patriotism. The economic dependence of the country on cocoa was also stressed, with the attendant peril of financial disaster if the crop should fail or the rest of the world should consume less chocolate.

In fact, Gillhausen and Heldt came back with an admirably composed visual report, objective and not cluttered with dull interviews—although they captured an instructive one with a wordy member of the government. Tony M. P. Christopher Chataway introduced the report and closed the segment by quizzing William Abrahams, Ghana university lecturer on its implications.

Although Chataway pressed hard at such topics as the corruption of local politicians, the banning of an opposition newsheet, and Nkrumah's stated objection of leading a united Africa, he didn't get much change out of Abrahams, who obviously believed in his country, right or wrong, and that everything could be condoned in these trial years of independence.

Commentary on the film was well supplied by Colin Willis, and the program was safely produced by David Wheeler. *Otta.*

ECHO FOUR-TWO
With Eric Lander, Geoffrey Russell, Geoffrey Chater, Jeremy Longhurst, John Bennett, Delena Kidd, Amelia Baynton, Eddie Malin, Charles Farrell, Leon Cortez
Writer: Glyn Davies
Director: Geoffrey Hughes
Producer: Richard Mathews
30 Mins., Thurs., 8 p.m.
Associated-Rediffusion, from London

When a couple of characters share top honors in a sleuth-skein, the temptation is to separate them and so create a couple of series. It hasn't been resisted by Associated-Rediffusion, who have promoted Detective-Sergeant Baxter (Eric Lander) from their high-rating "No Hiding Place" up to Inspector and top billing in this offshoot. It may be an economical gambit, but, on this showing, "Echo Four-Two" seemed very much a poor relation. Title, by the way, came from the radio call of Baxter's patrol-car.

By choosing the half-hour format, this segment necessarily lacked the detail and build-up of the hour-long "No Hiding Place." Thus the story development seemed thin by comparison, and the climax too glib. Baxter hunted the murderer of a shopkeeper. His only clues—a witness' description that hinted at a foreigner, the imprint of a shoe, and a self-rolled cigaret. From the latter, it was deduced that the guy had just come out of jail, and he was tracked down via a visit to his girl-friend and a dice game.

Rivalry between Baxter and his new police chief was indicated, presumably to become a permanent feature of the skein. Otherwise, there was little to distinguish it from the rest of its kind, and star Eric Lander, lacking a foil, was personable but anonymous. The other regulars, Geoffrey Russell

and Jeremy Longhurst, were equally nondescript. Geoffrey Hughes directed nippily, and Glyn Davies was responsible for the competent script. *Otta.*

YORKY
With Wilfred Pickles, Edna Morris, Leslie Sands, Peter Sanders, Margaret Diamond, Freda Bamford, Michael Bilton, Michael Logan, Austin Trevor, Jacqueline Lacey, Michael Bird, Joanna Craig, John Strling
Writer: Allan Prior
Producer: John Warrington
30 Mins., Wed., 7:55 p.m.
BBC-TV, from Manchester

Wilfred Pickles, as befits his name, is a homely guy who once enjoyed a wide reputation on radio as a purveyor of crackerbarrel philosophy. Various attempts have been made to slot him appropriately into the tv schedules, and "Yorky" is probably as good as most.

In it, Pickles plays a country schoolmaster, a natural source of wisdom and solace for the local community. In this one, he was confronted by a former pupil, Stanley Barlow (Leslie Sands), who wanted to buy land and set up a factory in the village. Barlow was a bad hat, one of Yorky's few failures as a pedagogue, and he persuaded the landowners of the school's playing-field to sell out to him. But what he really wanted was to rehabilitate himself with Yorky, so when he'd almost got the land signed, sealed, and delivered, Barlow did the noble thing and won Yorky's approval.

This simple tale wasn't exactly remarkable for its emotional tension, but it pleased quietly, in a naive sort of way. The village atmosphere was neatly touched in, and Pickles made a human figure of Yorky. Other things support was strictly comic-strip, but adequate. Allan Prior's script was workmanlike, as was John Warrington's production. *Otta.*

Foreign TV Followup

Bernard Delfont's Sunday Show
With a block-busting, take-it-or-leave-it delivery, Frances Faye grabbed this edition of Associated Television's "Sunday Show" from London's Saville Theatre and salvaged it into something resembling life. With a bongo group thudding beside her on stage, Miss Faye clamped herself to her piano and emitted three numbers with explosive zeal. Trouble was that she should have been allotted more time to consolidate the impact, and the supporting acts could have been pruned without much difficulty. She launched into a forceful "Night and Day," followed with "Just in Time," and closed with an electric "Shimmy Like My Sister Kate." She had the gift of gripping a song by the scruff of its neck and hurling it in the right direction. Certainly, it was a cabaret act in shape and format, but she lifted it out of its limited class into a universal enjoyment.

The rest of the show was so-so, seeming to have been thrown together with whatever was available. A further American import, Connie Stevens, just about got by with an indecisive voice and undoubted youth. She erred in reviving Judy Garland's "Trolley Song" and by no means cancelling the memory of the original performance. She then went on to "Let's Do It," missing out on the wit. And she closed with her latest waxing, "Greenwood Tree," which proved her most successful offering but nothing to cause heart-failure. Still, she's a looker, and she looked. A few singing lessons, and an apter choice of number, and she might win through in this field.

Highspot of the comic menu was Richard Hearne, who repeated a delectable revue item which had him going through the drinking routine of an officer's passing-out day. After various gymnastics with a couple of chairs, Hearne got drunker and drunker and eventually collapsed in inebriated disorder. He clicked solid with his verve and vitality, which contrasted with his old-man get-up, inherited from his local tv characterization with kid-appeal as Mr. Pastry. Terry Scott did a knowing (Continued on page 35)

BLUEPRINT: RAPID TRANSIT
With Dale Clark, Carlyle Fraser, C. O. Emmerich, Herbert C. McCollum, Uhlund F. Freeman, P. K. Dixon, Mayor William B. Hartsfield, E. S. Papy, Glenn E. Bennett, Richard H. Rich.
Prod.-Narrator: Clark
Director: Robert Doty
30 Mins., Wed., 9 p.m.
BANK OF GEORGIA
WAGA-TV, Atlanta (film)

Atlanta, like many another city, faces strangulation in the downtown area due to a traffic pattern that is slowly grinding to a halt. This was emphasized in a report released by the Atlanta Regional Planning Commission last Wednesday in which the commission offered as a solution the use of an already existing railroad right-of-way, with an initial system of 60 miles of high speed trunk lines serving all five counties in Atlanta's Metropolitan area to provide 50-mile-an-hour service at peak hours via automatic electric trains. The Railroads have signified willingness to go along.

WAGA-TV's Dale Clark, chief of station's Dept. of Pub Affairs, pulled a coup by getting a copy of the report and whipping up this public service documentary, which so delighted Bank of Georgia they bought it.

Clark sought out leaders in the five counties and all the leaders agreed that the report made a lot of sense, especially since it was shown that Rapid Transit plan with its price tag of \$200,000,000 would do more good than freeways at cost of \$1,000,000,000.

In addition, Clark secured statements from E. S. Papy, chairman, and Glenn E. Bennett, executive director of Atlanta Regional Metropolitan Planning Commission, and Richard H. Rich, chairman of Atlanta's Chamber of Commerce Rapid Transit Committee.

Program wasn't confined to gabbling. He used maps of Metropolitan area to show the routes of Rapid Transit's high speed trunk lines would funnel commuters into and out of city and helicopter views of communities that would be connected to the system. Also screened were films taken of Cleveland's Rapid Transit System, which is handling millions of commuters only three years after its inauguration.

WAGA-TV's visual report, coming right on top of the release of the Planning Commission's plan, scored an impact and was truly a visual study in depth. *Lucc.*

THE BLUE LAWS
With Arch Macdonald, narrator
Executive Producer: Larry Pickard
Writer: Larry Pickard
Producer: Mel Bernstein
30 Mins., Thurs. (24) 8:30 p.m.
SPERRY & HUTCHINSON
WBZ-TV, Boston

In 1656, the Pilgrim fathers put the arm on a Captain Kemble of Boston for kissing a gal. They threw the pillory at him and gave him two hours for his public display of affection. It mattered little that the gal was his wife, that the buss took place on his own doorstep, and that he had just returned from a three-year voyage. The crime was perpetrated on the Sabbath.

With a clever bit of pillory staging, WBZ-TV launched, into its examination of one of the swiftest affairs of his Massachusetts since Lizzie Borden was accused of immobilizing her parents—namely "The Blue Laws" or Sabbath or Sunday closing laws which prohibit certain mass merchants from selling their wares on the Lord's Day.

The use of one of the Commonwealth's tourist sites as a backdrop—an exact replica of a Pilgrim community, complete with Pilgrims and pillories—was effectively utilized by scripter-exec producer Larry Pickard.

Pickard, ex managing editor of NBC's "Today" show, new WBZ-TV news director, did a yeoman research job, reaching back to the year 321 when the Emperor Constantine issued the first Sunday Law ("Let all judges and all city people and all tradesmen rest upon the venerable day of the sun..."). Without belaboring the point, he made an effective comparison between the archaic Sunday laws of Captain Kemble's day and the confusion and consternation inherent in the current laws.

"The Blue Laws" was a good pro example of how to take a perplexing subject, inject it with the varied feelings of those directly concerned (clergy, merchants, law enforcers), make it visual, and condense it into less than 30-mins.

This eighth program in the Westinghouse Hub outlet's monthly "Complex Community" public-affairs series lives up to the high standards set by its predecessors. Also, the skillfully integrated community-oriented S&H Green Stamp commercial continue their appeal. *Guy.*

Tele Follow-Up Comment

At the Source

Eric Sevareid and Howard K. Smith—a pair of distinguished and knowledgeable newsmen—went to Egypt to query United Arab Republic President Gamal Abdel Nasser for "At the Source." The close-up of the Arab leader, because he heads a world neutralist bloc and simultaneously speaks for a large portion of tumultuous Africa, was important tv. But the CBS-TV team on Thursday (24), when the resulting half-hour was aired, seemed to have been stultified in its efforts by the UAR technicians and tv men they used for the program.

Probably because of the UAR tv men, CBS News director Bill Linden and producer Michael J. Marlow got videotape footage that looked more like tired, old film, and the undeviating tight close-ups of Nasser got to be boring, although at first they provided an interesting study of the smooth Egyptian boss.

Sevareid and Smith by and large alternated their questions. They were gentle, yet explicit and often got answers that perhaps were not new but did reflect the Arab mind. This should have given American Thursday night viewers, the ones who weren't busy with "Untouchables," a chance to learn something. *Art.*

WCBS Views The Press

N.Y. Herald Tribune editor John Denson, guesting on Charles Coltingwood's "WCBS Views The Press," also did a polite plug for the press and, some suspicious characters might deduce, indulged himself in a mild poke at the competitive N.Y. Times with that reference to "lean, trim" newsreporting.

A couple of weeks ago Bill Hearst quoted Jefferson as authority for an 'independent press and Denson recurred to Oscar Wilde's observation that "presidents govern

for four years but journalism governs forever."

Both top newsmen made character for their life's work by re-pressing the proper functions, responsibilities and traditions of the craft. Denson was authoritative in his exposition that news must be cleansed as well as clarified; that the easy manner of "news" gathering, via pressagent handout, should be curbed; that because some senator or other newsworthy figures utter something that is "irresponsible" it should not necessarily be given ready exposure without clarification or qualification; that if a "news" report might tend to mislead the readers then it should not be loosely disseminated without explanation.

In short, if newspaper standards go down then civilization will go down. *Abel.*

Look Up and Live

Jean-Paul Sartre's "The Flies" was excerpted for Part 8 in the summer drama series "As Seen From the Stage," on the CBS pub affairs Sunday morning showcase, "Look Up and Live," last Sunday (27). The series is pegged to a religious format of having a theologian act as host and offer some introduction and interpretation at the start and finish of the segment.

Host for this seg was Dr. William Hamilton, Professor of Theology at Colgate-Rochester Divinity School, Rochester, N.Y., who gave some historical and philosophical comment on the play which were helpful without being excessive.

Sartre's drama of remorse, guilt and repentance is an employment of the Orestes legend to put forward more modern concepts of emotion and mortal-God relations. It also is a study of freedom in its religious and almost contemporary connotations. Joseph K. Chomyn's direction did well to condense these far-flung interpretations into (Continued on page 35)

JEANNE D'ARC: THE TRIAL
With Mariette Hartley, Maurice Copeland, Anthony Holland, Charles Francisco, Peter Irmiler, Val Bettin, Hershel Reiter
Writers: Peggy Kent, Virginia Blair, Shirley Alderman
Producer: Don Dillon
Director: Phil Ruskin
30 Mins., Thurs. (24), 9:30 p.m.
WBEM-TV, Chicago (film)

"Jeanne D'Arc: The Trial," WBEM-TV's maiden flight in its ambitious new "Repertoire Theatre" drama work-hop series was slotted in prime and in the main merited the valuable programming spot on the CBS o.k.'s schedule. Working with a script that was stronger on literary than dramatic values, producer Don Dillon managed to put together a somberly exciting video play from the bare bones of the trial of Joan for "heresy, witchcraft, and sorcery."

Dillon originally sought the teevee rights to the trial scene from the George Bernard Shaw estate, was referred to Otto Preminger, who in turn passed the request on to a group of lawyers who purchased the video rights as a by-product of Reminger's film "St. Joan." The lawyers said that they would take the request "under advisement" at which point Dillon turned the job over to three suburban Chi housewives who wrote the play from the facts as known. The resultant script is competent, but seldom plumbs either the emotional depths or the religious and philosophical complexity of this bizarre slice of history.

If Dillon erred in using untested writers, it was in the direction of experimentation and the development of local scripter, and as such is more to be commended than censured. Another bit of experimentation was the filming of the play "in the round," with cameras shooting from all four sides. It turned out to be a risky venture, occasionally providing a startling omniscience for the viewer, but in its attempt to diminish the proscenium arch effect it sometimes created the same effect on the three sides that would normally not be seen by viewers.

In her first major professional role, Mariette Hartley, as Joan, acquits herself as an attractive, apparently well-schooled, and promising young actress. However, experience in recent years in the theatre and motion pictures gives strong evidence that the role of the Maid of Orleans is one that does not produce a star, but requires someone of that stature, and it is no great discredit to Miss Hartley's considerable talent that at this point she is not up to this exacting task.

A more experienced actress might have wrought some fire from the largely declamatory script, but Miss Hartley could evoke only conviction (albeit intense) where spiritual passion was called for. Her portrayal of the distraught French farm girl torn between mundane church politics and divine vision was further handicapped by a neat page-boy bob of a haircut. It just did not fit into the image and the fact that Joan roughly cropped her long tresses to demonstrate that she was willing to give up even her femininity as part of her dedication.

The minor roles were generally expertly played by Chi thespas, particularly Maurice Copeland as Cauchon, Bishop of Beauvais, thinly disguising his hatred of Joan behind the monolithic facade of the church. *Mor.*

A CHILD'S GAME

With Frank von dem Bottenberg, Peter Canell, Blamie Ebinger, Manfred Schuster, Sigurd Lohde, Helga Warnecke, Erica Vall, others

Producer: Ronald J. Kahn
Writer-Director: Don Cash
60 Mins., Mon. (28), 9 p.m.
PARTICIPATING
WNEV-TV, N. Y. (vidtape)

As drama "A Child's Game" was a heavy handed, loosely knit, ineffective story. It was a tedious exercise to sit through the full hour, broken only with what seemed to be a maddening frequency of commercials.

The drama, though, has some pertinence to the trade. Producer Ronald J. Kahn vitaped the outing in Berlin, using German actors who spoke English. He is reported to have reshoot all the scenes with the actors speaking their native tongue. (Continued on page 38)

Milestone for Mr. McGee

Describing the forthcoming "Frank McGee's Here and Now" as a news show would be technically correct but as adequate as calling "My Fair Lady" a musical about elocution lessons.

Producer Chet Hagan and narrator McGee are the same expert team responsible for bringing us those seemingly impossible Gulf "Instant" Specials; but this new, weekly series (also sponsored by Gulf) will have a totally different complexion.

To be presented on NBC every Friday night from 10:30 to 11 (NYT), "Here and Now" will take a more personalized view of the world around us. Even when dealing with a highly vital news story—and not all the segments during each weekly program will be that urgent—the treatment will be off-beat rather than head-on. For example, in considering this country's so-called Bomb Shelter Boom, the show will concern itself with something more than "signifi-

cance," statistics and prices.

It will explore such sidelights as the experience of the Long Island home builder who had to refer to his basement shelters as "wine cellars" after finding that his original—and more honest—sales pitch antagonized too many prospective home buyers.

MANY OF THE BRIEFER sequences on "Here and Now" will have no connection with the news at all. They'll be two or three-minute vignettes (sans narration) of such subjects as the rhythm of construction workers at their jobs; the poetic grace of bridges; or a tender exchange of affection between a young mother and her child.

Even on a purely pictorial basis, the new Friday night series (premiere: Sept. 29) should be a honey, for associate producer Dan O'Connor has long been an exponent of V.I.P. (Visual Impact Preferred). And director Bill Healion is a craftsman who uses his cameras like paint

brushes (which isn't easy, 'cause they're awfully heavy).

There have been few more breathtaking TV sequences than the one taped by Healion in Rome's Forum the spring before last, when he was serving as a director for "Today." Shooting from overhead, he framed the Rome Symphony Orchestra against a background of the Arch of Titus, the Capitoline Hill and a sky sporting the most gorgeous cumulus clouds this side of "Green Pastures." Wow!

BUT FOR VIEWERS who pay no attention to program credits—and we hear there are one or two sluggards who don't—narrator Frank McGee's face on the screen will be recommendation enough, for this is one of the most capable and most popular TV journalists around.

The Louisiana-born McGee—not yet 40, but already a grandfather—is probably most familiar to NBC audiences for his work on the Gulf "Instant" Specials (which he'll continue to do). But he first came into national prominence through his coverage of civil-rights strife in Montgomery, Ala.

So mature and responsible was Frank's reporting and commentary that NBC made a place for him on our Washington news staff in 1957. The following year he was transferred to our New York news operation.

Network personality though he is, McGee rarely thinks of himself as anything but a writing reporter. The Gulf "Instant" Specials' nar-

rations are not only delivered by him but written by him. In one or two emergencies, Producer Hagan—no slouch with a typewriter himself—has lent a hand with the script, but otherwise the copy is completely McGee's.

AS A WRITER, Frank's forte is his ability to get at the human side of the news without resorting to corn or cliché. Still talked about at NBC is the gorgeous essay he wrote a few years back for the "Today" show on the interment of two Unknown Soldiers at Arlington. It may well have been the only such commentary ever written that never once used the word, "hero."

For Producer Hagan (who's now worked with McGee on more than a hundred different news shows), another of Frank's prize assets is his knack for identifying himself with virtually every story he covers.

This is not an entirely unmixed blessing. A couple of weeks from now, McGee (together with "Here and Now's" cameras) will be visiting a Manhattan art gallery for the auctioning of a Rembrandt that's expected to go for about \$1,250,000.

Hagan has a nagging fear that Frank, carried away by the excitement of the occasion, may impulsively make what turns out to be the final bid. Oh, the viewers would probably love it. But how on earth would you go about explaining an expense-account item like that to a sponsor?



VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week six different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every TV market in the U. S.

(* ARB's May-June 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

QUAD CITY

STATIONS: WHBF, WOC. *SURVEY DATES: MAY 15 - JUNE 11, 1961.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Groucho Marx (Thurs. 9:00-9:30)	WOC	1.	Manhunt; JFK (Thurs. 9:30)	WOC	59.	CBS Reports; Spect.	WHBF
2.	What's My Line (Sun. 9:30-10:00)	WHBF	2.	Miami Undercover (Fri. 10:00)	WOC	60.	Rebel	WHBF
3.	Candid Camera (Sun. 9:00-9:30)	WHBF	3.	Sea Hunt (Thurs. 10:00)	WOC	61.	Alcoa; Closeup	WHBF
4.	Andy Griffith (Mon. 8:30-9:00)	WHBF	3.	Blue Angels (Sun. 9:30)	WOC	62.	What's My Line	WHBF
5.	Ernie Ford (Thurs. 8:30-9:00)	WOC	4.	Huckleberry Hound (Fri. 6:00)	WOC	63.	Guestward Ho	WHBF
6.	Perry Como (Wed. 8:00-9:00)	WOC	4.	Quick Draw McGraw (Mon. 6:00)	WOC	64.	Rocky & Friends	WHBF
7.	Garry Moore (Tues. 9:00-10:00)	WHBF	5.	Bugs Bunny (Thurs. 6:00)	WHBF	65.	Channel 6 Playhouse	WOC
8.	Price Is Right (Wed. 7:30-8:00)	WOC	5.	Yogi Bear (Wed. 6:00)	WOC	66.	Donna Reed	WHBF
9.	June Allyson (Mon. 9:30-10:00)	WHBF	6.	Decoy (Fri. 11:00)	WHBF	67.	Jack Paar	WOC
10.	Wagon Train (Wed. 6:30-7:30)	WOC	6.	Third Man (Wed. 9:00)	WOC	68.	Steel Hr; Circle	WHBF

ROANOKE

STATIONS: WDBJ, WSL, WLVA. *SURVEY DATES: MAY 15 - JUNE 11, 1961.

1.	Wagon Train (Wed. 7:30-8:30)	WSL	1.	Death Valley Days (Mon. 7:00)	WDBJ	59.	Claim To Fame	WSL
2.	Gunslinger (Sat. 10:00-10:30)	WDBJ	2.	Medic (Fri. 7:00)	WDBJ	60.	Klub Kwiz	WSL
3.	Price Is Right (Wed. 8:30-9:00)	WSL	2.	Sea Hunt (Sat. 10:30)	WDBJ	61.	Panic	WSL
4.	Have Gun, Will Travel (Sat. 9:30-10)	WDBJ	3.	Lock-Up (Thurs. 7:00)	WDBJ	62.	Brothers Brannigan	WSL
5.	Rawhide (Fri. 7:30-8:30)	WDBJ	3.	Whirlybirds (Thurs. 7:00)	WSL	63.	Two Faces West	WDBJ
6.	Groucho Marx (Thurs. 10:00-10:30)	WSL	4.	Highway Patrol (Mon. 9:30)	WDBJ	64.	Concentration	WSL
7.	Perry Como (Wed. 9:00-10:00)	WSL	4.	Huckleberry Hound (Fri. 6:00)	WDBJ	65.	Early Show	WDBJ
8.	Andy Griffith (Sat. 7:00-7:30)	WDBJ	5.	Deputy Dawg (Tues. 6:00)	WSL	66.	Early Show	WDBJ
9.	Ernie Ford (Thurs. 9:30-10:00)	WSL	6.	Brothers Brannigan (Tues. 7:00)	WSL	67.	Lock-Up	WDBJ
						68.	Blue Angels	WSL
						69.	Mounted Police	WSL
						70.	Whirlybirds	WSL

SACRAMENTO-STOCKTON

STATIONS: KCRA, KXTV, KOVR. *SURVEY DATES: MAY 15 - JUNE 11, 1961.

1.	Checkmate (Sat. 8:30-9:30)	KXTV	1.	Mr. Ed (Tues. 7:00)	KCRA	48.	Assignment Under	KXTV
1.	Have Gun, Will Travel (Sat. 9:30-10)	KXTV	2.	Brothers Brannigan (Mon. 7:00)	KCRA	49.	Amos & Andy	KXTV
2.	Wagon Train (Wed. 7:30-8:30)	KCRA	3.	Two Faces West (Wed. 7:00)	KCRA	50.	Man & Challenge	KOVR
3.	Gunslinger (Sat. 10:00-10:30)	KXTV	3.	Huckleberry Hound (Thurs. 6:30)	KXTV	51.	Days; Pioneers	KXTV
4.	Ed Sullivan (Sun. 8:00-9:00)	KXTV	4.	Manhunt (Thurs. 7:00)	KCRA	52.	Channel 3 Report	KCRA
5.	Candid Camera (Sun. 10:00-10:30)	KXTV	4.	Sea Hunt (Thurs. 8:00)	KCRA	53.	Blue Angels	KXTV
6.	Untouchables (Thurs. 9:30-10:30)	KOVR	5.	Quick Draw McGraw (Mon. 6:30)	KXTV	54.	Donna Reed	KOVR
7.	Perry Mason (Sat. 7:30-8:30)	KXTV	5.	Man & Challenge (Mon. 7:00)	KOVR	55.	Channel 3 Report	KCRA
8.	Price Is Right (Wed. 8:30-9:00)	KCRA				56.	Brothers Brannigan	KCRA
9.	Real McCoys (Thurs. 8:30-9:00)	KOVR				57.	Mr. Ed	KCRA
10.	Route 66 (Fri. 8:30-9:30)	KXTV				58.	Guestward Ho	KOVR
						59.	World of Sports	KOVR
						60.	Evening Movie	KXTV

SAGINAW-BAY CITY-FLINT

STATIONS: WNEM, WJRT, WKNX. *SURVEY DATES: MAY 15 - JUNE 11, 1961.

1.	Untouchables (Thurs. 9:30-10:30)	WJRT	1.	Lock-Up (Fri. 10:30)	WJRT	47.	Michael Shayne	WNEM
2.	Naked City (Wed. 10:00-11:00)	WJRT	2.	Death Valley Days (Tues. 7:00)	WNEM	48.	Exped; Mitch; JFK	WJRT
3.	Wagon Train (Wed. 7:30-8:30)	WNEM	3.	U.S. Marshal (Thurs. 10:30)	WJRT	49.	Manhunt	WNEM
4.	Hawaiian Eye (Wed. 9:00-10:00)	WJRT	4.	Mr. Magoo (Wed. 7:00)	WNEM	50.	Navy Log	WJRT
5.	My Three Sons (Thurs. 9:00-9:30)	WJRT	5.	Vikings (Thurs. 6:30)	WJRT	51.	Broken Arrow	WNEM
6.	77 Sunset Strip (Fri. 9:00-10:00)	WJRT				52.	Huntley-Brinkley	WNEM
7.	Real McCoys (Thurs. 8:30-9:00)	WJRT				53.	U.S. Marshal	WJRT
8.	Flintstones (Fri. 8:30-9:00)	WJRT				54.	Laramie	WNEM
9.	Thriller (Tues. 9:00-10:00)	WNEM				55.	Michigan Outdoors	WNEM
10.	Donna Reed (Thurs. 8:00-8:30)	WJRT				56.	Brothers Brann; MLBB	WJRT
						57.	Stooges	WJRT
						58.	Vikings	WJRT
						59.	Life of Riley	WJRT
						60.	Stooges	WJRT
						61.	Matys Funnies	WJRT
						62.	Walt Disney	WJRT

LANSING, MICH.

STATIONS: WJIM, WILX, WMBS. *SURVEY DATES: MAY 15 - JUNE 11, 1961.

1.	Candid Camera (Sun. 10:00-10:30)	WJIM	1.	Mr. Ed (Wed. 7:00)	WJIM	68.	Glenn Gould; Brogan	WMBS
1.	Have Gun, Will Travel (Sat. 9:30-10)	WJIM	2.	Manhunt; Godfrey; Shayne (Fri. 9:30-10:30)	WJIM	69.	Fabray	WILX
2.	Rawhide (Fri. 7:30-8:30)	WJIM	3.	Huckleberry Hound (Mon. 6:00)	WJIM	70.	Shayne	WILX
3.	Andy Griffith (Mon. 9:30-10:00)	WJIM	4.	Yogi Bear (Fri. 6:00)	WJIM	71.	Culvers Clubhouse	WMBS
4.	Gunslinger (Sat. 10:00-10:30)	WJIM	5.	Third Man (Sun. 9:00)	WJIM	72.	Arts; Discover; Bob	WMBS
5.	Danny Thomas (Mon. 9:00-9:30)	WJIM	6.	Jim Backus; MLBB (Thurs. 7:00)	WJIM	73.	Perry Como	WILX
6.	Perry Mason (Sat. 7:30-8:30)	WJIM	7.	Miami Undercover (Wed. 10:00)	WILX	74.	Steel; Circle	WJIM
7.	Route 66 (Fri. 8:30-9:30)	WJIM	8.	Tombstone Territory; Lock-Up (Wed. 10:30)	WILX	75.	Steel; Circle	WJIM
8.	Pete & Gladys (Mon. 8:00-8:30)	WJIM				76.	Way Out; Star Perf.	WJIM
9.	Checkmate (Sat. 8:30-9:30)	WJIM				77.	What's My Line	WJIM

GRAND RAPIDS-KALAMAZOO

STATIONS: WKZO, WOOD. *SURVEY DATES: MAY 15 - JUNE 11, 1961.

1.	Andy Griffith (Mon. 9:30-10:00)	WKZO	1.	Sea Hunt (Wed. 8:30)	WKZO	49.	Price Is Right	WOOD
2.	Danny Thomas (Mon. 9:00-9:30)	WKZO	2.	Death Valley; MLBB (Thurs. 8:00)	WKZO	50.	Donna Reed	WOOD
3.	Hennsey (Mon. 10:00-10:30)	WKZO	3.	Huckleberry Hound (Wed. 7:00)	WOOD	51.	Cheyenne	WKZO
4.	Have Gun, Will Travel (Sat. 9:30-10)	WKZO	4.	Bugs Bunny (Wed. 6:00)	WKZO	52.	Early Show; Wea; Spts	WOOD
5.	Gunslinger (Sat. 10:00-10:30)	WKZO	5.	Bugs Bunny (Thurs. 6:00)	WOOD	53.	Interpol	WKZO
6.	Pete & Gladys (Mon. 8:00-8:30)	WKZO	6.	Yogi Bear (Fri. 6:00)	WOOD	54.	Lock-Up	WOOD
7.	I've Got A Secret (Wed. 9:30-10:00)	WKZO	7.	Dangerous Robin (Mon. 9:30)	WOOD	55.	Route 66	WKZO
8.	Candid Camera (Sun. 10:00-10:30)	WKZO	8.	Brothers Brannigan (Sat. 10:30)	WKZO	56.	MLBB; Andy Griffith	WKZO
9.	Bringing Up Buddy (Mon. 8:30-9:00)	WKZO				57.	Peter Gunn	WOOD
10.	Wagon Train (Wed. 7:30-8:30)	WOOD				58.	MLBB; Flintstones	WKZO

'Pogo Primer'

Continued from page 23
the effect that the tv set should not be used as an electronic baby sitter.

"Pogo Primer will reassure and reward any parent who reads it," says a preface. "TV as Pogo says is probably here to stay. But how, when and how often children should watch it has baffled many parents.

"This is a primer for parents. We hope that they will want to use it to set forth what they want, as parents—and as members of the community—in tv programs for children. Not only their own children but all children will benefit if they make their own convictions known.

"We believe, with Kelly, that parental selectivity of tv fare for children can be a means of broadening their understanding of the world we live in and the culture which is our heritage."

Preface is signed by Katherine B. Oettinger, Chief of the Children's Bureau.

The conclusion, in straight prose by Kelly himself, also reveals some of his thinking:

"There are a few things to practice not doing. Do not be afraid of your tv set. These things are probably here to stay. Do not be afraid of your child. He is here to stay. He is a precious visitor. Do not wind your child up and set him to watch tv unguided. Do not wind the tv set up and set it to watch your child. A machine is a bad sale companion. It needs help. You can help it. Love your child.

"There are a few things to remember. It is not necessary to censor. It is necessary to guide. Strong interest in the bizarre by any child deserves a few questions to find out why. The child needs someone to talk to. The overload of some features—monsters' tele-relief, not the bigger jolt each time. This prevents the creation of an addict. Other child activities siphon off energy, but his energy can be used badly after bad tv exposure. (Again), love the child."

Asked about it, HEW spokesmen said they had no knowledge of similar projects on radio or film guidance—also topics of the White House Conference.

One reason behind the booklet, it was explained, was that the findings of the conferees became rather garbled or never reached the public at large. The formal conclusions and recommendations were issued months after the wind-up of the Spring, 1960, gettogether here in Washington.

Special Events

Continued from page 23
Sept. 9 slot, running from 9:30 to midnight. The sponsors are Philco, Oldsmobile, Toni and Pepsi-Cola.

In these events, the sponsors bow to the discretion of the director or the timing of commercial insertions. As Vern Diamond, the director of the special events unit, explains it the whole principle of taking the viewer to the event would be ruined if the cameras at climactic moments would have to be turned off for commercial insertions. The plugs wait for promotional opportunities.

The "Who's Afraid of Live! TV" motto is no gag. The unit, avers Levitan and Diamond, makes no attempt to stage the event, whether it be the big annual auto show or the Miss Universe contest in Miami. Nature of the event most of the times precludes staging possibilities for one thing. Thought also is that staging for tv infiltrations might spoil the excitement of spontaneity and of viewer involvement.

Therefore prior to the event being covered, Levitan, Diamond and associate producer Clarence Schimmel draw up plans to cover what they anticipate to be all possible eventualities. Cameras and cables are placed with the precision of a general placing his artillery and cameramen, announcers, et. al. The tv campaign, though, is a mobile operation with a lot of surprises and unforeseen obstacles. The savvy of the team then is brought into play.

Levitan and Diamond recall with relish some of the unexpected challenges. In the winter Olympics at Squaw Valley, a key cable was sunk and frozen. In last year's Miss America contest the winner suddenly broke out in tears, etc.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

Milwaukee • Stations: WTMJ, WITI, WISN, WXIX • Survey Dates: April 19 - May 16, 1961

WITI Average Rating: 8
Average Share: 40

MONDAYS 10:15-12:00
Program: LATE SHOW

April 24 "SORROWFUL JONES"
Bob Hope, Lucille Ball
1949, Paramount, MCA, Repeat

May 1 "A CONNECTICUT YANKEE IN KING ARTHUR'S COURT"
Bing Crosby, Rhonda Fleming
1949, Paramount, MCA, Repeat

May 8 "BOMBARDIER"
Robert Ryan, Randolph Scott
1943, RKO, Repeat

May 15 "EDWARD MY SON"
1948, MGM, MGM-TV, Repeat

WITI Average Rating: 7
Average Share: 35

TUESDAYS 10:15-12:30
Program: LATE SHOW

April 25 "THE TEXANS"
Randolf Scott, Joan Bennett
1938, Paramount, MCA, Repeat

May 2 "FIVE GRAVES TO CAIRO"
Franchot Tone, Anne Baxter
1943, Paramount, MCA, Repeat.

May 9 "CITIZEN KANE"
Orson Wells, Joseph Cotton
1941, RKO, Repeat

May 16 "THE MORTAL STORM"
James Stewart, Margaret Sullivan
1939, MGM, MGM-TV

WITI Average Rating: 5
Average Share: 26

WEDNESDAYS 10:15-12:45
Program: LATE SHOW

April 19 "PRIDE & PREJUDICE"
Lawrence Olivier, Greer Garson
1939, MGM, MGM-TV, 1st Run

April 26 "THE AFFAIRS OF SUSAN"
Joan Fontaine, George Brent
1945, Paramount, MCA, Repeat

May 3 "HIGH WALL"
Robert Taylor, Audrey Trotter
1947, MGM, MGM-TV, Repeat

May 10 "LITTLE WOMEN"
E. Taylor, June Allyson, Peter Lawford
1949, MGM, MGM-TV, Repeat

WITI Average Rating: 8
Average Share: 44

THURSDAYS 10:15-12:30
Program: LATE SHOW

April 20 "ABOVE SUSPICION"
Joan Crawford, Fred MacMurray
1943, MGM, MGM-TV, Repeat

April 27 "THE BIG CLOCK"
Ray Milland, Charles Laughton
1948, Paramount, MCA, Repeat

May 4 "REUNION IN FRANCE"
John Wayne, Joan Crawford
1942, MGM, MGM-TV, Repeat

May 11 "HOMECOMING"
Clark Gable, Lana Turner
1947, MGM, MGM-TV, Repeat

WITI Average Rating: 9
Average Share: 41

FRIDAYS 10:15-1:00
Program: LATE SHOW

April 21 "FOR HOM THE BELL TOLLS"
Gary Cooper, Ingrid Bergman
1943, Paramount, MCA, Repeat

April 28 "A GUY NAMED JOE"
Spencer Tracy, Irene Dunne
1943, MGM, MGM-TV, Repeat

May 5 "O.S.S."
Alan Ladd, Geraldine Fitzgerald
1946, Paramount, MCA, Repeat

May 12 "THE UNCONQUERED"
Gary Cooper, Paulette Goddard
1947, Paramount, MCA, Repeat

WTMJ Average Rating: 26
Average Share: 63

SATURDAYS 10:00-12:00
Program: SATURDAY NIGHT THEATRE

April 22 "LAST HOLIDAY"
Alec Guinness, Kay Walsh
1950, Asso. British, NTA, 1st Run

April 29 "PANDORA & FLYING DUTCHMAN"
Ava Gardner, James Mason
1952, MGM-Dorkay, M&A, Alex, 1st Run

May 6 "SINCERELY YOURS"
Liberace, Joanne Dru
1955, Warner, 7 Art, 1st Run

May 13 "WILD BLUE YONDER"
Wendell Corey, Phil Harris, Forest Tucker
1951, Republic, HTS, 1st Run

COMPETITION

PROGRAM **STATION & AVG. RATING**

Brother Brannigan WTMJ
10:15-10:45 14

Milwaukee WTMJ
10:45-11:00 8

Jack Paar WTMJ
11:00-12:00 5

Rpts./Your Life WISN
10:15-10:45 8

Big Movie WISN
10:45-12:30 4

Million \$ Movie WXIX
10:15-12:15 1

COMPETITION

PROGRAM **STATION & AVG. RATING**

Jim Backus WTMJ
10:15-10:45 19

Milwaukee WTMJ
10:45-11:00 8

Jack Paar WTMJ
11:00-12:00 6

M Squad WISN
10:15-10:45 8

Suspicion WISN
10:45-11:15 7

Million \$ Movie WXIX
10:15-12:15 1

COMPETITION

PROGRAM **STATION & AVG. RATING**

Lock Up WTMJ
10:15-10:45 15

Milwaukee WTMJ
10:45-11:00 5

Jack Paar WTMJ
11:00-12:00 9

Third Man WISN
10:15-10:45 7

Big Movie WISN
10:45-12:45 4

Million \$ Movie WXIX
10:15-12:00 2

COMPETITION

PROGRAM **STATION & AVG. RATING**

Border Patrol WTMJ
10:15-10:45 13

Milwaukee WTMJ
10:45-11:00 7

Jack Paar WTMJ
11:00-12:00 7

Way Out/CBS Rpts WISN
10:15-10:45 6

Cimmaron WISN
10:45-12:00 3

Million \$ Movie WXIX
10:15-12:30 1

COMPETITION

PROGRAM **STATION & AVG. RATING**

Mr. Adams & Eve WTMJ
10:15-10:45 11

Milwaukee WTMJ
10:45-11:00 9

Jack Paar WTMJ
11:00-12:00 6

News WTMJ
12:00-12:15 2

Interpol. WISN
10:15-10:45 6

Big Movie WISN
10:45-1:00 6

Almanac/News WISN
12:45-1:00 3

Million \$ Movie WXIX
10:15-12:00 2

Movie Museum WXIX
12:00-1:00 1

COMPETITION

PROGRAM **STATION & AVG. RATING**

Late Show WITI
10:00-12:00 8

Million \$ Movie WXIX
10:00-12:00 1

News Sport, Weather WISN
10:00-10:15 9

Highway Patrol WISN
10:15-10:45 8

Playboys Penthouse WISN
10:45-11:45 5

Almanac/News WISN
11:15-12:00 1

Foreign TV Followup

Continued from page 31

schoolboy act which deserved better material. His impersonation was exact and telling, but the gags were skinny, and he passed the time without registering it. Further warbling was provided by Ivor Emmanuel, who opened the show with some over-elocuted "If This Is Love" and a thrashing "Surrender." Emmanuel was one of those singers in the "Rose Marie" vein, with a hint of outmodishness but a competent set of pipes.

Emcee Billy Dainty was an effable host, but, again, his script suffered from malnutrition. Pamela Devis, as usual, kept up the terping level with some pert routines, and Peter Knight commanded Jack Parnell's orchestra fluently.

Show was produced by Kenneth Charter, but, he couldn't tighten an ad hoc collection of performers into a taut and rhythmic whole. Otta.

Drama 61 (London)

Frederic Raphael, who dramatized "The Best of Everything" from Stanley Elin's short story, has made at least a couple of promising contributions to Associated Television's "Drama 61" skein. It looked as if he was going to pull this one off as well, but either he or the original author got trapped in a highly implausible web halfway through and the play couldn't fight its way out of it.

Arthur Brewster (Gary Raymond), a young clerk in an estate agent's office, was riddled with ambition and determined to get to the top, whatsoever. At a lunch-counter he met up with Charlie Prince (Terence Alexander), a lay-about character with the right accent and manners who had been cut off with an allowance by his wealthy family for fiddling the accounts. Brewster lent him money and a bed in his apartment, on condition that Prince instructed him in how to speak and how to behave and how to dress. It was, in fact, "Pygmalion" all over again—but it still seemed a good situation.

Brewster also learned something else, how to forge a signature. And when he was making headway with the boss' daughter, he strangled Prince with a necktie, put the body in a trunk, and raised funds by cashing the murdered man's monthly remittance checks. This was where the play started to go wrong, for the light vein of the early scenes didn't led into the crime.

Conviction was further wrenched when, after Brewster insisted on a big town wedding with the society gal, her father revealed that Prince was her brother. He thought the wedding would be a fine occasion for a reconciliation, sent for the trunk, and the final shot showed Brewster carrying it, and the body inside, up to the bedroom.

Despite the wild development, however, "The Best of Everything" kept up a decent level of interest. The scripting was neat and crisp, and Geoffrey Nethercott's quiet production underplayed the surprises and thus helped to give them coherence. Gary Raymond seemed happier as the earlier, unimproved Brewster than the slick boy-about-town who emerged later—and, in any case, the transformation was too quick to ring true. Terence Alexander clicked as the charmingly crooked Prince, and Diana Clare was appealing as the girl. Otta.

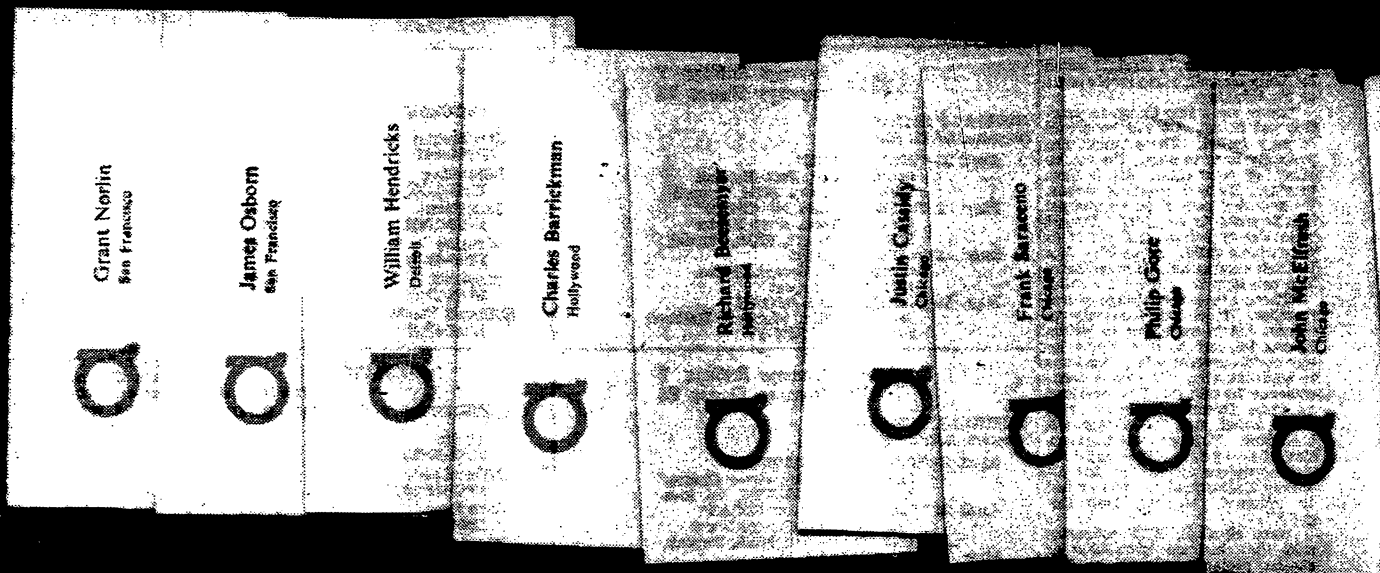
TV Followup

Continued from page 31

a half-hour presentation, bringing a degree of clarity and effectiveness to the easily mismanaged script.

Acting on the seg was generally clear and direct. Kathleen Widdoes, a regular with the N.Y. Shakespeare Festival in their Central Park shows, was a competent Elektra, as was James Fatterson as Orestes, although the latter tended toward a rather monotonous quality. Lester Rawlins was an effective Zeus and William Hughes and Michaela Myers were okay in brief scenes.

John Ward's settings were simple and workable. Richard Siemanowski produced this seg for the pub affairs department. The program is presented in cooperation with the National Council of Churches of Christ in America. Kall.



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Want the market picture and/or availabilities in New York, Chicago, Los Angeles, Detroit, San Francisco... want it fast, full and factual?

It's in the cards... as shown above.

They speak singly and collectively, all 18 of them, for ABC-TV National Station Sales, Inc., ABC-TV's new owned-and-operated stations' sales organization. They speak, specifically, for KGO-TV (San Francisco)... WXYZ-TV (Detroit)... KABC-TV (Los Angeles)... WBKB (Chicago)... WABC-TV (New York)... five of the most trendful stations in five of the nation's most prosperous markets.



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One call, on your part, calls into action a man who will now concentrate 100% of his considerable media experience on these markets. And nowhere else. Call, as they say, now.

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 Madison Theatre Building, 1567 Broadway, Detroit, Michigan, WOODward 1-0255
 1539 North Vine Street, Hollywood 29, California, NORmandy 3-3311
 360 North Michigan Avenue, Chicago 1, Illinois, ANdover 3-6800
 663 Fifth Avenue, New York 22, New York, SUsquehanna 7-5000

Pay-See and Color TV

Continued from page 1

fight envisioned by Telemeter, Phovision, and kindred protagonists.

Schneider, with a more conservative outlook on tollivision, of course, is still more concerned with servicing exhibitors around the world. The global business, he adds, also more than incidentally involves stations and sponsors for the v.d.films produced for television by Col's Screen Gems subsidiary.

Schneider also feels that "even the most ardent enthusiasts for Telemeter or whatever will agree that a 'Guns of Navarone,' '10 Commandments,' 'Laurence of Arabia' 'King of Kings,' 'Ben-Hur,' etc., spectacular and in color and in big-screen treatment, require the size and scope of theatrical exhibition. So there is no question about that phase of the picture business thriving perhaps even more than ever.

But the Col topper is more than ever certain that "we should never let anything more get away from us as we did with television." At this point he reprised some of the now classic boners of the business, dating from the birth of soundfilms "nobody comes to the movies to be disturbed by dialog; they like to sleep," said one; to television (more than one thought this would "never" be competition to pictures and were inclined to "brush it under the carpet" even when vidpix producers sought to rent studio space).

"The Public Always Decides"
The question of "who'll pay for it" and the "staggering cost of tooling up for tollivision," feels Schneider, will be answered from within public acceptance. The public always decides and if they show they'll go for it the rest is no problem.

"However, there is a problem," in his opinion, "in the do-nothingness of and by the industry at large. If on the other hand we all agree that, in time, maybe not now but in 10 or even more years hence, pay-see has a chance, and five or six of the companies agreed each to produce three or four types of features especially designed for the 'home boxoffice' audience, then that would be a real test. Columbia wouldn't give



Mgt. William Morris Agency

Telemeter or Phovision 'Guns of Navarone' but right now we happen to have one, 'Raisin in the Sun,' which is my idea of an ideal film for that special audience. And so, too, with the 'live' or 'stage' attractions, on film, like Paramount has been and is doing right now with Marcel Marceau, Carol Channing and the like. Eventually, I'm sure, will come the Judy Garland and the Sammy Davis Jr's."

Burns, while no spokesman for or against pay-see, feels that "just like FM was bypassed by the upsurge of tv" so, too, maybe the RCA Victor brand of vidisk or vidtape ("home see-hear") may bypass the tollivision aim.

It is no secret, of course, that the commercial networks prefer the status quo.

Burns, as president of the parent RCA, keeps aloof from but naturally an courier of the NBC operation which is autonomous under "the two Bobs" (Sarnoff and Kintner), but he is vitally concerned with color.

Upcoming season's push on spectrum teevee, he feels, should finally achieve this as "the" color teevee year.

He has been successful in winning over competitor set manufacturers to tint-tv production at last (with but few holdouts), to the degree that he has doubled the industry sights to the \$200,000,000 mark. Last year he envisioned the inevitable conversion to color video as "a new \$100,000,000 industry" for all concerned. Figures, of course, are estimates at the consumer level.

"Color Blind Webs"
But what baffles him is the "color blindness" of the other two networks. Even RKO - General, when it shows its old Technicolor films, projects them in spectrum—not so CBS and ABC. Not to mention, of course, the new 1961-62 programming.

While admittedly industrywide conversion to color may redound to RCA's greater advantage, as against any of their colleagues, nonetheless (1) RCA has been carrying the ball for color; and (2), more importantly, Burns brings up the razorblade analogy. The man who sells the razor doesn't make as much as from the razorblades that must be consistently replenished. That's why, from the fundamental economics point of view, he repeats the "color blind" query.

In the constantly evolutionary changes in mass entertainment purveying—and there is nothing more permanent than change in show biz—the exploration of tollivision (via Schneider) and tintivision (per Burns) points up a tandem (by coincidence) concern with the constantly shifting trends and standards.

The common-ground between Hollywood (filmmaking) and the networks, with the latter's concomitant Madison Ave. (agency

sponsorship) ties is already well-established.

The approaches to individual problems may differ, and certainly have divergent attitudes, as witness the above.

From still another perspective, to hark back to tollivision, the motion picture interests point to the fancy prices the newer, post-1948 features are commanding. It is long past expressing wisdom over having never sold anything to tv. In fact, tv's absorption of and slotting the better product into prime time is regarded by some Hollywood proponents as broadcasting's advance campaign to kill or, at least retard the advent of tollivision, by offering "more and better" film features for home-viewers.

In turn, the tollivision enthusiasts are heartened by the continued popularity of backlog features in the home as a harbinger of still another decade when "they'll continue to want to see pictures, but this time for a fee, without cuts in continuity to conform to time periods, and without irritating interruption of dramatic or romantic evolution, just because this is the time-slot for still another intrusive commercial."

Sponsors Matured?

Continued from page 25

pubaffairs, controversial or otherwise. Still, there are some advertisers interested in news and pubaffairs, as NBC News has proved these past several weeks.

Timex watches may have left "Paper," but NBC News has been able to get sponsorships for about 20 of those 34 other pubaffairs specials. NBC hasn't given up hope on the rest either, and that, as pointed out before, includes Giltlin.

Every single one of NBC News' regular series bears an SRO sign—the three daily news shows, the two Sunday news shows, the Wednesday David Brinkley prime timer, the Friday Frank McGee prime timer and the Saturday "Update."

If friendly at CBS has problems other than controversy to face they include charriness by Madison Ave. about the audience prospects for a "CBS Reports" series that must face off, Thursday at 10, against the power of "The Untouchables" and "Sing Along With Mitch." Moreover, sets-in-use go down sharply by 10:30 and they begin their fall off at 10.

Add to this failure of some CBS stations, evidently despite demands from FCC Chairman Newton Minow for better programming, to clear for "CBS Reports." This has definitely been the subject of concern within the entire CBS News camp, which along with its affiliate relations and program clearance groups is working hard, but frustatedly, at trying to break down local affil resistance to something as unremunerative to them as network pubaffairs.

TV Reviews

Continued from page 31

many and English-speaking countries.

Most of the dialog spoken was understandable. One or two key sequences, though, were marred by unintelligibility. It's hard to say whether the fault was a language disability or the stiffness of the actors. Story concerned a boy who travels between East and West Berlin, acting as an anti-Communist courier of some sort. Story sure had topicality going for it, despite the Iron Curtain separating the two Berlins. Topicality of the yarn though, was dissipated by the Don Cash script, which seemed artificial, obvious and repetitious. The boy, played by Frank von dem Bottenberg, had some winning moments.

What did come through was the desolateness of East Berlin, compared to West Berlin. The location shooting captured the doom inherent in the Red sector and the bustling, aliveness of the Western sector. Unfortunately the location shots couldn't sustain an hour.

Horo.

Tacoma—Keith Miller, former station relations rep for Sesac in the Pacific Northwest, has been named sales manager for KTNV-TV here by station manager Max Bice. Herschel Cary, on station staff for past two years, has been named national sales manager for the station.

Hot Berlin Show

Prior to Friday's (18) CBS-TV telecast of "Berlin—Act of War?" CBS Films had orders in for shipment of the special to the following countries:

United Kingdom (Associated Rediffusion); Japan (TBS); Australia (ABC); Argentina, Philippines, West Germany, Sweden, Italy, and Holland.

85% of Homes in South Own at Least One TV Set

Atlanta, Aug. 29.

A total of 85% of the households in the Southland in 1960 owned one or more television sets, the United States Department of Commerce revealed in a report issued last week.

Using Census Bureau figures, which placed the number of households in the South in 1960 at 15,503,321, the department estimated that there were a total of at least 13,177,800 tv sets owned in the region last year, a figure 32% higher than the total owned in 1955.

In the 16-state Southern area embraced in the department's report there were 179 television stations broadcasting in the region at the close of 1959, last year for which figures are available.

American Research Bureau's June figures reported 738,000 sets in the Atlanta survey served by WSB-TV, WAGA-TV and WLW-A.

Quadros' Exit

Continued from page 1

American exports to Brazil, considered one of the top potential Latino markets.

Indicative of the in-fighting that had gone on between the President and the Brazilian Congress was the battle over the period of the life of broadcasting licenses. Quadros had issued a decree changing the broadcast licensing period from four to three years, a move which would have had every license renewal come up for judgment during that would have been his normal reign of office. In the House, a bill was introduced nullifying Quadros' decree, expanding the license period to 10 years for radio stations and 15 years for tv stations.

A recent Quadros decree dealing with morality in commercials forbid the showing of women in bathing suits, or scanty dress, or cut outs showing women's underclothes, according to information in the U.S.

Decrees also provided for censorship of live and filmed shows, with scripts perused by state censor boards.

Memphis—Steve Warren, Memphis tv news speler, has exited his post as WMCT and WMC news director, to join the news staff of WTVJ-TV at Miami.

No. Car. Bids For 4 VHF Stations

Greensboro, N.C., Aug. 29.

Four new commercial television stations will be established in North Carolina in the near future—if applications now on file with the FCC are approved.

Channel 12 will be in New Bern, Channel 8 will be in the High Point-Greensboro area, Channel 3 will be in Wilmington, Channel 6 will be in Charlotte.

When—and if—these stations begin operations, North Carolina's tv facilities will total 13, one of which is an educational television station, WUNC-TV.

At least one of the new stations (High Point-Greensboro) will carry the programs of the ABC-TV network. At present, the only Tar Heel station carrying a full complement of ABC shows is one of the two stations in Asheville.

All of the new stations will operate on VHF.

4 by Caesar

Continued from page 23

shot in Paris; clips with Bob Hope and Bing Crosby in the "Road to Hong Kong" pic; shots of the filming of the "Barabas" in Rome, and footage of East and West Berlin and the borders of Communist China, taken while in Hong Kong, Istanbul and Tokyo are other cities covered in Sullivan's film tour.

To date, it appears that Sullivan and producer Bob Precht are going easy on inking multiple appearance deals for talent, compared to years past. Only others set at this time are Robert Goulet, of "Camelot," for four appearances as a vocalist, and Joan Sutherland, Australian operatic star who is to make her debut at the Met this season. She's slated for two appearances.

Houston—Dewey Compton, farm director for KTRH did his 2,000th broadcast here over the weekend. He compiled a total of more than 2,500 hours on the air in broadcasts from 5:30 to 6:45 a.m. Mondays through Saturdays.

EMMETT KELLY
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WTR

RADIO WITH A REASON

SELLS RICH, RICH SOUTHERN NEW ENGLAND

WTIC
50,000 watts
HARTFORD, CONNECTICUT

Audience ACCLAIM Brings Back

RALPH CURTIS (TENOR)

For 4th Appearance This Season as

GUEST ARTIST

with THE PINES CONCERT ORCHESTRA
CHARLES BLACKMAN, Conductor

Presented by PHIL SCHWEID and JERRY EHRLICH Produced by SID SAYRE

THE PINES—So. Fallsburgh, New York

AL PERRY AGENCY—1650 Broadway, New York 19, N. Y.

**Why WOW-TV
bought Seven Arts
Vol. I and Vol. II**

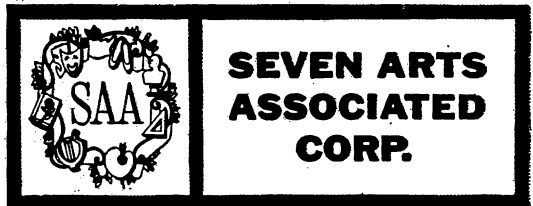
Says Bill McBride:

“With this top quality feature film fare, we
CREATE AN IMAGE
that helps pull in audiences around the clock. Both packages of these Warner's
'Films of the 50's' are very well balanced in action, drama, comedy and variety. Now
we can telecast today's top stars, in today's pictures, to today's audience.”

BILL McBRIDE
Program Director
WOW-TV, Omaha, Nebraska



**Warner's films of the 50's...
Money makers of the 60's**



A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

- Motion Pictures**—“Lolita”, scheduled for Fall release...
- Theatre**—Tennessee Williams' “The Night of the Iguana”—Bette Davis, Margaret Leighton...
- Television**—Distribution of films for T.V., 20th Century Fox Films...
- Literary Properties**—“Disenchanted” by Budd Schulberg...
- Real Estate**—The Riviera of the Caribbean, Grand Bahama, in construction...

NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L.A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. “Films of the 50's” see Third Cover SRDS (Spot TV Rates and Data)

Some Sort of Com'l Tieup Seen For 2d French TV Channel Bowing in '62

Paris, Aug. 29. With that second video channel due early next year, pros and cons are now a daily occurrence here as to whether it will be also nationalized like the present setup or allowed a commercial aspect. Consensus seems to be some sort of commercial tieup.

It is felt that three alternatives are now open: 1) It can be completely governmental as it is now; 2) it can be handed over to private interests; or 3) it can stay in the governmental orbit but be completely autonomous as is the case in Britain and West Germany. Many are pushing for the latter course.

It is felt this would be the most democratic method and that publicity could be used in small doses and at one time, to lead to higher calibre entertainment programs and freer news broadcasts not so easy under complete governmental domination.

It is also felt that the programs of the second web should be made up in keeping the output of the first in mind. That is a balance should be set up with both having entertainment as well as cultural, educational and public service features and staggered so as not to be too competitive to get the most from both. Neither should be a low level so-called mass appeal affair.

It is further thought that it is still too much a governmental gambit here and there should be some division of powers for best results. Though all this is mostly conjecture it yet points up that some sort of private inroads into the coming channel will probably be a reality.

Rai Purdy's Can. Series

Ottawa, Aug. 29. Toronto-born Rai Purdy, who set up and headed Roy Thomson's Scottish indie tv until last year, will produce "Mr. and Mrs. West Coast," starring thrush Lorraine McAllister and her hubby band-leader Dal Richards. Barrie Clark will host daily half-hour, to be carried on Canada's new indie network (CTV Television Ltd.) from CHAN-TV, Vancouver, teeing mid-September.

Auld Lang Syne-on

Glasgow, Aug. 29. Two of Britain's lunchtime tv programs, "The One O'Clock Gang" from Glasgow, and "The One O'Clock Show," from Newcastle-on-Tyne, Eng., are both being "networked" into the new border-tv terrain covering northwest England and southeast Scotland. They will start beaming to this fresh territory Sept. 4 after Border Television Ltd. launches programs Sept. 1.

The Scot-based program, a 40-minute production, helmed by Liam Hood, and featuring Larry Marshall as comedy host, is passing its 1,000th performance Sept. 13. It has been running continuously since commercial tv came to Scotland in 1957. Other artists in the daily show, which has high ratings, are Jimmy Nair, Moira Brindley, Charlie Sim, Dorothy Paul, and Tommy Maxwell Quartet.

'We Gotta Break With Pattern of Sameness In TV,' Sez Don Sharpe

Hollywood, Aug. 29. "There's a burning desire in the business—you might even call it a fever, to break with the pattern of sameness on tv," declared Don W. Sharpe, prexy of General Artists Corp. tv department, on his return from a talent safari of Europe and N.Y. "What is needed is a change of pace from the unbroken run of adventure or shock thrillers. We intend to create and develop shows that deviate from set patterns."

Sharpe said GAC will only put shows together and farm them out for production. He believes a movement back to live tv has started and that half of GAC's shows will be live. "The gamble is less costly," he avers. He holds, as do other suppliers in the industry, that for the first time there'll be a January market for new shows. Heaviest casualties will be in the hour shows, which have short term sponsor commitments, he believes.

'Beachcomber' Sales

Filmaster's "Beachcomber" series has corralled a number of group stations, bringing the total markets sold to 107.

Deals include the Washington Post stations WTOP-TV and WJXT, Jacksonville, Fla.; Crosly stations WLW-T, Cincinnati; and WLW-C, Columbus; and Time-Life stations in Denver, KLZ, and Indianapolis, WFBN. Other stations include WRCV-TV, Philadelphia; WAGA-TV, Atlanta; and WBAL-TV, Baltimore.

VARIETY ARB FEATURE FILM CHART

(Continued from page 35)

WTMJ Average Rating: 9
Average Share: 75

SUNDAYS 1:00-3:00

Program: STAR AWARD THEATRE

- April 23 "LAST COMMAND"
Sterling Hayden, E. Borgnine
1955, Republic, HTS, Repeat
- April 30 "THE QUIET MAN"
John Wayne, Maureen O'Hara, Vic. McLaglen
1952, Republic, HTS, Repeat
- May 7 "STROMBOLI"
Ingrid Bergman, Mario Vitale
1950, RKO, Show Corp., Repeat
- May 14 "MAN OF ARAN"
Colman King, Maggie Diarrane, Mich. Dillane
Gaumont British, UAA, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Builders Showcase 1:00-1:30	WITI 1
Pic./World Sports 1:30-3:00	WITI 2
Challenge 1:00-1:30	WISN 2
Conversation 1:30-2:00	WISN 1
Thea/Students 2:00-2:30	WISN 1
Thea/Mother 2:30-3:00	WISN 1

Barcelona TV's Facilities Revamp

Madrid, Aug. 29. Full-scale construction is under way at Barcelona's Miramar television center which will next year become the most modern tv installation of the government-operated network. Barcelona facilities, when revamped, will boast a studio measuring 275 square yards of sound-proof stage space—large enough for simultaneous use of six medium-sized decors. Also planned is installation of an up-to-date sound and illumination panel providing automatic control and manipulation from a centrally-located director's booth.

New Miramar center is expected to complete integration of Spain in Eurovision since Barcelona will play a prime role in both direct transmissions to and hookup relays with the Continental network.

BRITISH ABC-TV GETS NEW PROGRAM CHIEF

London, Aug. 29. Brian Tesler, 32-year-old light entertainment topper of the ABC-TV web, which serves the Midlands and North at weekends, is to take over as program controller at the end of September. It's been two years since ABC-TV had a program chief, during which time Howard Thomas, the firm's boss, has doubled in this position.

Tesler's appointment precludes an all-out drive to improve program quality, which Thomas feels is necessary and which requires the fulltime attention of an on-the-ball exec. In Tesler's opinion there'll be some noticeable changes in his web's programming over the next three years.

First sign of "improvement" to come from ABC currently is an hour-long Arts program "Tempo" which will be screened early on Sunday evenings (alternating with a new Associated TeleVision pub-affairs show "The World At Large").

CLEAR DESKS FOR WALES TV

London, Aug. 29. Independent Television Authority's plan for a tv mast to serve the Flint-Debnish area has been given the nod by the Postmaster General and Wales TV, contractor for the area, hopes to be on the air in about a year's time.

MEX TV GETS A EUROVISION INVITE

Mexico City, Aug. 29. The Eurovision television network will use a special Mexican videotape program covering progress of tv in the republic. Mexico has been invited to participate in seventh anniversary of creation of the European network.

Program chiefs here are planning a show that will highlight life of Mexican industry from its birth about 10 years ago to date, when it is on a par with major world tv activities. Documentary is also slated for release in Latin America and Far East areas after participating in the Eurovision special celebration.

Eire TV's Dec. Bow; First Year Operating Cost at \$1,680,000

Dublin, Aug. 29. Teilis Eireann (Irish Television) becomes operational early December according to the director-general of the service Edward J. Roth. With starting date three months away bookings of advertising already number around 1,500 with billings of between \$584,000 and \$840,000. Operational cost of first year is estimated at \$1,680,000 and Roth thinks that the service should be breaking even before the end of the second year.

Transmissions will be on the 405 and 625-line standard in Dublin and Sligo areas, where BBC and UTV transmissions are already being received on 405 lines, but transmitters operating outside the range of 405 line stations will be on 625 lines only.

Sound broadcasting is also due for a shakeup under Roth administration; he wants an increase in the number of newscasts and in light music content of programs. Radio Eireann programs have always tended to lean on the heavily cultural side, but recently a lighter note has been introduced.

Jay Ward's H'wood, Mex Staff Expansion To 200

Hollywood, Aug. 29. With two cartoon shows set for the fall, Jay Ward Productions is expanding its staff here and in Mexico City from 150 to 200. Two fall releases are "The Bullwinkle Show" on NBC-TV and 60-city syndication of "Rocky and His Friend dication of "Rocky and His Friends."

Ward and coproducer Bill Scott will boost writing-directing-layout and design personnel here from 18 to 30. Proportionate increase also will be made at Mexico City studio where company has animating.

Britain Alerted To Overtime Ban

London, Aug. 29. Television and radio programmers here are eyeing with care a ban on voluntary overtime, called by the Post Office Engineering Union, which could disrupt certain aspects of broadcasting. POEU called for the ban (effective Aug. 8 to Sept. 2) as a protest against the General Post Office's refusal to give engineers "special treatment" over pay demands. GPO says its engineers should come under a central pay scheme.

Effect of the overtime ban would be felt by tv and radio webs mainly in cases of emergency arising outside of "normal working hours." If, for instance, a fault developed in the tv link—a control point of land lines—no overtime staff could be called on to fix it and any outside broadcasts, etc. using the lines would be cut off.

Reaction to the ban from tv webs is one of calm although they are alert for that emergency.

Cornejo to WRUL

Oscar Cornejo has been named to the newly created post of sales director for WRUL, MetroMedia's Worldwide Broadcasting Subsidiary. He comes to WRUL from Cunningham & Walsh where he was account manager in the agency's international department.

Harrison-Westchester County, N. Y.

"An Orchid Among The Weeds"

This statement expresses the superiority of this 3 year old PALATIAL GUEST HOUSE which has a cost in excess of \$175,000, an 1 1/2 acre of EXQUISITE GROUND. Completely AIR CONDITIONED, contains: 2 master, 2 baths, maid's room, bath, panelled library, modern room, dining room, terrace. 15 minutes commuting by train or car to N.Y.C. For immediate sale, call: WALTER HAEGER

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EXECUTIVE'S DREAM HOUSE

Saddle River, N. J. Most modern 8 rooms. Full basement, high ceilings, 2.87 acres, swimming pool, stone terraces, cabanas. New clay tennis court. Cost \$127,000. Mortgage will sacrifice for quick sale, \$95,000. SUBMIT ALL OFFERS. Call MR. SENTRY, 2357 East 19th St., Brooklyn, N. Y. Phone DR. 2-2400.

EVERY DAY ON EVERY CHANNEL TV

BROOKS COSTUMES

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Q. How can I protect and control negatives of our TV spots?

A. Let BONDED catalog and store your pre-print material at its Fort Lee, New Jersey warehouse.

BONDED TV FILM SERVICE

NEW YORK CHICAGO LOS ANGELES TORONTO

A Division of NOVO INDUSTRIAL CORP.

RADIO EIREANN IRISH TELEVISION

Invites Applications From Creative DIRECTORS

Opportunity to Contribute Towards New Venture In Television Drama
Only Professionals With Imaginative Network Experience Required
A Challenge to Artists Whose Primary Consideration Is Quality

Writer: Edward J. Roth, Jr., Director General, Teilifis Eireann, 34 Clarendon Street, DUBLIN, Republic of Ireland

STUNTMEN ASSOCIATES

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ACTORS — STUNTMEN

Currently Appearing as the "HIGH NOON GUNFIGHTERS"

At FREEDOMLAND, New York, Until SEPTEMBER 10, 1961

JOHN RAMPLAND TEX SHOEM JOHN CONANT SAM STEWART
WALTER CASE BOB ORAN MIKE HILL MARGE WALKER

Currently Appearing in "THE UNSINKABLE MOLLY BROWN":
JOE PRONTO — ALEX STEVENS

Command, London Pitch New Sound For Sales Impact; Other LP Reviews

By MIKE GROSS

Enoch Light Orch: "Stereo 35 mm" (Command) This label, which made its mark via its accent on striking stereo effects in its "Persuasive Percussion" series, is now pitching another angle at the sound buffs. This set, recorded at Carnegie Hall, N.Y., was mastered on 85mm film instead of tape and thus avoids some of the technical limitations of the tape itself. However, the difference between the film and tape sound, especially after transfer to disks, is undetectable, although it makes for interesting reading in the liner notes. But whatever the ballyhoo angles, this is an excellent LP, technically and musically, featuring a symphony-sized orchestra under Enoch Light's baton in a nifty program of lushly instrumentalized standards.

Ted Heath Orch: "Big Band Percussion" (London). According to London Records stereo is now in its fourth phase. There's been "concert hall realism," "separation outdoors," "moving sounds" and now there's a new concept "incorporating true musical use of separation and movement." "Phase 4" is a catchy phrase and it does have a sound that will attract the audiophiles. In this Ted Heath representation, there's a big blast that's sure to go over in stereo dens. The liner notes in the two-fold package spell out the intricacies of the audio engineering which adds to its sound gimmick values. As for the Heath interpretations, it's bongos and percussions highlighted for maximum decibels.

Frank DeVol & His Rainbow Strings: "Radio's Great Old Themes" (Columbia). This is a throwback to the era of broadcast-inaz when everything was a "vast innocence." It recaptures a time when the soaps and the comedy series were in charge of the air. "The Eddie Cantor Show," "Our Gal Sunday," "Easy Aces," "Dr. Christian," "The Goldbergs" and "The Romance of Helen Trent," among others, had memorable and identifiable themes and DeVol brings them back in a delightful instrumental manner that will probably appeal more to the over-40 set than the "Top-40" crowd. Going down memory lane can get a little sticky but DeVol has turned it into lots of listening fun. There's no "arf-arf" says Sandy from the "Little Orphan Annie" radio theme but DeVol says it's scheduled for a followup. Let's hope that Jack Armstrong is there, too.

Perry Como: "Sing To Me Mr. C." (RCA Victor). The tie-in here is on Perry Como's tv series. The repertoire, arrangements and vocal styling are right out of his tv weekly and come across in the same effortless and easy manner. Joe Lipman and Jack Andrews have supplied a wide variety of arrangements that take hold of the medley presentations. As orch helmer, Mitchell Ayres sees that nothing gets in Como's way.

Whittemore & Lowe: "Immortal Music From the Movies" (Capitol). (Arthur Whittemore & Jack) Lowe apparently are Capitol's answer to United Artists' Ferrante & Teicher. Although the Cap duo hasn't yet won the pop success of F&T, they have the kind of keyboard approach that warrants a similar sales swing. In this reappraisal of motion picture themes by the way, Ferrante & Teicher were out a few weeks ago with a new film tune package. Whittemore & Lowe are supported by some effective instrumental and choral arrangements. The repertoire runs the familiar range of "Gone With the Wind," "Lili," "Moulin Rouge," "Intermezzo" and others of like popularity.

Sammy Kaye Orch: "Songs I Wish I Had Played The First Time Around" (Decca). Sammy Kaye is smart enough to realize that a good song stands up even though he didn't make it popular. So, in this package he swings and sways into "Got A Date With An Angel," popularized by Hal Kemp, the Glenn Miller-made "Moonlight Cocktail" and others of lasting quality with a style that results in comfortable listening.

The Modernaires: "The Modernaires Sing The Great Glenn Miller Instrumentals" (United Artists Ultra Audio). The Modernaires are capitalizing on the Glenn Miller marquee lure although the

similarity ends after the song titles. In this offering of Miller associations such as "String of Pearls," "Pennsylvania 6-5000," "In The Mood," "Moonlight Serenade" and "Tuxedo Junction," the group has jazzed up the beat and in some instances, added special lyrics. Don Costa, who produced and directed the orch, supplies an extra added punch that emphasizes sound.

Jane Morgan: "Love Makes The World Go 'Round" (Kapp). Jane Morgan is on a romantic kick again and fortunately there are enough tunes around for her to hold the mood without getting tiresome. Once again she displays a smooth chanting quality that is able to caress a ballad for top effect. Some of the goodies in this package are the title song, which is the theme from the current legitner "Carnival"; "He Makes Me Feel I'm Lovely," from the short-lived "Donnybrook" tuner, "Temptation" and "My Love Is A Wanderer."

Will Holt & Dolly Jonah: "On The Brink" (Atlantic). Will Holt & Dolly Jonah a Mr. and Mrs. team have developed a following through nitery dates in N.Y.'s Downstairs at the Upstairs, Blue Angel and San Francisco's hungry 1 (where this set was recorded) as well as other spots around the country. Their comedic stuff is in the cerebral groove but there are enough eggheads around to make the package a profitable item. Among their targets are politics, Princeton and Hollywood. Later is a nine-minute plus bit done a la Kurt Weill-Bert Brecht and it's a standout piece of material.

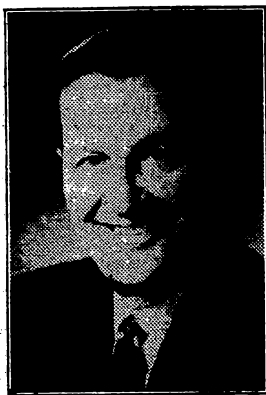
Percy Faith Orch: "Mucho Gusto!" (Columbia). This is a followup to Percy Faith's "Viva" LP click of several years ago. The items here are perennials ("Cielito Lindo," "Besame Mucho," "Perfidia," etc.) but Faith provides a stirring south-of-the-border tempo that makes 'em worth hearing again. The package will stand up with all programmers.

Timi Yuro: "Liberty." Timi Yuro is a young thrush who's already made some pop single impact with her slicing of "Hurt." This album shows that she's no juke wonder who'll disappear after the single splurge. She's got a solid vocal base that sets her up for a long run. Among the best items in this entry are "Cry" and "I Apologize."

Della Reese: "Special Delivery" (RCA Victor). Here is a good sampling of what night club and concert goers get to hear when Della Reese is up front. It's mostly a swinging bit and Mercer Ellington's arrangements give her an exciting musical lift. "Won'cha Come Home Bill Bailey" starts the whole thing off with a bang and it continues to roll in high gear.

Carmen Cavallaro: "Dancing In The Dark" (Decca). This is a newly recorded version for the stereo market of a piano package released several years ago. The sound's fine and the repertoire standard and tasty. Cavallaro's fingerwork gives the title song and such tunes as "Lover" and "The Very Thought of You" a special lift.

Dakota Station: "Round Midnight" (Capitol). Dakota Station is a solid belter and this package picks up her vocal power with lotsa impact. In a high-pressure



LAWRENCE WELK

Proudly Presents His Fourth-in-a-Row Dot Hit Record "YELLOW BIRD" B.W. "Cruising Down The River."

musical setting arranged by Benny Carter. Miss Station swings away at ballads and uptempo numbers with a vigor that will draw plenty of play.

Abbey Lincoln: "Straight Ahead" (Candid). This is a jazz package assembled by Nat Hentoff consisting of some stirring performances in a very contemporary vein by Abbey Lincoln and several musicians of fine ability. The numbers have been arranged and composed by members of the group who play them, for the most part, and Miss Lincoln has devised some of the lyrics. The range is from the far out to deeply-rooted folk patterns and features the expressive chirping of Miss Lincoln and dramatic playing of Max Roach, Coleman Hawkins, Eric Dolphy, Mal Waldron, Booker Little, Julian Priester, Art Davis and Walt Benton. It's a good bet for the contemporary buffs.

Phil Upchurch: "You Can't Sit Down—Part II" (Boyd). Another in the procession of albums pegged to click singles, this package features the rock guitar interpretations of Phil Upchurch whose "You Can't Sit Down—Part I and II" have been active on the charts recently. Also included are some new tunes in a gospel-flavored pattern with a solid rock beat and unusual sound. It's his first LP and has possibilities among the set who go this route.

Reiner III, So Stoky Will Baton Chi Symp Preem

Chicago, Aug. 29. — With less than two months to go before the opening of the '61-'62 Chicago Symphony season, resident conductor Fritz Reiner has canceled his first four appearances on the advice of his doctors. Leopold Stokowski will open the season in Reiner's place Oct. 12.

Management of the Symphony has extended the stays of other conductors to fill in the gaps that Reiner's absence will make. The following will either come in earlier or remain past their original engagements: Erich Leinsdorf, Hans Rosbaud and George Szell. Stokowski will also return for the two weeks after the Christmas holiday. Under the new timetable, Reiner will return to the podium on Jan. 18.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

LAWRENCE WELK.....RIDERS IN THE SKY (Dot)My Love For You
Lawrence Welk's "Riders In The Sky" (E. H. Morris) once again establishes him as an orchster who fits the teeners' fancy. This is a slick instrumental that's a worthy followup to his "Caltica" and "Yellow Bird" clicks. "My Love For You" (Harry Von Tilzer) is a romantic instrumental slice good for some programming time.

RAY CHARLES.....HIT THE ROAD JACK (ABC Paramount)The Danger Zone
Ray Charles' "Hit The Road Jack" (Tangerinet) is a fine rhythm slice that whips up a lot of vocal excitement to assure a spinning takeoff. "The Danger Zone" (Tangerinet) fits neatly into the blues spinners' area but it lacks an all-out potential.

NAT KING COLE.....CAPPUCCINA (Capitol)Let True Love Begin
Nat King Cole's "Cappuccina" (Comet) has an exciting Italian flavor arranged by Richard Wess along his "Mack The Knife" lines for Bobby Darin giving it clicko potential. "Let True Love Begin (Winneton)" is a side that rates plenty of spins in its own right. The cha cha beat has a flavorsome quality that will win over lots of spinners.

BILL BLACK'S COMBO.....MOVIN' (Hi)Honky Train
Bill Black's Combo's "Movin'" (JEC Pub.t) has a swinging groove and some barrelhouse keyboarding that's sure to roll around the spinning circuit. "Honky Train" (JEC Pub.t) runs along a rhythmic line that will keep the spinners spinning.

THE NEPTUNES.....THIS MY LOVE (RCA Victor)Curiosity Killed The Cat
The Neptunes' "This My Love" (Duplext) follows the rocking pattern with the vocal lead shout and the bended beat in a way that the kids dig. "Curiosity Killed The Cat" (Duplext) purrs with a rocking beat but the lyric idea doesn't get anywhere.

THE IMPRESSIONS.....GYPSY WOMAN (ABC-Paramount)As Long As You Love
The Impressions' "Gypsy Woman" (Curtoam) has an intriguing vocal sway that ought to capture the spinners' interest for an okay payoff. "As Long As You Love Me" (Curtoam) is full of the rocking ballad trickery (strong beat, falsetto vocals, etc.) that the kids usually pay attention to.

ERMA FRANKLIN.....WHAT KIND OF GIRL (Epic)Don't Blame Me
Erma Franklin's "What Kind Of Girl" (B. F. Wood*) has the driving beat and the vocal vigor to give this debut disk a solid spinning sendoff. The singer, incidentally, is the sister of Aretha Franklin, who is firmly berthed in the Columbia stable. "Don't Blame Me" (Robbins) shows that she can handle a standard in a sure manner and indicates that she could win over the adult trade with a similarly styled LP.

TEDDY VANN.....THE RHYTHM AND BLUES SONG (Columbia)Soon One Morning
Teddy Vann's "The Rhythm and Blues Song" (Teddy Vann: * Alan K.t) has the current beat down pat and mentions enough popular diskers in the lyric to make it a juve's delight. "Soon One Morning" (Teddy Van & Alan K.t) has a rocking ballad groove that suffers from an over-emphasis in all departments.

JACK JONES.....DONKEY SERENADE (Kapp)When A Man Cries
Jack Jones' "Donkey Serenade" (G. Schirmer*) will give the singer a hot spinning ride because of the vocal excitement he brings to this Rudolph Friml oldie. "When A Man Cries" (Roosvelt*) is given a vocal and instrumental emphasis that's more important than the material.

SUE THOMPSON.....SAD MOVIES (Hickory)Nine Little Teardrops
Sue Thompson's "Sad Movies (Make Me Cry)" (Acuff-Rose*) is another picture of a teenagers' heartbreak and it's played for maximum juve impact. "Nine Little Teardrops" (Combinet) rolls with a rocking tempo that will keep the kids happy for a while.

THE BRIGADIERS.....DIXIE BRIGADE (Mala)Cry Of The Wild Goose
The Brigadiers' "Dixie Brigade" (Gretat) should force the South to rise again because of the side's wild rocking spirit that will also give the spinners some kicks. "Cry Of The Wild Goose" (American*) is a rocking remake of an old click but this time it's in an instrumental groove that builds excitement.

KENNY DINO.....YOUR MA SAID YOU CRIED LAST NIGHT (Musicor)Dream A Girl
Kenny Dino's "Your Ma Said You Cried Last Night" (Sea-Larkt) is a rocking noisemaker that's sure to keep the kids awake around their transistors. "Dream A Girl" (Sea-Larkt) will probably put the teen fans to sleep despite its rocking ballad approach.

DINAH SHORE.....THIS IS A CHANGING WORLD (Capitol)Mississippi Mud
Dinah Shore's "This Is A Changing World" (Chappell*) is a waltz out of Noel Coward's "Sail Away" tuner and although a far cry from current disk market tastes, the programmers and the tie with the Broadway legitner angle could help pull it through. "Mississippi Mud" (Shapiro-Bernstein*) has a nifty swinging approach with the Dixie touches that the thrush does so well and can't help but please the spinners who have charge of what they're doing.

GEORGE CAMERON.....TOY OF LOVE (Portrait)My Heart Tells Me So
George Cameron's "Toy Of Love" (Jimskipst) plays with the rocking beat with a vigor and a bounce that will pull it through for a spinning payoff. "My Heart Tells Me So" (Jimskipst) captures the current rocking style with a vocal punch that should bring a lot of teeners to this new vocalist's side.

*ASCAP. †BMI.

Longplay Shorts

Camden has put seven albums into RCA's "Best Buy" program. Included are packages by the Living Strings, Perry Como, Hank Snow and Robert Merrill. . . . Capitol has launched a special four-week discount program on its "Capitol-of-the-World" series. Program allows dealers to purchase one LP at half price for every one purchased at Cap's regular tab. . . . Preem recording of Francis Poulenc's "Gloria in G Major for Soprano, Chorus and Orchestra" in four-track stereo tape is being issued by Angel this week. . . . Pathe News moves into the disk biz with Pathe Records and is bowing with two LP documentaries narrated by Edward J. McGoldrick, "How To Conquer Your Alcoholism" and "Tormented Women."

RCA Victor continues its "Best Buy" program with a September release of eight pop LPs and four packages in the Soria Series. . . . Elektra will offer one free record for every seven purchased in its new fall program which also includes extended billing privileges. . . . RCA Victor is releasing 14 new open reel, four-track tapes for September, including six Red Seal releases and eight pop. . . . Angel has designated Maria Callas as "Artist of the Month" and is hitting the market with five albums by the soprano.

Candid has pacted with Sonet Gramofon Ab to handle its distribution in Sweden, Norway and Finland. . . . Kai Winding organized a 15-piece dance band and cut an album of Latin music for Verve this week. . . .

Gros.

SINGLES DOWNGRADING POPS

Col Exhuming Its Disk Morgue For 'Archives' Series of Some 85 Albums

Columbia Records' morgue is coming alive. Through the efforts of John Hammond, staff artist & repertoire producer, diskery will dig into its archives on a project that will see at least 85 albums of vintage sides released within the next five years.

Hammond, who is working on the project with Frank Driggs, is launching the "archives" series in September with a Fletcher Henderson three-LP package. Tagged "A Study in Frustration," the deluxe set will cover Henderson's orch recording period from 1923 through '36. There'll be 64 selections in the package and it'll be retailed at the suggested list price of \$15.98.

Upcoming on Hammond's "archives" agenda is "The Billie Holiday Story," covering the singer's recording work from 1933 to '41 and a Mildred Bailey deluxer that takes her disk career from 1932 until '43 when she worked with the Benny Goodman orch. The Holiday set is due in January while the Bailey package is scheduled for April.

A special in the "archives" program will be the release of a one-LP set of Negro blues singer Robert Johnson. Johnson, who was murdered by his girlfriend at age 20, had a two-year recording period between 1936 and '38. He recorded 36 sides during that time and only eight of them ever got on release. The Col package, which will be called "King of Delta Blues," will contain 16 sides. The Johnson sides, incidentally, were recorded by Don Law, who now heads artists & repertoire for Col's country & western output.

The majority of the vintage disks are Col's wholly owned property which came to it through its buyup of the American Recording Co. in 1938. In the American Recording package came the Seranton Button Co., which owned such now defunct 25c labels as Perfect Cameo, Crown and Romeo.

Harmony and Velvetone, a couple of lowprice labels operated by Col, also recorded a lot of the artists projected for the "archives" program. Hammond also has obtained okays from other diskeries to use their vintage material for his program and occasionally has gone to collectors for their privately owned material.

Hammond figures that the albums can go into the payoff bracket with a 2,200 sale. The comparatively low figure is based on the fact that there are no artist royalties to be paid (most of the diskers in those days went into a recording studio for a flat fee), special cooperative deals on royalties from publishers and that most of the material was never published at all.

On the technical end, Hammond explains that the disks have not been "soused-up" for the current sound vogue. The original authentic sound has been retained with only surface scratches eliminated. In addition to the extensive packaging job, which contains a booklet giving background info on the whole setup concerned with the date, 1,000 hours of editing time have been put into the package.

Coast Trio Forms Zing Records; Ready 1st Disk

A new diskery, Zing Records, has been organized by Henry Wilson, in association with Ludwig Gerber and Nan Morris and will be headquartered in Hollywood. Company's first disk will be by Dack and Dirk Rambo and may be released early next month.

Wilson has been an artists' representative for the past 20 years, having handled such performers as Rock Hudson and Lana Turner. Gerber is a Hollywood lawyer who has also been involved with picture and tv production, currently represented by the verdieses. "Crime and Punishment." Miss Morris is an artist manager.

Synthetic Adds Sales Execs in Bally Drive

Ralph Gould has been named v.p. in charge of dealer sales and S. Gordon Strenger v.p. in charge of special sales of Synthetic Plastics Record Corp. Both men held executive sales positions with Top Records prior to their appointments.

Company is undergoing an expansion program in the promotion area. Gould left last week for a series of dealer meetings around the country and Strenger is developing promotion material for the food, meat packing and dairy industries. Diskery is also working in the use of seven-inch, 33 albums as liquidators and package giveaway premiums.

WB Sees Fresh Markets Via Its '4-Sided Single'

Warner Bros. Records has come up with a new slant on the 45 single called "Plus 2." The angle is a "four-sided single" featuring two new tunes on the outside tracks of each side of a standard seven-inch disk and two edited-down oldies on the inside tracks. Platters will sell for the going market price for singles.

The diskery plans using the "Plus 2" concept on all their forthcoming singles. Plan calls for the oldies to be past big sellers or standards by the same artist who records the outside new tunes. A six-second spread separates the two selections on each side, with the oldies running approximately one minute, 15 seconds.

Warners will kick off the program with a disk by the Everly Bros. Platter will contain "Don't Blame Me" and "Muskrat" as the new selections and their million-selling "Lucille" and chart climbing "Walk, Don't Run," as the oldies.

James B. Conkling, WB prexy, said in announcing the project, "We sincerely believe that this new concept in singles may be just the breakthrough we've all been waiting for in the singles business. We invite and urge other companies to join us in promoting the 'Plus 2' concept of singles." He feels that the plan will be of benefit to all phases of the industry.

The diskery has slated a heavy advertising campaign to push the "Plus 2" idea. Trade and consumer programs have been mapped, special in-store promotion materials have been designed and special jackets are also in the works for the new disks.

Developments of the new disk came about through rejection by Warners of the proposal for a 50c single due to prohibitive economics involved. It's felt that the "four-sided" single will offer more advantages than a price slash in that the consumer will be getting a more attractive package and areas such as radio programming and jukeboxes will also find the plan more beneficial and enticing. In the case of the juke, WB will put out a special line of two-sided disks for machines which handle this type only.

UA NAMES GREEK DISTRIB

United Artists Records has appointed Greek Phonograph Record House, Athens, as its distributor in Greece and Cyprus. The deal was set for a two-year period. In line with its current policy regarding overseas affiliates, the new appointment guarantees the use of the UA logo on all releases issued by the firm in Greece and Cyprus.

GLEFFER PANEL BLASTS 'ROCK'

By MIKE GROSS

A questionnaire submitted by Capitol Records to a group of top composers (including one rock 'n' roll writer) on the state of the music business resulted in the conclusion that singles were ruining the quality of pop music. The songwriters questioned are based on the Coast and many have worked on film musicals.

The questionnaire was prepared in conjunction with Cap's LP, "Songs Without Words," for which the composers wrote 10 original melodies to which lyrics are to be supplied by contestants for cash prizes and publication.

The panel consisted of Gene De Paul, Harry Warren, Barry DeVorzon, Jimmy McHugh and Jay Livingston.

"Music has been getting progressively worse in the single record field," said Livingston, "and there is no place for it to go but up. Illiterate lyrics and unmelodic melodies have swamped the pop music field."

De Paul stated, "The music industry today is in a state of mystery and confusion. Too much of the new songwriting talent leans towards the rock 'n' roll style. This is understandable because it's easy to write. One simply forgets about rhyme, reason and intelligent construction. Warren simply added, "The general state of popular music today is sad."

Exposure's the Problem

DeVorzon said, "The quality songs of today are stacked in the songwriter's closet while he either writes in the trend to make a living or hopelessly tries to get good songs recorded. But the good music written today is at least as high quality as that written in the past. The only problem is exposure."

McHugh, a top cleffer, put in a pitch for the lyric values with, "We have an abundance of melody writers today, good ones, but there is a great need for good, intelligent lyric writers. To write a good lyric calls for education, an intimate knowledge of words and the ability to effervesce with them. Cole Porter and the late Oscar Hammerstein and Larry Hart had unlimited boundaries with words because of their fine educational backgrounds."

The panelists also singled out the present lack of original motion picture musicals for the decline in the quality of popular music.

Livingston, who won three Academy Awards for pic tunes, said, "The motion picture industry has all but stopped making musicals so there are no quality songs coming from that once-rich source. Broadway shows are the last source of good popular music, except for an occasional quality pop tune on which a courageous artist or record company is willing to take a chance."

Warren, who also wrote three Oscar winners, summed it up this way: "What it boils down to is this. With very few exceptions, the outlets for good songs are closed up tight."

Look to TV

The composers also feel that the LP is the last outpost of good recorded music. "The album has saved the day for music lovers," said Livingston. "This is one department that has grown increasingly better in quality. At this point, the old standards are being used up but, fortunately, new ones are emerging, and there's plenty of talent around to write more."

Rock 'n' roll writer DeVorzon, who admits to having a file of unrecorded "good songs," goes even further: "Someday the album will replace the single and by doing so will become the vehicle of the new song, not the single record. When this happens, the general public will again decide what is or is not a hit. Today this decision is being made by kids in the 10-to-16-year old bracket, who buy almost all the single records."

Cap Trims Its Singles Commitments On Showtuners in Revised Approach

The Payoff

Recording man Bob Thiele is "at liberty" but two of his disk productions are bringing in hefty sales returns.

Thiele produced the Regents' slicing of "Runaround" when he was artists & repertoire head of Roulette/Gee several months ago and the Lonnie Donegan etching of "Does The Cheung Gum Lose Its Flavor" for Dot when he was pop a&r head there back in 1958. Latter disk was pulled out of a deejay's files several months ago and began to climb to hit proportions around the country. "Runaround," too, is spinning its way to the top.

Capitol Records has revised the approach on its single record commitments to the Broadway musicals with which it has original cast album ties.

Last year, with "Tenderloin" and "The Unsinkable Molly Brown" in its fold, Cap pledged nine singles from each score. This year, however, the diskery has limited itself to five singles from each of the three showtuners which it has tagged for original cast grooving. The shows are Noel Coward's "Sail Away," Richard Adler's "Kwamina" and Arthur Schwartz - Howard Dietz's "The Gay Life."

Joe Csida, Capitol veepee in charge of eastern operations, believes that the nine-singles commitment on last year's tuners were too many and that the company may have lost some single hits because of the wide spread. He thinks that Dinah Shore's "I Ain't Down Yet," from "Molly Brown," which shaped up as her biggest record for Capitol, could have been a top seller if the company hadn't had other records from the show to work on at the same time.

Csida figures that the same holds true for Nat King Cole's slice of "If I Knew," from the same "Molly Brown" score. "We put so many records out from the score," he said, "that none was ever able to receive the concentrated effort that could have brought it to the top."

Dislikes Mass Release

Csida is also against bunching up the single disks in one mass release as some show score publishers sometimes request. In the new singles operation on songs from shows, Csida has developed a release schedule spread that will give the disk a chance to be heard as well as serve as an exploitation tool for the musical itself.

On "Sail Away" for example, which is Capitol's opening gun for the season, the title song cut by Gordon MacRae was released one week ahead of the Boston opening early in August. Dinah Shore's "This Is A Changing World" is being released a week in front of "Sail Away's" Philadelphia preem and three more singles are scheduled for release before the N.Y. opening Oct. 3.

With this release spreadout, the company is able to work its singles for maximum effect, says Csida. In Boston, the Cap branch manager Bob Taylor worked on the MacRae "Sail Away" disk via such promotional functions as getting theatre fix (to an SRO house, by the way) for disk jockeys and dealers, as well as arranging for store window displays and air plugs.

In Philly, branch manager John (Continued on page 44)

Goody's 21c Cut Off Singles Tips Price Structure

The price structure on single records is shaking again. Latest move to shift the price pattern is being made by Sam Goody, N. Y. disk discounter, who's dropping the tab on the singles.

Goody has been peddling singles, which go out at a 98c suggested list price, at 77c each. In his move to bring the manufacturers' price down, he's putting a 56c tab on all his singles. It's figured that disk sellers like Keres's, Woolworth, Kresge and Korvette, which had been selling the singles around the 77c figure, will have to follow the Goody lead.

Many industryites, who've held that the price of single disks has been too high, believe that the price drop instituted by Goody may force a reappraisal of their singles price picture. Dealers are now getting the singles from distributors at a price between 50c and 55c so if they're forced to follow the Goody drop, they'll have a pretty small profit margin to play with.

L.P. SALES RELEASING ALAN SHEPARD ALBUM

Distribution of the newly-released album, "Man Info Space," a documentary covering the first space flight of Comdr. Alan B. Shepard, will be handled by L. P. Sales Corp. Disk was produced by Martin Caidin, aviation and astronautics expert who handles Metropolitan Broadcasting's news coverage on all space activities.

Album features a complete report of Shepard's flight, as well as all of his recorded communications and comments. Caidin has been authorized to produce recordings of future activities in the Government's space program and L. P. Sales will handle the national distribution on all forthcoming Caidin disks.

Bob Demain, Axelrod Join Skyra, Ray Star Records

Robert J. Demain has been named general manager and Dave Axelrod artist and repertoire director for Skyra and Ray Star Records. Singings are the result of an expansion move by Starla Kaye, labels' prexy.

Demain will work with Miss Kaye in directing all phases of record operations, as well as her two publishing firms. Axelrod will develop new disk product and talent, particularly in the singles field, where the expansion move is planned.

Recently with Kapp Records as western sales manager, Demain has also been with Epic in an administrative capacity. Axelrod has been an independent a&r man in the jazz field.

DECCA RELEASING 2 U-I SOUNDTRACKERS

Decca will release the soundtrack albums from two Universal-International pix scheduled for distribution soon. Frank Skinner's music for "Back Street" will be out in September and the Richard Rodgers-Oscar Hammerstein 2d score from "Flower Drum Song" will be released in December.

Also on the Decca production schedule is a Peter Duchin platter, "Presenting Peter Duchin" and Christmas disk by organist Lenny Dee. Diskery is working on some new monthly promotion items for distribution between now and the year's end and several special releases for jukeboxes to be offered on a regular pace of about one or two a month.

Company began its operators line last June with a release of 10 specially prepared items for the juke and followed it up with another 10 in July. Material on these platters is mostly standards rendered by name catalog artists.

MGM HANDLING CHOREO

Hollywood, Aug. 29. MGM Records closed to nationally distribute wax of Choreo Records, recently-formed diskery prexled by Hermes Pan.

Fred Astaire is board chairman, and Jackie Mills operation v.p.

R'n'R Bigger 'n Ever at B'klyn Par Annual Labor Day Bash at \$2.50 Per

Who says rock 'n' roll is on its way out? Certainly not the mob of screaming teenagers at the Brooklyn Paramount last Friday (25) for the annual Labor Day rock bash there. In fact this year it's bigger than ever—12 days of five shows per day, except Sundays when there are four, through Sept. 5.

This three-time-a-year event (Labor Day, Christmas and Easter) is a big teen draw, even at the \$2.50 per person tab. It's hosted this stanza by Murray "the K" Kaufman, WINA rock jock, making his first solo emcee trip with the show. He's shared hosting duties on two other occasions with Clay Cole, another spinner.

Although all 4,200 seats weren't filled for opening night, Gene Pleschette, managing director of the house, expects a repeat of previous shows' pattern which had lines forming for practically all sessions and capacity houses at many performances.

Card for the show sports 16 tenor singers and groups. Backing is supplied by a 16-piece band under baton of Sam "the Man" Taylor, longtime rock musician. Evening's headliner is Brunswick waxer Jackie Wilson who runs the gamut from floor-walking to singing on his knees to rock dancing with the mike, all to the overwhelming glow of those assembled. His tune selection, as with all the performers, is made up of his recent chart climbing disks and album selections. His incidental patter is incidental, but the crowd seems to hang on every word of it.

Elta James, in an unflattering sequined costume, chips some of her hits; Jerry Lee Lewis delights the gathering with his standup piano playing and shaking; Clarence "Frozman" Henry is at the piano to play and croak recent hits; a wild Nezar group called the Vibrations rocks; the teens with their dancing and clowning; and Ral Donner does his recent chart hitter.

The Belmonts get handclap assistance from the audience; Tony Orlando, Brian Hyland, the Chantells and Bruce Bruno dish up their recent hits. There's a fairly savvy tune by Curtis Lee with a click tune; appearances by the Regents, a pleasant-sounding Frank Gary, and the Cletones, doing their chart material.

Taylor's backing is solid and almost tenebrous, except for one seemingly sore-lipped trumpet player. Kaufman's hosting handles things to the apparent approval of the audience as he tosses some flip remarks and teen hip phrases into his patter. Some nice work is turned in on the lighting side, thus the show isn't just a continual tramping of teen performers, but has some color and variety in the visual department at least.

On the whole, it's a show that can't miss its particular target. It's smoothly run, well-organized and delights its audience to extremes on occasion. Ample police muscle is present to quell any disturbances which might otherwise mar the proceedings.

Also on the bill is the film "Posse From Hell," with Audie Murphy and John Saxon. Calif.

U.S. TEEN DISK NAMES GET NEW ZEALAND BID

Auckland, New Zealand, Aug. 29. Teen rock 'n' roll market has been getting a boost here lately through the efforts of promoter Henry Miller. He has brought Connie Francis and Jimmie Rodgers here already for click 'n' showing and is planning importation of Fabian and Bobby Rydell shortly.

There has been a recent dearth in appearances by overseas names here, according to Miller who claims that many artists look upon Australia and New Zealand as "another Las Vegas" and ask appropriate fees for such a spot. He says that "we're just getting over it now; with transportation costs being shared between the artists and ourselves it works out well." By gearing for the teen trade he feels that a market has been created that did not exist previously.

UA Fall Sales Program

Eyes \$1,700,000 Billings

Art Talmadge, vice-president and manager of United Artists Records, reports that the diskery's fall sales program which winds up Sept. 1, will pull in close to \$1,700,000 in billings. There are 15 albums in UA's fall program.

In line with the fall sales setup, national sales manager Jerry Raker has set two distributor changes. Weimar Sales will now represent UA in Phoenix and El Paso, and Southern Record Distributors of Nashville will add the Memphis territory to its coverage.

AFM Inks 2-Yr. Pact With Seattle Symphony Orch

Seattle, Aug. 29. A two-year contract has been signed between American Federation of Musicians, Local 76, and the Seattle Symphony Orchestra. New agreement was disclosed jointly by Jackie Souders, 76 president, and Gordon N. Scott, Symphony president.

Scott also said Symphony conductor Milton Katina has been signed for the 1961-62 season with an option for 1962-63. Souders pointed out that it was the first time a two-year contract had been inked with the Symphony. The musicians' payroll for the coming season will be around \$200,000, a portion of which is provided by the Recording Industries Trust Fund, obtained with cooperation of Local 76.

Souders revealed the contract provides for a 50c per-service increase over last year, with an additional 50c per-service for the 1962-63 season. Symphony musicians are contracted for a specified number of services each year, rather than on a monthly or yearly basis.

The two-year contract means our musicians have the additional security of a second year with terms and working conditions finalized. Souders said, "While the increase in income is certainly not sizeable, we hope the Symphony's activities will expand sufficiently to improve the overall income for the orchestra members."

Tentative concert schedule with soloists for the 1961-62 season is as follows:

Oct. 16, 17, Henry Siegl, soloist; Oct. 3, 13, Lorin Hollander, soloist; Nov. 13, 14, first-chair soloists from orchestra; Nov. 27, 28, Grezor Flutowski, soloist; Dec. 11, 12, "Joan of Arc at the Stake," with Vera Zorina in the title role; Jan. 1, 16, Aram Kachaturian, guest conductor; Mario Ajemian, soloist; Jan. 29, 30, Christian Ferras, soloist; Feb. 12, 13, Seymour Lipkin, soloist; Feb. 26, 27, William C. solet; March 12, 13, Glenn Gould, soloist; April 2, 3, Elizabeth Schwarzkopf, soloist.

All concerts will be at the Orpheum Theatre. The Symphony will also play three concerts in Tacoma, on Oct. 18, Nov. 29 and Feb. 14. The Seattle concert preceding the dates will be played in Tacoma.

GEMA Asks Fees From Schools Using Recorders

Frankfurt, Aug. 29. GEMA, the strong German music performing rights society (similar to ASCAP in the U.S.) is now out to collect fees from German schools. The move came shortly after GEMA lost a test case to try to get the names of every individual who buys a tape recorder—ostensibly so that the new owner could later be forced to pay GEMA fees for recording music.

It has asked the culture minister of the land of Hesse, where Frankfurt is located, to collect from 10 to 12 marks (from \$2.50 to \$3) yearly from every te. her who owns a tape recorder and uses it for any classroom work. And it is making similar demands in Bavaria, where it hopes to collect the same sort of fees from teachers in Munich schools and universities.

Buffs Dig 27 Performers' Beat at 6th Annual Jazz Fest at Randall's Is., N. Y.

The sixth annual Randall's Island (N.Y.) Jazz Festival drew a total attendance of 36,450 for three nights, Friday (25)-Sunday (27). Top was \$5 for the outdoor series held at Downing Stadium.

A roster of 27 performers, mostly musicians, was assembled by Frank Geltman, Fest's producer. Proceedings were enlivened by four disk jockeys: Mort Fega, WEVD; Sid Marke, WHAT-FM; Philly; Symphony Sid, WADO; and William B. Williams, WNEW. Some additional introductory notes were provided by Lambert, Hendricks & Ross.

Threats of bad weather hung over the first two days of the program, but each night the skies cleared and the show went on as planned. In fact, on Friday the weather man got into the act with a lunar eclipse.

Included in the lineup were the Count Basie Orch, Cannonball Adderley, Sarah Vaughan; Gene Krupa Quartet, John Coltrane Quartet, Horace Silver Quintet, Dukes of Dixieland, Davis Griffin Quintet, Mongo Santamarria and his Afro-Pachanga Friends, the Ike Isaacs Trio with Pony Poindexter, Miles Davis Quintet, George Shearing, Joe Williams, Harry "Sweets" Edison, Oscar Peterson Trio, the Jazztet, Olaturji and his Drums of Passion, Yusuf Lateef Quartet, Stan Kenton, Dizzy Gillespie, Dave Brubeck Quartet, Carmen McCrae, Art Blakey Quintet, Gloria Lynn and the Earl May Trio, Stan Getz Quartet and Herbie Mann's Afro-Jazz Sextet.

Attendance was up over last year's fest, but that was marred by cancellation of one of the evenings due to weather. Neither weather, jet planes, traffic noises or other deterrents seemed to hamper this edition as an enthusiastic crowd turned out to see and hear the impressive array of sound producers.

Drysen Music To Shelley Berman

Shelley Berman has expanded his corporate interests with the buyup of Drysen Music, an ASCAP firm. He's already got a BMI publishing outlet called Calliope, Inc.

Tied in with Berman's corporate operation are Harry C. Bell, his manager, and Jason Jacobs, his business manager. The Drysen firm was owned by singer Dorothy Olsen, who, incidentally, is Bell's sister.

On the Calliope front, firm is now doing some indie recording on its own. First up are singles by Sylvia Syms which Calliope will try to peddle to a diskery.

For another part of his corporate setup, Nirene Productions, Berman is preparing to tape a tv show which will be shown over the BBC in England Nov. 17. Nirene will own the rights to the show everywhere but in the British Isles.

AGVA CRACKDOWN ON RECORD HOPS

Chicago, Aug. 29. Midwest AGVA rep Ernie Fast has served notice on deejays that emceeing record hops is considered a performance by his office, and that both the jockeys and the "guest talent" must join AGVA. Further, Fast insists, formal contracts must be signed before the show and salaries must be paid to the entertainers or deposited with AGVA.

Fast sent letters to all Midwest AGVA members stating that "disciplinary action will be taken" against entertainers who perform cuffs at record hops, and also wrote to AFTRA to advise them that when a deejay performs outside the studio he is considered a variety entertainer and must join AGVA.

The AGVA action is obviously an attempt (albeit somewhat belated) to call a halt to the exploitation of entertainers at the hops. Once merely a promotional device for the deejays, the shows have become increasingly commercialized, with the promoters renting halls and charging admission.

Monterey (Cal.) Jazz Fest Mops Up As Mgt.'s Boxoffice Formula Pays Off

By BILL STEIF

Gene Vincent Recovering After Glasgow Collapse

Glasgow, Aug. 29.

Gene Vincent, U.S. rock 'n' roll warbler, after collapsing here following a one-night stand at the Barrowland ballroom, denied reports that he may quit show biz. Such stories are "absolute nonsense," according to Henri Herold, his road manager, who said Vincent has been suffering from nervous exhaustion. "We have been on the road for 15 or 16 weeks now, and we still have another four weeks to go," he said.

Singer, who starts a tour of South America Sept. 12, collapsed after being mobbed by teenagers at the Scot dancery. He was rushed to the city's Royal Infirmary along with two 17-year-old girl fans who fainted at his show.

Vincent said he plans a vacation at home in California before starting his South American trek.

Trend to Native Disks Elates U.K. Music Industry

London, Aug. 29.

Theme song in Tin Pan Alley all week here has been: "Happy Days Are Here Again." Cleffers have been jubilant, pubberies even more happy and diskery execs have been throwing out their chests with pride. Reason? Last week the first nine disks on U.K. pop charts were British-made. And, in the top 20, only seven U.S. singers appeared.

VARIETY's British Disk Best Sellers Chart (Aug. 22) showed Frogman Henry's "You Always Hurt The One You Love," on Pye, as the top U.S. seller in Britain, at No. 10. Further down the chart were the following Yank recordings: "Hello, Mary Lou" (11); "Run-Away" (12); "Quarter To Three" (14); "Baby I Don't Care" (16); "Moody River" (19) and "How Many Tears" (20).

This "dig-those-Britons" trend has been building up for some time according to a&r men but it is more of a climax to a spate of click disks than a sudden show of patriotism. Significant fact about most of the current top numbers is that they lean heavily on what the U.S. has exported to the U.K. over the last couple of years. Chart toppers Eden Kane, Helen Shapiro, Johnny Leyton, Billy Fury, Cliff Richard are hardly distinguishable from Yank larks, if at all.

Cap Singles

Continued from page 43

Corbo and promotion manager Bruce Davidson will work the same way except that they'll have Dinah Shore's "This Is A Changing World" to work with in addition to MacRae's "Sail Away."

Gearing for Preem Meantime, back in N.Y., Cap branch manager Joe Brown, Ray Bottochio, who handles album promotion, and Kenny Luttman, who works on singles promotion, are gearing for the Oct. 3 preem. By that time, the singles division will have five disks to promote and the album division will be ready to go on the original cast set which will be recorded Oct. 8.

Capitol has a similar blueprint for "Kwamina." The Gordon MacRae single from the score, "Ordinary People" is being released one week in front of the Toronto preem Sept. 5. And one week before the show moves into Boston (Sept. 25), Cap will release another tune from the Adler score called "Something Big," which was recorded by the Hollywood Strings. And one week before the N.Y. preem, Cap will have three more "Kwamina" songs on the market.

Plans are now in the works for a similar singles breakdown on the Schwartz-Dietz score for "The Gay Life." Csla emphasized, "Each of these show score singles will be our plug releases."

Monterey, Cal., Aug. 29. The bloom may be off the jazz festival boom in the east, but in this historic little city 110 miles south of Frisco a four-year-old jazz festival is growing bigger and stronger—and making money.

One reason, says Monterey Jazz Fest's general manager Jimmy Lyons, may be that, "luckily, none of the people in our group has ever visited another jazz festival in the U.S."

More important, probably, are these reasons:

1) "The pure jazz fan supports Monterey. We don't rely on kids. It's a lot of fun, but no bacchanal."

2) Monterey is a throwback to the "old" European festival concept—"It's not," notes Lyons, "a series of concerts, a people can come and go as they please."

3) This fest has a musical director, the Modern Jazz Quartet's John Lewis, who gives "unstinting time" to make it top-notch, musically.

4) Monterey's "concept is less acts and more time for the acts we hire," plus some in-depth experimentation—for instance, the two big hits at this summer's jazz fests in the East, Jon Hendricks' "Evolution of the Blues" and Duke Ellington's "Suite Thursday," were created for last September's Monterey fest.

5) Strictly budgeting.

See Profits Tripling The evidence of Monterey's rise is impressive. In its first year, 1958, it made a few hundred dollars. In its second year it dropped several thousand. Last year, on a gross of nearly \$83,000, it made about \$3,000. This year's fest, scheduled for Sept. 22, 23 and 24, looks as if the 1960 profit could be tripled or quadrupled.

Basis for that statement is the advance sale: as of mid-August some \$30,000, or more than 50% over 1960, already was jingling merrily in Monterey's coffers.

Monterey uses a 7,200-seat outdoor arena for its three night shows, two matinees. Seats for night shows run from \$3 to \$6.50, for matinees from \$2.75 to \$3.50. Students get a special deal for matinees, \$1 a seat, and the festival also pushes five-show packages, which represent \$22,000 of the \$30,000 already sold.

Last year's budget was typical of Lyons' strict procedures in this province. Total budget was \$77,000 (actually, he ran a couple of thousand over this), of which \$38,500 was allocated to artists—this is far under what such fests as Newport have been allocating for acts.

Maximum Act Mileage Lyons says that "if I pay \$5,000 to \$10,000 for an act I'm going to get all the mileage I can out of it." A good example of this philosophy is how Lyons and Lyons plan to use Duke Ellington and Ellington's band next month.

1) Ellington will emcee all three evening shows.

2) Friday night's show will use key sidemen like Johnny Hodges and Harry Carney from Ellington's band for a show with the theme, "Modern Mainstreamers."

3) "Saturday afternoon," says Lyons, "is all Duke's—he can play whatever he wants to play. We're calling it 'Ellington Carte Blanche' and don't know what he's going to do. He hasn't told us yet, but we know he's a creator—the greatest of all the innovators—how wrong can you go?"

PETE FOUNTAIN TOPS 'DIXIE BOWL' BASH

Hollywood, Aug. 29. Pete Fountain combo will headline "Dixie at the Bowl" Sept. 9 at the Hollywood Bowl, with trio of other acts also kudded. These include Dukes of Dixieland, Kid Ory Quartet and vocalist Barbara Dane.

Fountain's quartet will include Godfrey Hirsch, vibes; Stan Wrightman, piano; Morty Corb, bass and Jack Sperling, drummer. While here from New Orleans for one-night stand, Fountain also will wax an LP for Coral and appear on Steve Allen's kickoff show on ABC-TV.

INDIES FACING STRENGTH TEST

Dixieland No Fad in Britain—It's Here To Stay, Sez Nat'l Jazz Fed. Topper

London, Aug. 29.—The boom in traditional jazz—a musical cocktail of Dixieland, New Orleans and Chicago jazz—in Britain is no accident. According to Harold Pendleton, chairman of the National Jazz Federation, it is no quick-passing fad with the kids, either. This music, which is proving lucrative to promoters, agents and bands, has sprung from a "jazz movement," a society of musicians which set out about 10 years ago planting the roots of the U.S. music in Britain.

Now, trad groups like the Chris Barber outfit can command 75% of the profit at almost any location. Others such as Acker Bilk, Kenny Ball, Bob Wallis, Dick Charlesworth and Terry Lightfoot gather between \$1,000 and \$1,500 from the jazz festivals such as Beauvoir which was held last month. But a great thing about the "movement" is that the musicians want to work next year, too, so they're not playing a new jazz for as little as \$70.

Pendleton says the movement was created by jazzmen for jazzmen and now it's grown sizeable enough to provide members with insurance. It has its own promoters and agents who are all planning to be in business in 10 years time along with the bands. They have built a structure of clubs, concert halls and festivals which is now becoming too solid to let this music slip out of fashion.

Contrary to many U.S. jazz musicians, says Pendleton, the British tooter is not usually the servant of a grasping agent who ups the price of a jazz band until it's priced out of the market, unlikely to work again.

"Those U.S. agents," he asserts, "act as if jazz wasn't going to be here next year and they've got to make money out of it as quick as they can. Many is the time I've asked for a booking 12 months ahead and an agent said: 'A year? I can fix you up for next month!'"

In these parts, Pendleton points out, the engagements for '62 are well under way. Pendleton, who is partner with Chris Barber in the latter's band, again says the U.S. agent for not taking a chance on the percentage-of-profits fee idea. "This plan lets the promoter clear his cost and take a slice out of what's over."

Agents, however, foresee that the first couple of tours of, say, the Barber outfit, will not pile up the bucks so take the short-term view demanding a set fee. "But," says Pendleton, "over a period the profits system would pay off and it would also increase business tenfold—instead of killing it."

Appeals Court Upholds Audio Devices Patent Claim Vs. Armour, 3M

Audio Devices Inc., a major manufacturer of magnetic tapes, was awarded a second decision last week against the Armour Research Foundation of Illinois Institute of Technology in a court battle over a tape patent which has lasted for more than six years. Audio brought suit against Minnesota Mining & Manufacturing Co. and Armour in 1955 in N.Y. Federal Court. Company sought invalidation of a patent issued to Marvin Mamras, owned by Armour, and used by 3M as exclusive licensee in making magnetic tape. A counterclaim was filed against Audio by Armour for alleged infringement of the patent.

Court held that the patent was invalid and dismissed Armour's counterclaim against Audio. Armour took the case to the U.S. Court of Appeals which unanimously affirmed the decision of the lower court.

UA Signs Four Coins
The Four Coins, managed by Danny Kessler, inked with United Artists Records. Sessions with the group, previously with MGM Records, begin this week.

British Disk Best Sellers

- London, Aug. 29.
- Johann Remem. Me. Leyton (Top Rank)
 - You Don's Know . . . Shapiro (Columbia)
 - Well I Ask You . . . Kane. (Decca)
 - Reach For The Stars. Bassef (Columbia)
 - Halfway To Paradise. Fury (Decca)
 - Romeo . . . Clark (Eye)
 - A Girl Like You. . . Richard (Columbia)
 - You Always Hurt The One-You Love . . . Henry (Eye)
 - Quarter to Three . . . Bonds (Top Rank)
 - Pasadena Temperance Seven (Parlophone)

Coral Steps Up Fall Prod. Slate

Coral Records production schedule is up over its summer release period. Under the direction of Dick Jacobs, producer, a&r chief and arranger for the label, a heavy lineup of fall material is in the works.

Pet of the fall line will be a new stereo album arranged and conducted by Jacobs. This package will be the first of what the diskery hopes will be a new series. Album will feature standard tunes worked over in a new technique with new orchestrations, produced especially for stereo buffs. "It will be a new sound for stereo," Jacobs says.

Also on the schedule will be an album by the McGuire Sisters, working on some standards and their click "Tears on My Pillow." A Jackie Wilson platter of standards called "By Special Request" and a disk by Teresa Brewer with her four children doing some material for "moppets" are also planned. Miss Brewer is slated for a Hawaiian-pegged platter and a new Buddy Holly disk of previously unreleased Holly material is due as well.

Enzo Lembo, a singer of Italian-American tunes, will cut his first Coral release soon. Eddie Lawrence will do another "Old Philosopher" platter of new material for the fall and there will be an album by Cab Calloway, produced by Henry Jerome and arranged by Jacobs.

On the Coast, Coral producer Bud Dant is readying releases by Pete Fountain, Liberace, Dick Kesner and Tiny Little. In addition, Jerome has recently signed a rock 'n' roll group called "The Dimensions" to Coral and their "Again" backed with "Count Your Blessings" is already out. Another group, "The Exotics," has been signed by the label. They do their own material in an r'n'r vein and will begin to record as soon as they're let out of the service where the five are currently employed.

BRITISH DISK SALES REGISTER 15% CLIMB

London, Aug. 29.
Disk sales for June totalled \$2,643,000 according to a report released by the Board of Trade. This represented a 15% increase over June 1960; domestic sales were 18% more and exports rose by 5%. During the first half of the year total sales were 8% more than in the same period of 1960 but exports were 16% less.
Production of both LP and EP disks continued to increase and LPs rose by 52%, EPs by 13% compared with the previous year. Production of 78s dropped by 44% compared with last June and now represents less than one tenth of what it was at the peak in 1957, when 65% of all disks were 78s.

INDUSTRY ILLS PERIL HEALTH

By EDDIE KALISH

"It would be a pretty dull business without the independents," according to Jac Holzman whose Elektra Records burgeoned from six years of deficit operation prior to 1955 to a setup with an estimated gross of over \$1,000,000 this year. The "specialty" indies are stronger than ever, he feels, but there are industry ills both present and future that could make things "a great deal tougher" for them.

There are about a half dozen highly-successful specialty labels, Holzman estimates. They have a standing, fairly-predictable market in which a company can sell upwards of 50,000 copies of a disk with the right material for that audience. Their operations are based on "flexibility and compactness" which enable them to come up with "unique ideas" and market them for a profit with a minimum of waste and a high degree of efficiency. Holzman figures that on a percentage basis the indies do better than the majors, largely because of their low overhead.

That is not to say that the specialty indie is not in competition with other companies directly. "We're competing with everyone," says Holzman, "for as much of the dealer dollar we can get." Although the emphasis is on quality product that serves a specific need, deals and dating are also "helpful." Elektra, for example, offers a one-for-seven deal with dating billing. But the real concentration is on product.

The buyers of specialty indie product are "repeat buyers," Holzman feels. These customers must be serviced with a quality disk that contains unique material performed by the right artists. "We have to run scared," says Holzman, because "we have to do our best on everything." The indies must concentrate on profit per disk and not on volume, he believes, so they have to put something special in each album. There is a substantial profit to be made in independent record producing, based on talent, common sense and proper merchandising.

Artist Relationships
A big factor, and a most troublesome one, for the success of a diskery is its artist catalog. It is a problem for the indie to hold on to an artist after he has become hot. One way they try to keep these artists is by staying in close contact with them and giving them attention and service. Holzman lets his artists supervise their work in practically all phases of production.

It is necessary to build artists and hold onto them because, once established with salable catalogs, the indie is in a stronger position to experiment and begin work on new ideas. It is this development of material which Holzman feels has been the role of the specialty indie.

The original position of the indie was to seek out and fill in the gaps that the majors weren't interested in, he asserts. The majors have adopted some of the indie techniques and material as a result and competition has become more vigorous because of this. There are areas, however, such as education, the spoken word, avant garde jazz, arty folk music and others in which the specialty indie is still the more potent seller and recognized leader.

There are many areas of experimentation open where again the majors are currently uninterested, but where the indie can produce and make a profit. Holzman, for example, recently researched and discovered that there was a market for a disk of instruction on Morse Code. He cut it and it made money for his label.

Difficult Times Ahead
Although times are fine for the indie today, Holzman sees problems ahead. He believes that turnover is the key to the value of a label. He sees a time when the top too

(Continued on page 47)

First Govt. Indictment of DJ on Tax Evasion Rap, Failed to Report Payola

German Disk Best Sellers

- Frankfurt, Aug. 29.
- My Sweet Sall With Me Old Merry Tale Band (Brunswick)
 - Wheels . . . Billy Vaughn (London)
 - Thanks for the Flowers Siw Malmkvist (Metronome)
 - Babysitter Boogie Ralf Bendix (Electrola)
 - Auf Wiedersehn. Gus Backus (Polydor)
 - Seven Musicians Blue Diamonds (Philips)
 - Besame Mucho . . . Ray Coniff (Philips)
 - I Want to Be Home G. Boettcher-D. Engel (Telefunken)
 - Hello, Mary Lou. Jan & Kjeld (Ariola)
 - That Can Be Over Tomorrow Heide Bruehl (Philips)

Merc Denies Sale Of Gotham Distrib

Chicago, Aug. 29.

Mercury Records Corp. prexy Irwin Steinberg last week scotched reports that the firm was divesting itself of its last company-owned distributorship—Mercury Records Sales Corp. of New York. Steinberg said that the Gotham operation would not only be retained, but would be expanded as well.

He stated that a special products division would be created within the branch to handle product available from other record companies, and additional promotional and selling personnel will be added as the new lines are acquired. Abe Chayet, who has been with Mercury for over five years as a member of the sales department, has been promoted to general manager in place of Chet Woods, and will oversee the entire branch operation. Herb Rosen, promotion manager, will assume the additional duties of merchandise manager.

Rumors of the sale of the New York distributorship were renewed a month ago when Mercury sold Midwest Mercury, a distributional subsid to Lenny Garmisa, a Chi distrib. Mercury has been shedding its company-owned distributorships gradually, and now retains only the Gotham operation, compared to six of the subsidis a year ago. Mercury also disclosed the signing of Seaboard Distributors Inc., as the Mercury distributor in Hartford, Conn.

GOLDEN CREST MOVING INTO POP MARKET

Golden Crest Records, which recently went public with a stock sale, is undergoing an expansion move. Active in the educational field for the past seven years, it will venture into the pop market with several singles this fall. Also in line with the development is the upping of Cy Levitan from artist and repertoire and sales manager to exclusive a&r and supervisory control of LP and singles product operations. Saul Cohen, formerly sales manager of Laurie Records, has joined the diskery as sales manager and will concentrate his activities in the singles field. Soon to be released are disks by the Mellodeers, Cy & the Cyclones and Sterly Singleton & the Rockin' Dukes, all recently signed by the label. Also on the schedule are longhair releases by the Walter-Ehret Chorale and Walter Beeber, conducting the Golden Crest Band.

Los Angeles, Aug. 29. U. S. Dept. of Internal Revenue has sent its first disk jockey spinning on charges of failing to report \$18,000 in payola payoffs for plugging records.

Hunter D. Hancock, rhythm and blues deejay, surrendered Thursday (24) to the U. S. Attorney's office here following his indictment on charges of evading income tax payments for the years 1956-57-58. He was released in \$250 bail pending arraignment Sept. 18.

Indictment, according to Internal Revenue Intelligence Division chief Robert K. Lund, marked the first payola disk jockey to be prosecuted in the country for tax evasion. Probe in Los Angeles area, which led the nation in payola payoffs to disk jockeys, has been going on since House Committee hearings in 1959.

Lund said three other deejays in L. A. area are under investigation. Majority of disk jockeys, he said, have already been cleared after scrutiny by his agents.

In commenting on those who have been cleared, Lund said about 50% of them did accept payola, but the majority of these reported the payoffs on their income tax returns. He said that Hancock did report a "small percentage" of the payola he received while spinning matters for KFOX, KSON, KGFJ and KPQP.

"Difference of Opinion"
Hancock had no comment other than to say, "This is just a difference of opinion between the government and myself which will be thrashed out when the case comes to trial."

Lund would not estimate when the investigation of the other three disk jockeys would be completed.

Following the 1959 probe, Rep. Oren Harris' Congressional Subcommittee made a city-by-city report on payola payoffs. Report revealed that L. A. led with largest amount—\$86,954 to 23 individuals and two licenses. A total of 13 L. A.-area stations were involved. While the names were not made public at the time, the committee turned over records of the probe to the Justice Dept. and Internal Revenue Dept.

At that time Harris released a summary of answers to the payola questionnaire mailed to 230 disk distributors. He said 130 of them responded and admitted that during 1958 and 1959 they doled out \$263,744 in payola to 207 individuals and 12 broadcast licensees, in 23 cities in 15 states.

Col, Roulette Swap Deal Grooves Ellington-Basie In a 'Battle Royal' Album

Columbia Records and the Roulette label are on an artist exchange kick. Teo Macero, staff artists & repertoire producer at Col, engineered a deal for a Duke Ellington-Count Basie album project by borrowing Basie from Roulette. He got Basie for lending Ellington to Roulette for its LP teamup with Louis Armstrong. Col and Roulette played hands across the turntable last year when each came out with a Tony Bennett-Count Basie package.

The Ellington-Basie set, which is due for a January release, will be called "Battle Royal." Both orch leaders are on the keyboard in an "exchange of musical ideas" on special adaptations of their works. Billy Strayhorn, however, sat in for Basie on Ellington's "Take the A Train." Basie claimed he didn't know the song.

Shirley Bassey Pacted
Shirley Bassey, a big-selling chirper on British pop charts, has been pacted to a term contract by United Artists Records. She's due in the U.S. soon for a five-week stand at the Persian Room, N.Y., beginning Sept. 13. Her first release on UA will be "You'll Never Know."

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL	This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL	This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	1	8	MICHAEL Highwaymen	UA	34	27	5	AS IF I DIDN'T KNOW Adam Wade	Coed	67	46	10	DAYDREAMS Johnny Crawford	Del-Fi
2	4	7	HURT Timi Yuro	Liberty	35	51	2	LET ME BELONG TO YOU Brian Hyland	ABC-Par	68	82	7	PEANUTS Rick & Kings	Smash
3	6	4	TAKE GOOD CARE OF HER Bobby Vee	Liberty	36	47	8	WATER BOY Don Shirley Trio	Cadence	69	89	3	MY TRUE STORY Jive Five	Beltone
4	2	6	SCHOOL'S OUT U. S. Bonds	Legrande	37	23	11	HATS OFF TO LARRY Del Shannon	Big Top	70	64	11	SACRED Castelles	Era
5	7	9	WOODEN HEART Joe Dowell	Smash	38	43	3	BLESS YOU Tony Orlando	Epic	71	—	3	WHAT YOU GONNA DO Debra Lewis	Valient
6	5	10	LAST NIGHT Markeys	Satellite	39	42	3	CRYING Ray Orbison	Monument	72	52	7	A TEAR Gene McDaniels	Liberty
7	16	4	DOES THE GUM LOSE ITS FLAVOR Lonnie Donegan	Dot	40	35	15	QUARTER TO THREE U.S. Bonds	Legrande	73	99	2	TAKE FIVE Dave Brubeck	Col
8	3	12	TOSSING AND TURNING Bobby Lewis	Beltone	41	25	14	YELLOW BIRD Arthur Lyman	Hi Fi	74	79	8	STARLIGHT STARBRIGHT Linda Scott	C-A
9	11	15	KNOCK ON YOUR DOOR Eddie Hodges	Cadence	42	36	2	MORE MONEY FOR YOU Four Preps	Capitol	75	65	2	I'M A TELLING YOU Jerry Butler	Vee Jay
10	21	6	MOUNTAINS HIGH Dick & Dale	Lama	43	—	1	FRANKIE AND JOHNNY Brook Benton	Mercury	76	62	16	RAINDROPS Dee Clark	Vee Jay
11	10	22	I FALL TO PIECES Patsy Cline	Decca	44	30	5	TRANSISTOR SISTER Freddie Cannon	Swan	77	—	1	HOW SOON Bob Beekham	Decca
12	31	3	LITTLE SISTER Elvis Presley	Victor	45	—	1	IT'S YOUR WORLD Marty Robbins	Col	78	33	16	RAINING IN MY HEART Slim Harpo	Excella
13	20	5	WHO PUT THE BOMP Barry Mann	ABC-Par	46	39	12	SAN ANTONIO ROSE Floyd Cramer	Victor	79	84	5	WHAT WOULD YOU DO Jim Reeves	Victor
14	9	14	I LIKE IT LIKE THAT Cris Kenner	Instant	47	63	3	EVERY BREATH I TAKE Gene Pitney	Musico	80	97	3	DEDICATED TO THE SONGS I LOVE Three Friends	Imperial
15	22	6	DON'T KNOW WHAT YOU'VE GOT Raf Donner	Gone	48	71	3	LONELY STREET Clarence Henry	Argo	81	40	19	TRAVELIN' MAN Rickie Nelson	Imperial
16	17	6	HILLBILLY HEAVEN Tex Ritter	Capitol	49	60	9	WOODEN HEART Gus Backus	Fono Graf	82	—	2	MAGIC MOON Rays	XYZ
17	26	4	WITHOUT YOU Johnny Tillotson	Cadence	50	53	5	A LITTLE BIT OF SOAP Jarmels	Laurie	83	—	10	CUPID Sam Cooke	Victor
18	19	8	PRETTY LITTLE ANGEL EYES Curt Lee	Dunes	51	55	5	FOOT STOMPING Flares	Felsted	84	77	15	BOLL WEEVIL SONG Brook Benton	Mercury
19	8	12	LET'S TWIST AGAIN Chubby Checker	Parkway	52	48	5	BLACKLAND FARMER Wink Martindale	Dot	85	49	11	YOU CAN'T SIT DOWN Phil Upchurch Combo	Boyd
20	15	11	DUM DUM Brenda Lee	Decca	53	76	3	CINDERELLA Paul Anka	ABC-Par	86	92	3	NAG Halos	7 Arts
21	13	11	SEA OF HEARTBREAK Don Gibson	Victor	54	61	3	SILVER CITY Ventures	Dolton	87	32	8	THE FISH Bobby Rydell	Cameo
22	66	4	CANDY MAN Ray Orbison	Monument	55	—	1	HANGOVER TAVERN Hank Thompson	Capitol	88	80	8	THAT'S WHAT GIRLS ARE FOR Spinners	Triff
23	29	9	I JUST DON'T UNDERSTAND Ann Margaret	Victor	56	—	1	HELLO FOOL Ralph Emery	Liberty	89	41	7	TEARS ON MY PILLOW McGuire Sisters	Coral
24	12	6	LET FOUR WINDS BLOW Fats Domino	Imperial	57	57	7	LOVER'S ISLAND Blue Jays	Milestone	90	91	4	HAWAIIAN LOVE TIME Annette	Vista
25	56	4	AMOR Ben E. King	Atco	58	58	3	I'LL NEVER SMILE AGAIN Platters	Mercury	91	96	7	DRIVING HOME Duane Eddy	Jamie
26	14	10	TOGETHER Connie Francis	MGM	59	59	3	IT'S GONNA WORK OUT FINE Ike & Tina Turner	Sue	92	94	17	MOODY RIVER Pat Boone	Dot
27	44	4	YOU'RE THE REASON Bobby Edwards	Crest	60	85	2	MUSIC, MUSIC, MUSIC Sensations	Argo	93	69	2	I'LL BE THERE Damita Jo	Mercury
28	68	3	BIG COLD WIND Pat Boone	Dot	61	—	1	KISSING ON THE PHONE Paul Anka	ABC Par	94	73	7	I STAND BY YOUR WINDOW Jim Reeves	Victor
29	24	7	DON'T BET MONEY Linda Scott	C-A	62	28	8	ASTRONAUT Jose Jimenez	Kapp	95	50	7	A THING OF THE PAST Shirelles	Sceptor
30	18	9	NEVER ON SUNDAY Chordettes	Cadence	63	54	3	THE WAY YOU LOOK TONIGHT Letterman	Capitol	96	90	5	THREE HEARTS IN A TANGLE Roy Drusky	Decca
31	45	4	MEXICO Bob Morrow	Monument	64	—	1	I REALLY LOVE YOU Stereos	Cub	97	—	1	NOW AND FOREVER Bert Kaempfort	Decca
32	34	5	MY CLAIRE DE LUNE Steve Lawrence	UA	65	—	1	OLE SLEW FOOT Johnny Horton	Col	98	—	1	DON'T CRY BABY Etta James	Argo
33	38	9	MISSING YOU Ray Peterson	Dunes	66	37	11	HEART AND SOUL Jan & Dean	Challenge	99	—	1	QUITE A PARTY Fireballs	Warwick
										100	67	8	JIMMY LOVE Cathy Carroll	Triodex

Indies Strength Test

Continued from page 45

distant future when it will be difficult for an indie label to get the proper turnover because the number of dealers who carry catalog material and the total of distributors are shrinking.

He estimates that the list of distributors will reduce in time to about 15 because they want their dollar in singles instead of quality package lines, and they're not getting enough of it. The distributors are financially unstable, he says. The rate of foldings of one-stop, strick jobbers, smaller stores and distributors is increasing and Holzman looks for the situation to worsen.

It will get tougher to sell a catalog, he feels. There are sales going to waste because distributors are finding that 10 or 12 accounts are doing most of their business. In the major areas, those areas where 3% or over of the total national volume is written, things are all right. But in sections like the south and southwest there isn't enough coverage because the indies can't afford these other markets.

"We're losing sales because of this," Holzman asserts, and he looks for the picture to get worse because, as the number of distributors shrink, so will the ability of the indie to place his specialized material in the remaining markets with his small sales setup. "Specialty indies will have to merge their sales and traffic departments to cut down expenses and keep salesmen on the road," he emphasizes.

On an industry level, Holzman sees the need for an overall organization to promote records. He says that every other industry has an organization and the record busi-

ness "should behave like an industry." Calling the situation in the industry today "chaos," he says such an organization could act as a forum for decisions, information pool, lobby, and a place where things could be centralized for closer, more united industry relations. He sees it as a benefit to all and especially the indie.

Such an institution, he points out, could be developed out of the Record Industry Assn. of America and other disk associations should be merged and organized into one operative group to handle problems on an industry-wide basis. He says that the chaotic setup of things attests to the "basic immaturity of the industry."

Belgian Disk Best Sellers

Brussels, Aug. 29.

- Dance on Little Girl ... Anka (ABC-Par)
- Hello, Mary Lou ... Nelson (Imperial)
- Och Was Ik Maar ... Hoos (Philips)
- Wheels ... String-a-longe (London)
- Zarina ... Gildo (Electrola)
- Tonight My Love ... Anka (ABC-Par)
- Runaway ... Shannon (London)
- Surrender ... Presley (RCA)
- Baby Sitting Boogie ... Clifford (Philips)
- Dum Dum ... Lee (Brunswick)

On the Upbeat

New York

Pearl Moed, gal Friday to Decca promotion and publicity director Marty Hoffman, leaving the diskery to become secretary to Bert Siegelson, general professional manager at Frank Music' ... Eliot Tiegel, former publicity director at Command-Grand Award, currently doing his two weeks Reserve duty in the public information office of the Valley Forge General Hospital, Phoenixville, Pa. ... Jose Fajada, Cuban pachanga band, returns to the Broadway Palladium today (Wed).

Fred Waring is holding the annual outing for the songpluggers at his Shawenee inn Oct. 12. Hy Ross and Jerry Lewin are handling the details ... Singer Jill Allen goes into El San Juan, Puerto Rico, for two weeks starting Aug. 30 ... Dick Hyman, pianist-conductor on Arthur Godfrey's CBS show, has just had two publications released by Mills Music. A piano solo, "Down Home Melody," and "Clarinet," a solo study for clarinet and piano.

Latin bandleader Ramon Argueso signed for his 16th year at Roseland Dance City ... Conway Twitty plays the M.B. Corral, Wichita Falls, Tex., and the San Angelo Coliseum, San Angelo, Tex., Sept. 1-2 ... The Four Coins hit the Catskills circuit Sept. 2 with a date at the Hotel Concord.

Concert organist Richard Ellasser begins his fall transccontinental tour in Portland, Ore., Oct. 7 ... MGM running contest on Ella Fitzgerald's "Mr. Paganini" single that calls for contestants to see how many times they can write "Ella Fitzgerald Sings Mr. Paganini" on a postcard. Winners will get albums by Miss Fitzgerald ... MGM is sending out LeRoy Holmes' dishing of "Bridge To The Sun" as advance promotion of the Metro film of the same title.

Hollywood

Andy Williams formed own music publishing firm, Pietro Inc., first release to be three tunes clefted by pianist Dave Gruskins which Williams will wax next month ... Kay Stevens cut her first Columbia album in lounge of the Riviera, Las Vegas, with Col's N. Y. a&r head Ernie Altshuler flying out to handle waxing ... Israeli singer Bat'ya did her first Reprise album, "Many Voices of Bat'ya" ... Calvin Jackson cuts an album of night themes for Reprise tomorrow (Thurs.) ... Duane Eddy recorded title song of Metro's "A Thunder of Drums" for Jamie Records.

Philadelphia

The Red Hill Inn departs from its straight jazz policy to bring in the Dukes of Dixieland, Oct. 13-15. Also booked into spot are Maynard Ferguson, Nov. 3-12; George Shearing, Nov. 21-28 ... Billy Dupree signed Johnny Mathis for two Sunday performances at the Academy of Music, Nov. 19 ... Ed Barsky, record distributor, successfully defended his title of golf champion at the Woodcrest Country Club, N. J.

Paul Knowles, general manager of Raymond Rosen Co., recuperating at home following surgery ... Sarajevo Hurst, wife of telecaster Ed Hurst, now doing disk promotion for Warner Bros. Records ... Auto dealer Harold B. Robinson taking another fling at show biz

as manager of the Four Sportsmen, local quartet.

Fabian set for a 10-day South American tour, starting Sept. 12. Accompanying him are the Fabulous Four, formerly the Four 'J's, and guitarist Don Frio, of the Frio Bros. ... The Rocky Fellers, moppet rock 'n' roll group with "Holiday in Japan," added to the Eleanor Powell bill at Camden's Latin Casino, Oct. 5-18. Steve Gibson & the Red Caps booked into the spot's Turf Lounge, Sept. 7 ... Current lineup at the Uptown Theatre includes Shep & the Limerickers, Jerry Butler, Maxine Brown, "Moms" Mabley, The Spinners, Tiny Topsy and the Jarmela.

Youth Symp & JFK

Continued from page 1

fine Corps or contingents thereof. An orchestral group from the Marine Band has furnished the musical background for White House functions for the last several administrations—a tradition unbroken by the Kennedys despite their much-touted penchant for classical fare.

The symphonic group's breakthrough was marred to some extent by absence of Mrs. Kennedy, its patron. In Hyannis Port vacationing, the First Lady inaugurated the series called "Concerts for Young People by Young People." Last week's event was the first.

The President attempted to fill in for his wife by greeting the youngsters and listening to the "Star Spangled Banner" as well as "Hail to the Chief." But the press of work forced him back to his desk, where the best he could do was leave the doors open to hear the strains of the main program.

Kennedy's prepared tribute to the orchestra, under direction of James Christian Pfohll, went in part:

"As interested young men and women and opening up the whole horizon of music, I think that sometimes in this country we are not aware as we should be of the extraordinary work that is being done in this field ..."

The HIT! OF THE WEEK

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RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Last No. wk. wk. on chart

1	2	6	JUDY GARLAND (Capitol) Judy Garland at Carnegie Hall (WBO 1569)
2	3	9	LAWRENCE WELK (Dot) Yellow Bird (DLP 3389)
3	1	34	CAMELOT (Columbia) Original Cast (KOL 5620)
4	5	53	NEVER ON SUNDAY (UA) Soundtrack (UAL 4070)
5	4	10	ELVIS PRESLEY (Victor) Something for Everyone (LPM 2370)
6	10	32	GREAT MOTION PICTURE THEMES (UA) Various Artists (UAL 3122)
7	9	12	KINGSTON TRIO (Capitol) Going Places (T 1564)
8	6	16	CARNIVAL (MGM) Original Cast (E 3946)
9	8	69	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
10	14	3	JOHNNY MATHIS (Columbia) Portrait of Johnny (CL 1644)
11	11	38	EXODUS (Victor) Soundtrack (LOC 1058)
12	7	17	MITCH MILLER (Columbia) Ty Sing Along (CL 1628)
13	12	6	ARTHUR LYMAN (Hi Fi) Yellow Bird (LP 1004)
14	13	5	FRANK SINATRA (Capitol) Come Swing With Me (W 1594)
15	17	4	U. S. BONDS (Legrande) Dance Till Quarter to Three (LLP 3001)
16	18	5	FRANK SINATRA (Reprise) Sinatra Swings (R 1002)
17	16	16	EDDIE HARRIS (Vee Jay) Exodus to Jazz (3016)
18	15	12	RICKY NELSON (Imperial) Rick Is 21 (LP 9152)
19	20	24	RAY CHARLES (Impulse) Genius Plus Soul Equals Jazz (A-2)
20	34	22	PAUL ANKA (ABC-Par) Sings His Big 15 (ABC 323)
21	35	2	RAY CONNIFF (Columbia) Somebody Loves Me (CL 1642)
22	—	1	HARRY BELAFONTE (Victor) Jump Up Calypso (LPM 2388)
23	19	20	FRANK SINATRA (Reprise) Ringading Ding (R 1001)
24	22	10	PAT BOONE (Dot) Moody River (DLP 3384)
25	29	31	LIMELITERS (Victor) Tonight: In Person (LPM 2272)
26	24	24	FRANK SINATRA (Capitol) All the Way (W 1538)
27	28	17	BOBBY DARIN (Atco) Bobby Darin Story (LP 33130)
28	—	1	SOUTH PACIFIC (Victor) Soundtrack (OL 4180)
29	30	36	MANTOVANI (London) Music from Exodus (LL 3231)
30	—	3	GONE WITH THE WIND (WB) Soundtrack (WB 1322)
31	27	3	DAVE BRUBECK (Columbia) Time Out (CL 1397)
32	—	1	JOSE JIMINEZ (Kapp) At the hungry 1 (KL 3238)
33	25	33	RUSTY WARREN (Jubilee) Knockers Up (JLP 2029)
34	21	33	LAWRENCE WELK (Dot) Calcutta (DLP 2539)
35	—	1	BRENDA LEE (Decca) All the Way (DL 4176)
36	39	2	FOUR PREPS (Capitol) Four Preps on Campus (T 1566)
37	—	3	HARRY BELAFONTE (Victor) At Carnegie Hall (LOC 6006)
38	—	1	KINGSTON TRIO (Capitol) String Along (I 1407)
39	—	3	DUANE EDDY (Jamie) Girls, Girls, Girls (3019)
40	—	1	LA DOLCE VITA (Victor) Soundtrack (FOC-1)

NEWEST HITS!

- THE BILBAO SONG
- PERCY FAITH COLUMBIA 4-41978
- LEROY HOLMES M.G.M. 12992
- ANDY WILLIAMS CADENCE 1398
- TIL DIETERLE UNITED ARTISTS
- From the Warner Bros. Picture "PARRISH"
- LUCY'S THEME
- GLEBANOFF STRINGS MERCURY 71815
- GEORGE GREELY WARNER BROS. 5218
- THE HOLLYBIDGE STRINGS CAPITOL 4557
- LEROY HOLMES M.G.M.
- FREDDY MARTIN KAPP K-391X
- ALLISON'S THEME
- PETE FOUNTAIN CORAL 62266
- GEORGE GREELY WARNER BROS. 5218
- RUTH WELCOM CAPITOL 4562
- PAIGE'S THEME
- FREDDY MARTIN KAPP K-391X
- MAKE BELIEVE LOVER
- CONNIE STEVENS WARNER BROS. 5217

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Skiffle Group—DOT

THAT'S MY DESIRE
Pat Boone—DOT

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Atlantic City's 350G Miss America Pageant Winding Up 'Good' Season

Atlantic City, Aug. 29. Miss America candidates move into the resort next Tuesday to wrap up another season here. Climax of the summer comes Saturday night (9) when a new Miss America will be crowned in Convention Hall by Nancy Ann Fleming, who has resigned the past year. The event will be carried over CBS-TV.

The Miss America Pageant Corp., a non-profit group consisting of local businessmen who serve without pay, has fixed a budget of \$350,000 for this year's event. It will bring 55 girls into the resort for a huge boardwalk parade Tuesday (5), and three nights when they will be judged for talent and beauty in Convention Hall.

New Miss America wins a \$10,000 scholarship as first award and usually grosses \$100,000 or better a year during appearances throughout the U.S. and foreign countries.

TV's \$170,000

Pageant promoters will realize \$170,000 in TV fees from its four sponsors, Pepsi-Cola, Toni, Oldsmobile, and Philco. Sponsors not on the TV show, sale of the annual Pageant book, ticket sale for four Pageant shows and the boardwalk parade make up the other \$180,000.

The major night clubs and Steel pier, which has Fabian and Brenda Lee plus the Stan Kenton orch for the Labor Day weekend, will remain open through Pageant week. They then go into out-of-season format, some shutting, others operating on a curtailed basis.

While not outstanding, the summer generally has been good as far as amusement business is concerned. It got off slowly because of bad weather, but built up as the weeks progressed. Trade is closing strongly, without the usual pre-fall northeaster or hurricane to chase the August vacationists.

Such names as Frank Sinatra and Sammy Davis Jr. were missing from the marquee of Paul "Skinny" D'Amato's 500 Club, which kept its big Vermillion room shuttered, weekends excepted, and played lower budgeted names in the front room for two-week stints.

Gondola Room Scores

In contrast Jack Barnato's new Gondola Room at his Luigi's restaurant was so successful that Pinky Kravitz, who managed the spot, reports it will be open and book talent all year round. It's believed that heavy convention schedules with a better than 50% play by locals will keep the figures in the black.

Club Harlem, with Larry Steele's "Smart Affairs," has done best business of any night club in town, cashing in once or twice a week or benefits, when a performance before the usual first show was offered to a house sold out in advance. Policy was three shows weekends, and two weekdays. Steele will take his "Smart Affairs" on a tour through Mexico when he goes out of Harlem week after Labor Day.

Irv Kolker's Le Bistro did smash weekend biz with Belle Bar's better than usual weekdays and good with Louie Buer and Duke Hazard. (Continued on page 51)

Honolulu Council Grants

Reprieve to Queens Surf

Honolulu, Aug. 29. Queen's Surf nitery, along with its highly lucrative Barefoot Bar, will get a 40-month reprieve, city councilmen have ruled, to the obvious dismay of Mayor Neal Blaisdell. Latter branded the council's decision as "shocking" and accused the councilmen of acting in possible violation of condemnation laws.

Resolution provides for a minimum annual lease rental of \$60,000 or 6% of 2055 receipts if that amount exceeds the minimum \$60,000. There's a conditional clause that the lease could be cancelled after Sept. 1, 1962, by six-month notice.

Spacelift Corp., which has operated the nitery, restaurant and luau center both before and since it acquired the site for beach park purposes by condemnation proceedings, is expected to bid for and almost certainly acquire the lease.

AGVA PUTS HONOLULU NITERY ON UNFAIR LIST

Honolulu, Aug. 29. American Guild of Variety Artists is flexing its collective muscles in a firm bid to win full professional status for Isle entertainers.

Union pulled entertainers out of the down town sidewalk China Town Grill and slapped the nitery on its unfair list. It cited the nitery for improper dressing room facilities, failure to issue employment contracts, failure to make weekly welfare contributions and failure to pay salaries at the end of the week.

AGVA earlier declared war on talent "exploiters," some of whom furnish hula students to various locations, paying the youngsters little more than carfare.

Seattle Fair May Host Heavyweight Championship Go

Seattle, Aug. 29. Next year's World's Fair here could have a world's heavyweight championship fight. Floyd Patterson has been invited to defend his title in an outdoor match next summer and George Parnassus, Los Angeles matchmaker, has guaranteed the champ \$250,000 for the match.

Harold Shaw, director of performing arts for the fair, said a stadium on the fairgrounds would accommodate upwards of 20,000 spectators.

The Parnassus proposal calls for Patterson to meet the winner of the Harold Johnson-Eddie Cotton NBA light-heavyweight championship match scheduled here Aug. 29. Parnassus would co-promote the proposed bout with Seattle promoter George Chermers.

Shaw said it had not been overlooked that Patterson defends his title in Boston this fall against Tom McNeely; that should McNeely win the championship, he would not be excluded from the invitation.

"Since Mr. Patterson is the champion, we think the invitation should be made to him at this time," said Shaw, who added that the championship fight here would be a highlight of the fair's sports program.

Patterson defended his title previously in Seattle, against amateur Pete Rademacher.

Seattle Fair Execs O.O. Mexican Acts; May Sign Ballet, Feather Dancers

Mexico City, Aug. 29. Lillian Libman, promotion and publicity coordinator, for the 21st Century World Fair in Seattle, has been conferring with Celestino Gorostiza, director of the National Institute of Fine Arts, and maestro Carlos Chavez in an effort to line up Mexican talent for the fair. Both Gorostiza and Chavez are honorary members of the fair's international committee.

In the past Miss Libman has been responsible for arranging Mexican engagements of Igor Stravinsky, Van Cliburn, et al. In talks with the Mexican executives, Miss Libman stressed her desire for "representative" Mexican entertainment.

Harold Shaw, the fair's performing arts director, is also here negotiating with various Mexican entertainers and singers. He hopes to sign the Bellas Artes Folklore Ballet and the Voladores de Papantla, a group which appeared in Chicago some years back. Latter's whose specialty features an Indian dance on a tiny platform atop a high pole, culminating in a dive into space which slowly brings the "voladores" of flying human birds to the ground.

Shaw may also pact the Oaxaca feather dancers and regional dancers, including the performers of "the dance of the old men" from Michoacan.

Parking Lot to Replace Pitt's New Arena Nitery; \$500,000 Dropped in Spot

Pittsburgh, Aug. 29. To a parking lot returneth the New Arena Restaurant.

The most ambitious and plusher nitery in the city's history is now set for razing as attempts by 25 different groups failed to reopen the room since it closed last year. Over \$500,000 has been poured into the spot, which had a Las Vegas booking, policy, using such names as Nat King Cole, the McGuire Sisters, Tony Martin, Johnny Mathis and Guy Lombardo.

There were four different owners with the last two, Jack Cargo and Jimmy Fallon giving it the strongest try. Rocco Del Sardo and John Stable, lessees of the property and the city's largest parking lot operators, decided to put up the fixtures for sale and 90% of them were bought by John Bertera, owner of the Holiday House. Bertera hauled out over three truckloads of furnishings and will use them to supplement his present equipment at his own club.

The owner of the property Leon Falk told his lessees that they could tear down the building for a parking lot but asked them to wait until Sept. 1 to allow a prospective purchaser to buy the property.

In talking to Del Sardo, Falk was asked what the building would house in the event it would be sold.

"I don't know," he said. "Right now it looks like it will be a parking lot. You can be sure of one thing—it won't be a night club."

Josephy Heading GAC Rome Office

William Josephy has been named head of the new General Artists Corp. office to be opened in Rome in November. The branch will be used as Continental headquarters for all types of show biz. Fast that Josephy stems from GAC's Coast office is an indication that the Rome setup may concentrate on film sales.

Meanwhile, Josh Meyer is moving into the act department from the TV sector to handle foreign sales for GAC out of New York. This is the area in which Eddie Elkort, who recently resigned from the agency, was in charge. Henry Miller will be in charge of the foreign department on the Coast.

The Lew & Leslie Grade Agency in London will continue to serve as GAC's representative in Britain.

It's the Type of Talent That Counts, Sez Booker Of Mass. Resort Nitery

Salisbury Beach, Mass., Aug. 29. That the type of bookings put into a summer nitery can easily mean the difference between success and failure is illustrated at the 1,200-seat Salisbury Beach Frolics here, which is topping last season, while other spots complain biz is falling off.

With big names, no format, every week a different type show, it's what Jacy Collier, Boston booker of the spot, calls "diversified booking." So far this season, Patti Page and Ella Fitzgerald ran neck and neck in drawing power. The record for the site is held by Sammy Davis Jr., Johnny Mathis and McGuire Sisters.

Salisbury Frolics gets a big draw from the Hub carriage trade, and it also pulls from Maine, New Hampshire, Vermont and Canada. How the right bookings have made good biz for the Frolics is aptly explained by Miss Collier's lineup of acts. Spot opened this season with Liberace, followed by Paul Anka, Ella Fitzgerald, Everly Bros., Patti Page and Louis Armstrong.

Playing the big biz last week in the nitery, which has a \$150 admission charge on weekdays and \$2 on weekends, were Abby Lane and Xavier Cugat. Bobby Rydell was in for Aug. 20-26, and Frankie Avalon winds it up Aug. 27-Sept. 3. House orch is under the direction of Dave Lester.

Booking policy has been to give em top names, but to vary with two similar types of act following wherever possible. Frank D. Mulcahy, managing director, says it's a policy "that works."

Eatery Concessions 75% Complete At Seattle World's Fair; Ink 31 Contracts

84-YR.-OLD STRONGMAN HONORED BY K.C. AGVA

Kansas City, Aug. 29. Former circus strongman, Rex W. Carson, now 84, was honored by the Kansas City branch of AGVA at a luncheon at its recent meeting here. Carson was given a life membership in AGVA, one of only about 25 in the U.S., according to Louis Bond, branch manager here.

Carson has made his home here, in recent years working as a free lance clown, but will retire to the AGVA home in Fallsburg, N. Y., he said. Most of his circus years were with the Hagenbeck-Wallace Circus, although he toured Europe with a road show, has worked museums in New York and others in the strongman field.

Caribe Spots O.O. U.S. Acts to Lure More Tourist Biz

Talent agencies anticipate an upbeat in Caribbean bookings this year. Operators on other islands, taking a cue from the upbeat of Puerto Rico, are slated to try U.S. talent to build up the tourist trade. Latest to attempt American acts will be Paradise Island, near Nassau, B.W.I. The Cafe Martinique is slated to open in February with femme names a la the N.Y. Persian Room of the St. Regis. Eddie Collins is currently lining up acts. He's presently in New York conferring with talent agencies.

It's also anticipated that the new regime in the Dominican Republic will encourage another try at the development of the tourist trade through talent. It's reported that El Embajador (Ambassador) Hotel, which had tried names some years ago, will again attempt to lure the tourists with talent from the U.S.

Also the International Casino, Aruba, B.W.I., will continue to play what names are available in that area during the winter season.

However, the major talent buyer will continue to be the Puerto Rican hotels and casinos. The Hilton and intercontinental chains will be buying the top grade of names, although the bulk of the acts are still to be lined up.

Talent agencies are again talking of welding these islands into a circuit. They hope to use the Miami Beach bookings as the focal point. Many names going into the Florida spots will be asked to play San Juan while in the area, and thence to some of the other islands.

The percenters note that all the Caribbean business now around is that which normally would have gone to Havana. However, since the political upheaval on the island, and the virtual end of tourist trade there, other areas, particularly, Puerto Rico, have taken up the slack.

Stanhope Hotel Would Go Co-op If Mrs. Sharp Heeds Zeckendorfs' Bid

While Mrs. Evelyn Sharp continues operating the Stanhope Hotel, N.Y., one of three (Gotham, N.Y., and the Beverly-Wilshire, Bev Hills, are the others) she sold to Webb & Knapp, understood that the Zeckendorfs (W&K) are urging her to make the Stanhope, on upper 5th Ave., a cooperative operation.

W&K is also converting the Chatham class East 48th and Park Ave. hotel, into an office building. Latter process will be slowly evolved since the hotel will still retain facilities for transients. Webb & Knapp's pitch for "small businesses" to lease in the Chatham is the availability of the hotel, meetingroom, catering (food, beverages) and similar services.

Incidentally, the Chatham's shift into office space is the first cutback on metropolitan hotel operations which sees and will continue to see a new building boom.

Restaurant concessions are shaping up for the Seattle World's Fair, with its April 21, 1962 opening just under eight months ahead. The Top of the Needle, restaurant and cocktail lounge at the 500-foot level of the 600-foot Space Needle, has been leased to Western Hotels Inc. Nick Jorgensen, director of food concessions, said food service contracts are now about 75% complete, with 53 of a potential 65 contracts in final stages of negotiation.

Jorgensen said that 31 contracts—24 for the Food Circus and seven for special restaurants—have been signed. The Food Circus will feature 53 different food concessions and exhibits. On the fairgrounds itself, plans call for six special restaurants and 15 snack or vending operations, plus the Space Needle and food concessions operated by foreign exhibitors.

A number of rides for the 125,000 sq. ft. Gayway has been set by J. W. Conklin and Harry Batt, prime contractors for the amusement center.

Advance ticket sales at discount are underway, with Greater Seattle Inc.'s sales push, ending Aug. 31, now topping 12,000.

Construction schedules are being met, say fair officials, and lagging exhibitor response, both foreign and domestic, has received shot in the arm from announcement by fair president Joseph E. Gandy, back from three-month, three continent journey, that at least 35 nations will have exhibits at the fair.

More Nations Participating Gandy said in addition to countries which already have announced plans to participate, Guatemala, Venezuela, Peru, Chile, Brazil and Spain are also committed and will send representatives soon to work out details.

Nations already signed include Japan, Canada, Great Britain, Yugoslavia, Greece, Italy, India, Germany, Korea, Mexico, San Marino, Ivory Coast, Cameroon and Haute Volta.

The European Economic Community—France, Germany, Italy, The Netherlands, Luxembourg and Belgium—is expected to announce later this month that it will participate as a group. Italy and Germany, as noted above, are already signed to exhibit.

In addition to national exhibits, Morocco, Yugoslavia, Korea, India, Ivory Coast, Honk Kong and Canada have reserved space along the Boulevards of the World of Entertainment.

Gandy said the Austrian government had pledged support in the form of a promise to pay 50% of the cost of exhibiting for any Austrian industry. Russian participation is still questionable, but Gandy asserted if the Berlin crisis is resolved soon he expected the Soviet Union to be an exhibitor.

New York fair representatives were about six weeks ahead of him in virtually every country he visited this trip, Gandy revealed. That didn't hinder his work, he said, "but it would have been easier without them."

Israel won't be an exhibitor, he disclosed. The 13-year-old nation has money enough for participation in only one fair and chose New York "because New York City is of such tremendous importance to Israel."

Sonora Carver's Saga

"A Girl and Five Brave Horses" by Sonora Carver as told to Elizabeth Land (Doubleday; \$4.50) is an unusual show biz publishing event in that it chronicles a yarn of one of the stars of outdoor exhibits, Miss Carver, in the '20s and '30s, performed at pools, fairs and parks with diving horses, continuing her skilled exertions long after she was blind. Loss of sight was due to landing in a tank, astride one of her horses, with her eyes open as she hit the water. Book, well-illustrated, also offers warmhearted reports on author's favorite steeds, the manner in which they were trained, and their differences in performance. Book authentically captures hoopla of a vanishing aspect of American entertainment scene. Rodo.

MEDIUM AGENCIES' NEW VALUES

Hotels' Slow Buying of Acts Worries Agencies; Fear Some Rooms May Fold

Whether hotel entertainment rooms may be on the wane will depend on the boxoffice of the forthcoming fall and winter seasons. Talent agencies are frankly worried whether the important buyers will stock up on expensive talent. They're also concerned that some posh hotel rooms may hop off the act bandwagon.

One of the signposts is the fact that the Florida buying season gets later almost every year. The inns there are not stocking up on acts as they used to. It's only when there's an opportunity to snag a top name that they get busy.

Another indication lies in the fact that even a New York hotel such as the St. Regis' Maisonette has only one turn booked, Patachou, who opens the room for a sixweek stint. No other acts have been set there as yet.

Still another omen is the growing interest among the inns in changing formats. Under study in many situations are the intimate revues a la legit. In some instances, such as the Drake Hotel, Chicago, comedians have been booked as a change from the parade of femme singers. The Fairmont Hotel, San Francisco, is also mulling a wider variety of bookings than in previous years. Should losses in any situation result, it's likely that some rooms may not reopen again.

The current summer is an indication that the hotels are tired of taking losses to support rooms that fail to pay off. The summer schedule in the N.Y. inns was one of the most meagre in many years. For a long time the justification of maintaining a room was the advertising and exploitation value that accrued to the hotels with expensive and chic names. However, empty tables do not contribute to glamour, they now feel.

One of the major factors which caused hotels to reconsider the value of floorshows was the events of a few years ago when they discovered that the nitery rooms could produce profitable rentals for various functions, and also add income to the hotel kitchens through catering of events. This also caused a rash of nitery abandonments.

This time, however, the percentages have more weapons. One is the stress on changing formats. The low-priced revuettes are being plugged as change of paces. They have slotted Continental chantoosies in competition with the domestic product, and there is a rising generation of a new school of comics and developing record singers. However, all depends upon public response to these measures.

AGVA Warns S.F. Nitery To Arbitrate Dispute With Ice Show Over Flooding

Hollywood, Aug. 29. American Guild of Variety Artists has gone to the mat with the Hacienda, Frisco nitery, which recently filed court suit for \$3,000 damages against "Ice Scandals," blade show unit currently playing the Anaheim, Cal., Bowl.

Charge is that the ice show was responsible for breakdown of mobile rink, allegedly causing leak which partially flooded nitery. Act, with AGVA backing, argues that it was not responsible for breakdown of rubber connection which fed water to the rink.

AGVA's L. A. branch manager, Jim Kelly, has notified Hacienda entertainment director Bruce Davis that nitery will be branded "unfair" by union unless it withdraws court suit and submits brief to arbitration under AGVA auspices; the contract under which ice show played stipulates that when such disputes arise they must be arbitrated first.

Buddy Schreff and Essi Davis own the ice show.

Ray Charles Big \$25,991 At Hollywood Palladium

Hollywood, Aug. 29. Ray Charles and his troupe of 21 grossed \$25,991 in a one-niter at the Palladium here Sunday (27) with 9,217 admissions at \$3. Additionally, around 900 paid an extra \$2 for chairs at tables. Others stood or danced.

Hal Zeiger promoted the event and split the boxoffice with Charles. Zeiger also paid the flat rental for the Palladium and all other expenses including exploitation. Palladium had all 10 bars on the premises buzzing and kept the take. Zeiger will again promote Charles on a one-nighter Sept. 10 at the Hollywood Bowl which will get 10% of the gross as its rental.

Belafonte Mighty \$147,372 in 3-Day N.Y. Music Festival

In a three-day stand at the Forest Hills (N.Y.) Music Festival (Aug. 25-27), Harry Belafonte drew 37,704 people for a whammo \$147,372 take.

Breakdown is as follows: Friday (25), the figure was \$48,173 with a 12,398 attendance; Saturday (26), the gross was \$52,999 with 13,368 people attending; Sunday (27), the take was \$46,199 with a 11,938 attendance.

Appearing on the bill with Belafonte were Miriam Makeba, Vocal IV and a steel band. Production's exec producer was Phil Stein. Belafonte next goes to the Oakdale Musical Theatre, Wallingford, Conn., for a run from Sept. 4 through 10.

Smash \$52,456 in Mpls. Minneapolis, Aug. 29.

Harry Belafonte grossed a whammo \$52,456 in his "Music Under the Stars" one-nighter sponsored by the Minneapolis Jaycees Wednesday (23). Belafonte, with Miriam Makeba and other members of his cast, drew 22,395 patrons to Metropolitan stadium which was scaled from \$2 to \$3.75.

It was a record Midwest concert crowd and was also the largest audience for a Belafonte personal appearance since 1956. Singer received 60% of the gross for his night's work. Huge turnout offset losses Jaycees had suffered with two previous offerings in current sixth season of summer concerts. Earlier presentations this summer headlined Xavier Cugat with Abbe Lane and Mimi Benzell with Minneapolis Apollo club.

While an artistic and financial success, Belafonte concert was disappointing to many patrons who (Continued on page 51)

No AGVA Death Benefit, Holiday Estate Charges

The estate of the late singer Billie Holiday has filed a complaint against the American Guild of Variety Artists with the N.Y. State Dept. of Insurance. Louis McKay, widower of the singer and now administrator of her estate, has requested the state Superintendent of Insurance to institute a civil action against AGVA. McKay charges the insurance law has been violated because of the failure of the union to pay sick and death benefits to Miss Holiday.

McKay alleges that he was told by Margie Coate, head of the AGVA Sick & Relief Fund, that Miss Holiday's dues were not paid at the time of her death July 7, 1959 and therefore her estate was not entitled to any benefits. However, McKay contends he has receipts and records to prove that this was not the case.

INVESTORS EYE TALENT OFFICES

Medium size talent agencies have become valuable financial properties because of present conditions. The offices just under the spotlight which have developed specialties, have become the eyecore of major investment houses as well as those of other offices.

Within the past few months, subrosa offers have been tendered to many of the odd-sized percentages, both in New York and the Coast, either for amalgamations, mergers, or buyouts, and in many cases with substantial amounts involved.

For example, an office such as General Artists Corp., which is in the midst of an expansion process, has tendered offers to several date-diggeries before it came up with the Preminger-Stuart-Fein Agency which it recently acquired. An office, for example, such as Joe Glaser's Associated Booking Corp., has also been on the receiving end of several offers. Offices such as Ashley-Steiner, Frank Cooper and Frank P. Rosenberg each with highly developed specialties, loom now as valuable properties, and can make tremendous capital-gains deals with sellouts, or come up with some excellent stock and cash offers.

These outfits, as well as several others, are not only under the scrutiny of other talent agencies, but of industrial firms as well. The theory in that case is the desire for diversification. There is also a newly found emphasis on service companies in some financial quarters, thus investment scouts are peering into the possibilities of the talent houses.

Aside from the value as investments, the majors feel that there are valuable manpower pools which would become available to them. Also a large consideration are the client lists. However, the major idea is the acquisition of a specialty. In any acquisition in which Cooper would be a party to, his specialty of literary properties would be the major asset. In Glaser's case, the excellent list of jazz properties and musical personalities would be the lure. These, (Continued on page 52)

Mpls. Grand Jury Indicts Astaire Dance Studio Op On Charges of Swindling

Minneapolis, Aug. 29.

In latest crackdown on Minneapolis dance studios which have been bilking patrons, Hennepin County grand jury has indicted operator of the local Fred Astaire dance studio on charges of swindling. Theron (Terry) Darling, dance instructor involved, pleaded innocent. Last June he filed a bankruptcy petition which disclosed he owed \$246,859 in lessons to 360 students.

Darling is accused of obtaining \$350 from a 61-year-old woman on false promise he would not include her in the bankruptcy proceedings. She had already paid \$5,000 for dance lessons she hadn't received. Other students listed in the bankruptcy petition had paid \$9,910, \$6,700, \$5,620 and lesser amounts for instruction which was not given.

Darling faces a maximum sentence of five years in jail and a \$2,000 fine if convicted when case comes up Sept. 11.

Commenting on the indictment, Hennepin County Attorney George Scott said, "This is a continuing and bothersome situation. These men (the studio operators) take advantage of the old, the lonely, the gullible. They bilk them for every penny they can get."

Scott cited another case in which a 75-year-old woman, paralyzed on one side and barely able to walk, paid \$13,000 to a Minneapolis dance studio for a lifetime dancing membership. County attorney has written three bills to regulate dance studios, but the state legislature has failed to pass them.

AGVA-AFM Poise 'Blacklist' For Acts Playing Bases Sans AFMen

Johnny Mathis Pulls Hot \$74,857 in 2 One-Niters

Johnny Mathis' one-nighter Saturday (19) at the Forest Hills Tennis Club Stadium, Forest Hills, L. I., scored \$45,000. This date came after he hit \$15,714 for his own end on a one-nighter at the Fairfield (Conn.) Music Shell in which he grossed \$29,857.

Mathis, following a vacation, opens at the Coconut Grove of the Ambassador Hotel, L. A. Sept. 21 for three weeks. After that stand he'll go on a six-week college tour.

GAC Driving For Top Share Of Biz: Siegel

General Artists Corp., considered the third largest in the agency field, is making its play for a greater slice of the trade, according to chairman of the board Herbert J. Siegel. After having invested heavily in new manpower in virtually every department, he is now ready to battle for an increased roster of artists as well as a heavier share of the take in virtually every segment of show business.

According to Siegel, agents will have to return to their original function of creating talent and building names. Agents, he said, must resume their basic function of developing talent.

GAC has been putting itself in position where it can take advantage of the coming new directions of the industry. Having enlarged its video, film and legit departments, and built up its Coast office, as well as established a Rome office for international sales, it feels that it has completed one phase of development. In his language, they have built up the ballclub and it is now ready to take the field.

In this respect, interjected Larry Kanaga, GAC proxy, GAC is somewhat in the position of the American Broadcasting Co. when it started to make its move for a top position in the television field. It made its move when it didn't have a single show sold or when it didn't have a single bluechip lined up. Nevertheless, its timing was right and it moved to battle the then heavy artillery of the television world.

GAC, says Siegel, with its new alignment of manpower feels that this is the exact time to capitalize on the expansion moves it has made. He observes that among some of the top names, who have already had a fling with the other two major agencies, plus famous Artists on the Coast, are now willing to see what this fresh new team can do. In this respect GAC stands a good chance to nab some of the top artists, he feels. Their recent success in motion pictures with some of the names whom other agents gave up on, has convinced anew him of the GAC prospects.

Assoc. Clubs of America Slates First Convention

Houston, Aug. 29.

The first convention of the Associated Clubs of America, the tentative name of the newly-formed group of national club owners, will be held here next Jan. 8 through 10.

Disclosure of the meeting was made by Bill Newkirk, v.p. of the organization and, with Carl Bowers of Boston, a member of the convention committee. Newkirk is v.p. of the Tidelands Club, Houston.

Officers of the club owners association were elected at the organizational meeting Aug. 15 in Denver. H. J. Neustaeter, of Denver's Exodus Club, was voted president.

Honolulu, Aug. 29. American Guild of Variety Artists' western regional rep Irvin Mazzei (here from his office in Hollywood) and Hawaii AFM Local boss I.B. (Buddy) Peterson have formally warned the flock of performers who will start working Matson Line cruises shortly that if they play one-niters here at military bases during stopovers and the bases use other than AFM members, both AGVA and AFM will "blacklist" the performers.

Matson Line deal is okay, as steamship uses AFMen and AGVA previously okayed setup, which is this:

Performers get free passage from California and work one ship-board show over, one back. While ensconced six days here, performers do show at Royal Hawaiian hotel, out of which they get a cut of gate.

Most of the talent booked by Matson, however, already has lined up gigs at military bases—such as Hickam Field NCO Club, Pearl Harbor CPO Club and various officer clubs. Mazzei and Peterson say they have discovered most clubs plan to use non-union military personnel badsmen for the gigs performers will do for pay; that they have notified each military unit AFM backstoppers must be used.

See Vast Crackdown

In brief, this is a vast crackdown on military bases hiring union professional talent and not musicians, using servicemen for that chore. It is the first such crackdown here and potent in that it is the first time a two-edged show biz union sword has been used, swung by AGVA and AFM in concert.

First Matson cruise inaugurating new talent use sails from L.A. Thurs. (31), with Sheila and Gordon MacRae and the three Crosby Bros. talent. It is known that the Crosbys already have military base dates set upon arrival. Mazzei specifically sent a warning to them of the unions' usake.

Other acts set for cruises are George Jessel, Gale Storm, King Sisters, Alvin Roy, Spike Jones, Helen Grayco, John Conte, June Christie, Dick Contino, Helen O'Connell, Mel Tormé, Roy Vincent, Connie Haines, Billy Daniels, Ray Anthony, Jan Murray, Hoagy Carmichael, The Sportsmen, The Hi-Los and Eva Gabor.

Massei, in notifying talent of two-union flying wedge, tells acts to get it specified in contracts to work service bases that union musicians will back them, otherwise AGVA will not approve pacts. Many pacts already have been signed, however, Mazzei realizes—hence the stern warning.

No Contracts Signed Hollywood, Aug. 29.

Seymour Heller, who manages most of the talent thus far set for cruises, acknowledged he has started to line up dates for his acts at military bases when the turns dock in Hawaii for layovers.

"That's the way our performers had expected to pick up coin to cushion the cruise caper; also the acts thought they would, in a measure, be entertaining servicemen."

"However, we have signed no formal contracts; but we have had understandings. M/Sgt. Hutcheson of Hickam Field was in Hollywood with the list of performers going the Matson route, and he was inquiring who would be available to play-for-pay servicemen's clubs in Hawaii. . . Sure I talked with him; that's how I reached the understanding, but I repeat, no contracts were signed."

GAC's Astor on Own

Bob Astor, who recently left General Artists Corp., has opened his own office. It's labeled the Continental Booking Agency. He will concentrate on bands and acts.

While at GAC Astor handled one-niters as well as some of the band tours. He was among those who went from the Gale Agency to GAC when the latter office was merged with GAC.

Central Canada Exhibition Sets New Gate Mark; Grandstand Show Clicks

Ottawa, Aug. 29. Only 161 people who didn't come stood between the 1961 Central Canada Exhibition and the 600,000 attendance it was aiming for. Nine-day fair's total attendance of 599,839 was an all-time record, well up on last year's 553,263, at the time also a record total.

Saturday (19) had an all-time record attendance for a single day with 100,657, topping the previous one-day record of 89,974, set on the Monday of the 1957 CCE. Two other days this year also topped the 1957 record, Tuesday with 97,748, and Wednesday with 90,123.

Officials blame rain forecasts on Monday (21) and final day Saturday (26) for missing the 600,000 mark. General admission was 50c which included a chance on a daily automobile giveaway.

Upped attendance this year produced reports, well publicized on air and in newspapers, that CCE would add a second week next year, but Jack Clarke, CCE g.m., denied any such intention.

Accepting the theory that moppets sell a midway and bring the older folks with them, World of Mirth stressed its kiddie rides at the Central Canada Exhibition. Midway had 22 smallfry rides plus 30 others, most of which moppets can handle but make it possible for adults to enjoy as well.

World of Mirth also had 15 shows where comics, terpers and such features were absent for the first time in CCE history. Girls were billed high and collected the customers who fretted when the femmes were off stage.

Concessionaires at the nine-day fair were happy with patrons spending. Example: opening day (18) found admissions to the grounds down 9,000 over the 1960

figure, but midway gross was up more than \$4,000. "Give the people a place to spend and they'll spend," midway officials said.

Bucky Allan, midway concession manager, believes miniature tractors are fast replacing the stuffed panda as a concession prize. He had to reorder the tractors four times during CCE, and hire additional staff to assemble them. Tractors are well made, flashy and different.

Tennessee Ernie Ford, with Anita Bryant and the June Taylor Dancers (20) supporting, topped all records for the grandstand show, which closed a six-day run Sat. (26) at this year's Central Canada Exhibition.

Gross hasn't been released, but CCE g.m. Jack Clarke estimates total attendance in excess of 73,000, averaging more than 12,000 each performance, almost advance sellout. Grandstand's 10,000 capacity was augmented by seats built on the track and field plus bleachers at sides.

This is, by far, a record age. In recent years, CCE's outdoor revue has been flopping at attendance wise. Clarke believes Ford is the man to revive outdoor revue business in general, for several reasons. First, television made him w.k. Moreover, his personality and type of performance garner big attention from people who go to fairs.

Stuart McClelland produced the MCA package with Ford billtopped and Anita Bryant and June Taylor terpers getting second and third billing respectively. Also on hand were Rocky Fellers (5), Johnny Matson, emcee and music bit; Dolinoffs & Raya Sisters (4) and Burke Twins, male acro pair.

Dean Martin Suit Asks Dino's Lodge Dissolution

Hollywood, Aug. 29. Dean Martin has filed suit in Superior Court here seeking dissolution of the corporation operating Dino's Lodge Inc. Suit charges Paul and Alex Wexler, identified as directors of the corporation, with persistent fraud, mismanagement, abuse of authority and unfairness to minority stockholders.

In a second and parallel suit, Dino's Lodge Inc. was charged with owing Martin \$24,000. Singer was to have received \$6,000 annually and is now owed money for four years.

Circus Review

Shriners Circus (CAN. NATIONAL EXHIBIT)

Toronto, Aug. 22. Featuring the Hanneford Family's Blinco the Clown, Juszyk's Lions, Victor Julian's Dogs, Princess Tajana, Larry Rhul & Sandy Winters. Jack Arthur, executive producer; Al Dobritch, director; Paul Kaye, ringmaster; J. D. (Scotty) Wilson, musical director; Alfredo Landon, producing clown. At Canadian National Exhibition, Toronto, Aug. 21-Sept. 2, '61; \$2 top.

Augmented by producer Jack Arthur and director Al Dobritch, the current Shriners Circus matinee is possibly the last of the Big Top outdoors shows, else how could Rhul & Winters do their jaw-breakers from a helicopter—and no net?

Also featured at the CNE five-ring circus, plus onstage acts, are the lions and leopards (caged) and the 14 elephants (free), together with the equestrian Hanneford Family (6), beives of jaw-acts high-wire artists, acrobats, seals, ponies and pooches, chimps and clowns, trapeze troupes etc.

Permeating the 22-000-seat grandstand (filled three-quarters of capacity on opening day) was the circuslike odor of peanuts and popcorn.

It is hard to single out any act for top accolades from the zany comedies of the hard-riding Hanneford Family to the graceful gyration of Princess Tajana's foot-changings on the trapeze to the convolutions of Victor Julian's pooches.

Abetting them is the oldtime walkaround which started the outdoors show, the subjugation of Chet Juszyk's lions, Everlyn Currie's lions and tigers, Gossing's mixed lion act.

Add the never-ending audacity of such aerial teams as the Great Kormpates and Jimmy Shannon, Diano's liberty mules, the acrobatics of Wells & The Four Fays, Tebor's seals and the equestrian feats of the Hanneford Family.

Coupled to this are the elaborate costuming of Victor Julian's Princess Tajana, the antics of the clowns, three rings of elephant herds, the unicycle act of The Thurons (8) and the troupes on high-wire and ladders. Show is climaxed by the helicopter work of Larry Rhul & Sandy Winters.

Withal, this augmented circus is a thrilling show. —McStay.

Fireworks Go Thataway

Ottawa, Aug. 29. Even fireworks have gone western. Nightly 20-minute fireworks display at the Central Canada Exhibition grandstand included a set depicting a battle between cowboys and Indians, redskins approaching in canoes across blue-flame water, burning the ranch house and general chaos amid fireworks gunfire.

Clean Up Times Square

Continued from page 1

ences, small fines or, in rare instances, jail terms.

Another problem for the law enforcement men in their accelerated effort to clean up the area is the theatre lobby display. The Commissioner said that there are cases pending against the Apollo and Selwyn theatres on West 42d St. In these cases the Police Dept. got court summonses so that the court itself will have to determine whether the displays are obscene or not. But regardless of the degree of obscenity, the Commissioner did make the point that these displays are misleading since the outside come-ons usually bear little resemblance to the actual product on the screen.

This increased interest in the Times Square area is the result of a cooperative effort by restaurateur Vincent Sardi Jr. and his Committee for the Improvement of Times Square and the Police Dept. in trying to rid the area of some of its undesirable elements.

The number of men assigned to the 16th Precinct (Times Square) has been increased by two additional sergeants and 15 patrolmen who are on duty from 6 p.m. to 2 a.m. nightly. Extra men from the Youth Division are also working the area, until 3 a.m. in the summer, and this group has picked up 152 kids since April 1. The net result of this increased attention is that for the first seven months of '61, there have been 5.1% fewer complaints from the area while the number of Times Square arrests has risen by 5.9%.

Commissioner Murphy pointed out that the unfortunate part of the situation is that the police can only treat the symptoms and not the disease. While increased arrests and a drop in the number of complaints are steps in the right direction, the basic problem remains. This is simply one of real estate ownership and management. If the landlords don't take an interest in who is occupying the property and to what use the building is being put, then the chances for a general refurbishing of the Times Square-Broadway area would appear dim. Unless something is done on this real estate front the undesirable situation will not improve significantly in the future, and the prospect of the World's Fair some three years hence, with its influx of people, portends a kingsize headache for an area of the city that, instead of putting its best foot forward, is displaying a stubbed toe.

The Realities

Whether the N. Y. Daily News' scorching two-parter a couple of weeks ago by (Miss) Kitty Hanson has anything to do with the Commissioner's spotlight anew on the Times Square situation, it has been a case of creeping paralysis for the sector. Realistically, the pornography and the West 42d St. peepshows, the beatniks and the creeps, which Miss Hanson spotlighted, is but a small segment.

The Broadway Assn. off and on has made abortive attempts to energize the Police Dept. into action, but it has been a mutual nice-Nellie standoff because the Times Square realtors themselves know that (frequently absentee landlords and estates, operating through trust officers (who don't care where the rent comes from, so long as it's "good money"), are stymied by a basic circumstance.

Midtown Broadway, in the Times Square environs, is among the world's choicest realty and top yield is one economic factor; so whether the rent comes from the dime-a-dance "creep joints" (with their come-on "hostesses"), the beatnik homo or "service men welcome" bars (with their B-girls) seems academic. Many feel this is the prime cause of the decline of Broadway.

"Off-limit" signs on the 8th Ave. bars contiguous to Madison Square Garden seem to have little effect on the fact they're still pickup joints.

Besides the dancehalls (the sold and respectable Roseland aside), the jazz joints have become known as "integration heaven" for the mixing of the sexes, accent on ofay

girls with jazz musicians and others.

When West 52d St. (5th to 6th Ave.) lost out as "swing street," the strippees for a time moved a block further west. At the present period, however, that sector now also sees plenty of the bag-swinging babes openly plying their wares.

A heart-of-Times Square street has long been notorious as "reefer row"—and you can get it even stronger there. A "pachanga" joint figured in the public prints only recently as another addicts' haunt.

Like West 42d St., which is a drab business thoroughfare during the day, it is post-theatre when the entire Square, in certain sectors particularly, becomes not only unattractive but fraught with unpredictable trouble. It is here, the Broadway regulars feel, that some strongarm police work could do much to rid the Main Drag of its undesirable.

The cops—and policemen too—do token counter-prime in the West 42d St. cinemas where the homos and the mashers seemingly are not curbed altogether by having the house lights only slightly dim, many in amber hues to dissipate the protective mantle of conventional darkness.

The hole-in-the-wall smut book-sellers and the lurid, albeit deceptive ballyhooey in front of the theatres (formerly the cream of Broadway's legit circuit) is relatively innocuous compared to the other elements.

"I wouldn't be caught dead in Times Square unless I have to go to the theatre" has long been a summation of the decay that once was the Great White Way.

Top Acts, Waitresses As 'Slave Girls' Highlight Tex. Capital's First Plushery

Austin, Tex., Aug. 29. Austin has its first club featuring a steady run of top or near-top acts. It's Club Caravan, a privatey connected to the Villa Capri Motor Hotel & Restaurant. The spot opened with singer Jayne P. Morgan and comic Don Sherman.

Villa Capri operation was taken over June 1 by a New York investment firm, Allen S. Feldman & Co. Bookings will be handled by the impresario of the Catskills, Charlie Rapp of New York.

Club Caravan schedule now looks like this: Toni and Jan Arden, Aug. 28-Sept. 2; Don Cherry, Sept. 4-Sept. 9, and Betty Johnson, singer on Jack Paar show, Sept. 11-Sept. 16. Performers do one show a night.

Club will draw membership from better-heeled localities, plus out-of-towners who have frequent business in this legislative and trade association hub.

Initiation fee is \$200, plus \$40 tax. Dues are \$15.50 a month, plus your liquor tab in the Texas "no open saloon" setup.

Club Caravan, a plush suburban bolte in an Oriental motif, has long been on the drawing boards. But rumblings from the Attorney General's office regarding stricter gendering of the bottle clubs made management proceed cautiously.

Just where the transient who wants a "temporary membership" card in a Texas club fits into the new legal picture remains to be seen.

Caravan is a 270,000 layout with thick carpets, hand wrought lamps from India and waitresses in modified "slave girl" getup. Membership is expected to go to 1,500. Seating accommodates 300, and there are two banquet rooms.



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Sincerely,
Mickey, Karen and Joe

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Inside Stuff—Vaude

Richmond W. Cox, his deep south accent and inevitable press trailer, had become legendary in Ottawa after an uninterrupted 15 years as publicist for World of Mirth midway. This year, WM's owner, Frank Bergen, decided to try a new man. He was politely received by editors and writers who, to a man, climaxed their welcome with "Where's Rich Cox?"

So a phone call went from the Central Canada Exhibition to Cox in Spartanburg, S.C., where he was tending his new miniature midway for shopping centres. He reached Lansdowne Park. CCE site, in time for the press reception. It was too late to rent a trailer so it's a press tent on the midway this year.

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"WHITEY" ROBERTS
Thanks to following for bookings: Chester Lorch, Louisville, Aug. 28; S. Shiple, Belvidere, Ill., Aug. 31; Ada Bowden, Canton, Ill., Sept. 4; Ruth Best, Cinn., O., Sept. 4.

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Vaude, Cafe Dates

Hollywood

Myron Cohen and Vivienne della Chiesa reopen Coconut Grove Aug. 31, dark from Aug. 21, for two-week stand . . . Vic Damone booked into Flamingo Hotel, Las Vegas, Oct. 26 for three stanzas . . . Hi-Lo's follow two-month tour of 27 European cities with three weeks at Terraza Casino, Mexico City . . . Fabian and The Fabulous Four will tour South America Sept. 12-22 . . . Bud Dashiell and The Kinsmen return to Ash Grove Sept. 19 for four frames . . . Bobby Vee stints at Kentucky State Fair, Louisville, Sept. 9 . . . Dorothy Dandridge breaking in new nitery act at Maison Jaussaud, Bakersfield, Cal. . . . Bobby Rydell does one-niter at Malibu Shore Club, Long Island, Aug. 28 . . . Doreen D'Arcy joins Ben Blue's "Hullabaloo!" . . . Marie MacDonald opens Sept. 11 at Vapors Club, Hot Springs, Ark. . . . Frank Gorslin, who recently played Coconut Grove with Eddie Fisher, returns for co-headliner spot after first of year . . . Molly Bee does two Aussie tv shows Sept. 24 . . . Brenda Lee booked into Atlantic City Steel Pier Sept. 1-3 . . . Juliet Prowse stars in lab version of "Irma La Douce," which opens 12-week stand at Las Vegas Dunes Hotel Sept. 11 . . . Jane Morgan starts three-weeker Sept. 14 at Fairmont Hotel, Frisco.

Chicago

Dorothy Shay set for the Camelina House, Chi, Sept. 8 for three weeks . . . New musical revue on ice, "Ooh La La," skedded for Conrad Hilton Hotel, Chi., Sept. 7 for indefinite stay . . . Guela Gill and the Oranim Zahar join "Stewed Prunes" at Gate of Horn, Chi., currently through Sept. 12 . . . Joe Conti, Marian Paige, Stu Gilliam, Will Mercer and Marge Dodson into the Playboy Club, Chi., Sept. 2 for three weeks . . . Dennis Day skedded for Hinsdale Community Fair, Chi., Sept. 26 for one week . . . Dick Gregory into Blue Angel, N. Y., for fortnight Sept. 6, and two weeks with Tony Martin at the Latin Casino, Camden, N. J., Sept. 21 . . . Jackie Vernon set for Playboy Club, Miami, Sept. 23 for three weeks . . . Mello-Larks down for one week at the Flamingo Club, South Sioux City, Neb., Sept. 14 . . . Ann Richards opens at the same spot Sept. 28 for a week . . . Enzo Stuarti set for Colony Club, Omaha, Oct. 2 for a fortnight . . . Rusty Draper down for six days at the Palace Gardens, Flint, Mich., Oct. 2 . . . Roberta Sherwood into B&B Club, Indianapolis, Oct. 6 for nine days . . . Jo Ann Val and Johnny Puleo's

Harmonica Gang set for Roosevelt Hotel, N. O., Oct. 12 for two weeks . . . Sophie Tucker down for Angelo's, Omaha, Oct. 18 for three weeks, following with a week at the Vapors, Hot Springs, Oct. 30

Reno

Nick Lucas set for one-month playback at the Holiday Hotel starting Sept. 14 . . . George Rock Sextet rephases for four frames Oct. 4 at Tahoe Harrah's lounge . . . Dick Contino signed for S.S. Matsonia cruise; leaving San Francisco Sept. 11 . . . Kay Stevens pacted by Bill Miller for his Riverside Hotel for four weeks per year through 1963. First date begins Sept. 7 . . . Andriani Bros. follow their current month date at the Wagon Wheel, Tahoe, with six weeks in Hawaii . . . DeCastro Sisters scoring in encore at Holiday Hotel . . . Novelites in return date at Golden Hotel for eight weeks . . . Teresa Brewer opens Tahoe Harrah's Sept. 28 for double frame . . . Bobby Winters back for extended date at Harolds Club . . . Eber Lobato Dancers continue longterm booking at Mapes Hotel, Roberta Linn and King's IV headline.

Kansas City

Fran Warren follows her fortnight at the Starlight Theatre here with two weeks at the Crown Room, Indianapolis. Then she returns for another two weeks at the new Cabaret Riviera . . . Johnny Haymer will follow his Starlight Theatre date in "Flower Drum Song" with an appearance in "Damn Yankees" with Julie Newmar at Meadowbrook, N. J., in September.

Atlantic City

Continued from page 48
lett, who came back in a repeat for the last three weeks of the season. Spots like Jockey Club, new Black Orchid, Paddock, and others booking some talent had same story, good enough but not too good. Boardwalk Globe theatre, playing burlesque, got through another summer without trouble of any kind, racking up good grosses with the two shows weekdays, three weekends. Cuffo Garden pier city operated concerts across the walk played to capacity crowds. Steel Pier had a better than usual summer. George Hamid Jr., who with his father operates big showplace, said it was better than last year, but not as good as 1959.

Belafonte

Continued from page 49
had to buck traffic jams to get to the stadium, then found themselves unable to hear the singers clearly because of inadequate amplification. Noisy beer vendors and other concessionaires also spoiled the show for customers. In recouping deficits from past flops, Jaycees may have lost potential patronage for future series because of the faulty technical arrangements.

3 Northwest Sellouts
Seattle, Aug. 29.

A record three-day payment to Harry Belafonte of \$37,800 resulted from sellouts here, in Portland and in Vancouver, B.C. The dates were handled by Northwest Releasing (Zollie Volchok and Jack Engerman) in all three cities.

Grosses were as follows: Vancouver, The Forum (6,000; \$4.75), \$22,000; (Aug. 19); Portland, Audi-

torium (4,000; \$5.50), \$18,000; Seattle, Ice Arena (6,700; \$4.75), \$23,000. Sellouts at all points for three-day total of \$83,000 meant "largest three days in Northwest Releasing's history."

Ice Show Review

Holiday on Ice for 1962

Knoxville, Aug. 24.
"Holiday on Ice" for 1962, presented by Morris Chalfen, executive producer, Ruth Tyson, associate producer, John Finley, associate producer for music, Dolores Pallett; choreography and staging, Chester Hale & Bobby Blake; costumes, Freddy Wittop; scenery by Ted Meza; musical conductor Ben Stabler; the show is fronted by Arthur Seeling. \$3.50 top at Knoxville (Tenn.) Auditorium-Coliseum.

Newly costumed, newly staged "Holiday on Ice" premiered its 17th season Aug. 23 at the new, \$6,000,000 James White Memorial Auditorium-Coliseum in Knoxville. Gateway to the Great Smoky Mountains National Park, in the four weeks preceding the opening and after more than a year of work by Ruth Tyson and her large staff, the cast arrived from all points of the U.S. and Europe.

Jinx Clark still headlines the 80-member cast with most of the favorite stars from previous years present. Dorothy Goos, beautiful in white tulle, skates as The Ballerina. Alice Quessy does the hula on skates in Bobby Blake's spectacular Hawaiian number, Icedom's salute to the 50th state.

New to the U.S. are the show's Continent stylists, Rosemarie & Robert Unger who were with "Holiday" last year during the European junket. She graduated from ballet to ice, and the pair elaborates all the grace of the classic ballet on skates.

Darlene's unbelievable little chimp, who skates on command and jumps obstacles, is an audience favorite. Joe Jackson Jr. still casts a spell with the trick bicycle that his papa once used.

The Williams family has a couple of more years, while the children are yet young (Debbie is 8 and Robbie 5) to give the big name stars a run for their money in audience appeal.

Werner Muller's terrific act on still skates doesn't seem to get quite the hurrahs it deserves, but the same is not true of Paul Andre's giddy comedy antics. His wide circles, leaning backward till his head touches the ice (cantiliner) are sure crowd-thrillers.

Tommy Allen surely is one of the fastest spinners on skates and he was up to maximum on opening night even after the rigors of rehearsals.

Milt Montane and Bill Bikle are a topnotch comedy team new to Holiday on Ice for 1962.

Others who get big program billing are Tony & Donna, Jeanne LeMac, Ray Balmer, Rosita Perelly, Alfredo Mendoza, John LaDue & Eddy DeVos, Jane Morris and Brenda Farmer. A line of 36 precision skaters rounds out the cast.

The 1962 "Holiday" has 25 events programmed and timed to about 2 1/2 hours. Costumes are spl about 2 1/2 hours. Sostumes are splendorous and costly. Under 10 super spots and thousands of additional lights, the show is a color spectorama, with many breathtaking changes of color.

Soundwise everything is clear, and the show is wellpaced.

The 1962 big numbers include "Jubilee of Jewel" with the Glamour-Icers in sparkling white; "The Magic Toy Box" wherein nearly every member of the cast helps create a line of elephants, paper dolls, and puppets; the big Hawaiian number emphasizing the dance and an erupting volcano at the climax; "Cowboys and Charlines," post-intermission and perhaps the low spot for most spectators; "Revue des Ballets" in which the cast takes up five ballet scenes different from last year's in response to audience demand; and "Southland U.S.A." an immense and beautiful scene with a thousand-lighted showboat as the backdrop.

Knoxville's Coliseum seats 5,200 for the iceshow, and the seven evenings and two matinees were a sellout to 50,000 seats for an approximate \$125,000 gross. The show glides into Peoria (Ill.) next. Rule.

CONWAY TWITTY

(HOT SUMMER SCHEDULE)

- May 29 (One Week)—CASINO ROYAL, Wash., D. C.
 - June 5 (One Week)—GLEN CASINO, Williamsville, N. Y.
 - June 12 thru 15—BRASS RAIL, London, Ont.
 - June 16—Simco, Ont.
 - June 17—Toronto, Can.
 - June 18—Hamilton, Can.
 - June 19—New Toronto, Can.
 - June 21—Ft. Worth, Tex.
 - June 22—Wichita, Kan.
 - June 23 thru 25—Spring Lake Park, Oklahoma City, Okla.
 - June 26—BRASS RAIL, Mo.
 - June 27—Springfield, Ill.
 - June 28—South Bend, Ill.
 - June 29—Lancaster, Pa.
 - June 30—MANOR HOTEL, Wildwood, N. J. (One Week)
 - July 7 thru 9—Somers Pt., N. J.
 - July 10 thru 13—Recording MGM, New York
 - July 14 thru 16—Somers Point, N. J.
 - July 17 thru 20—Recording, MGM, New York
 - July 21 thru 22—Hamilton, Ohio
 - July 24—Recording MGM, Nashville, Tenn.
 - July 25—Wausau, Wisc.
 - July 26—Watterloo, Ia.
 - July 27—Des Moines, Ia.
 - July 28—Fr. Madison, Ia.
 - July 29—Bendal, Ill.
 - July 30—Monticello, Ind.
 - August 1—Arnolds Park, Ia.
 - August 2—Sioux City, Ia.
 - August 3—Decorah, Ia.
 - August 4—Cedar Rapids, Ia.
 - August 5—Hatfield, Minn.
 - August 6—Storm Lake, Ia.
 - August 7—Fr. Dodge, Ia.
 - August 8—Davenport, Ia.
 - August 9—St. Paul, Minn.
 - August 10—Forrestburg, S. D.
 - August 11—Bismarck, N. D.
 - August 12—Grand Forks, N. D.
 - August 13—Mankato, Minn.
 - August 14—Austin, Minn.
 - August 15—Clear Lake, Ia.
 - August 16—Montevideo, Minn.
 - August 17—Fargo, N. D.
 - August 18—New Munich, Minn.
 - August 19—Dell Rapids, S. D.
 - August 20—Mentor, Minn.
 - August 21—Milltown, S. D.
 - August 22—Poplar Bluff, Mo.
 - August 23—Little Rock, Ark.
 - August 24—Joplin, Mo.
 - August 25 (One Week)—Spring Lake Pk., Okla. City, Okla.
 - September 1—Wichita Falls, Tex.
 - September 2—San Angelo, Tex.
 - September 3—Amarillo, Tex.
 - September 4—Odessa, Tex.
 - September 5—Victoria, Tex.
 - September 6—Tyler, Tex.
 - September 7—Rogers, Ark.
 - September 8—Fayetteville, Ark.
 - September 9—Tulsa, Okla.
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Copacabana, N.Y.
Della Reese with Mercer Ellington & Co. (2), Mickey Deems, Bill Kennedy, Barbara Dodd, Copa Marti (8); Paul Shelley and Frank Marti orchs; \$5.50 minimum.

As if a harbinger of the fall season when Joe E. Lewis comes in Sept. 7, followed by Sid Caesar's nitery comeback Oct. 12, Della Reese's booking, as a windup of the summer semester, pulled a strong turnout, despite the heat and the humidity of which Gotham has had more than its share. It's now a second annual return for the RCA Victor diskier and she looks like a regular entry.

Miss Reese is even stronger this time out, fortified by a couple of solid diskies and she got salvos for reprises of "Don't You Know" and "That Reminds Me."

The preem night outfronters seemingly were aficionados judging by other requests. Her routine, from the opening "Getting To Know You" to the finale "Bill Bailey," sold all the way. Miss Reese is a canny song belter and has a built-in musicianly support in her husband-maestro Mercer (son of Duke) Ellington. She also has her own pianist and percussionist — "he was a drummer until I gave him a raise," she observes.

Attractive albeit somewhat prepossessing songstress ranges from "Still of the Night" to "Nobody Till Somebody Loves You," "True To You in a Spiritual" (with a salute to Mahalia Jackson) "Made Me Love You" and "Far Far Better," plus others mentioned. Her stuff is done in uptempo, modern-beat manner but knowingly as to lyric interpretation which she projects unmistakably via portable mike.

Mickey Deems' comedies were an uphill battle with the opening night dinner crowd, but he fared passably well in sum total. "Well dressed in a suit" is an original approach and his topicalities are in the modern mood but lack brio. That goes also for the routine about his Sunday-at-home with the kids.

Basic Doug Coudy revue format, with its original Paul Anka songs, remains a durable framework. Bill Kennedy and Barbara Dodd are the new song-and-dance specialists and the show-leaders. Per usual, Paul Shelley does a solid backstopping for the show, alternating on the dapsation with Frank Marti's 802ers.

Withal, boniface Jules Podell has weathered the summer semester well, having booked in some of the newer diskier singers for the promenade in May-June and seemingly getting his share of the tourist bus business which is always a nice nucleus. Abel.

Hungry I. S. F.
San Francisco, Aug. 22.
Phyllis Diller, Joe & Eddie, Clancy Knight, Olga Sbragia, Richie Crabtree 3; \$3 admission.

Phyllis Diller is a wack, occasionally outrageously funny comedienne who's developed a nice sense of pace and timing since she broke in professionally at Frisco's Purple Onion some years ago.

She wins lots of big laughs from the audience by poking fun mainly at herself, and while this is not exactly breaking new comic ground, Miss Diller's style is fresh that her material seems quite fresh.

Wearing a turquoise silk-suit (a shocking contrast to her platinum hair), a rhinestone choker and carrying a cigarette holder, she warms into a discussion of feminine fashions (for instance, on pointed-toe shoes, "for another year we're gonna walk like we got a hernia"), gets into her figure problems ("the year I finally lost my baby fat I got middle-aged spread") and into a monologue about her kitchen ("I trapped these under my own sink," she says, brandishing a wrist stole).

She does a long bit about women drivers—herself, primarily—tosses in a couple of local jokes and winds up with a very funny yarn about two women in a plastic surgeon's office.

Whole 30-minute act is accompanied by much rubber-faced mugging and a few funny sight gags and crowd laps it up. Only jarring note is that Miss Diller has developed a habit of laughing uproariously at her own jokes—and sometimes they're not that funny. Joe & Eddie are a pair of excel-

lent folksingers, who harmonize well and stick to tried-and-true favorites of the genre—"Joshua Fit the Battle of Jericho," "Marianne," "Did You Hear about Jerry?" "The Mission of San Miguel" and "The Green Grew All Around." They've stepped up their tempo and smoothed out their act considerably in the last six months and get a fine hand for their 17-minute set.

Olga Sbragia does a trio of pleasant Italian pops songs and Clancy Knight does a comic monologue (see New Acts). Pianist Richie Crabtree, bassist Manuel Duran and guitarist Eddie Duran handle the musical chores very well. Show runs through Oct. 1. Stef.

Noble's, N. Y.
Joan Shaw, Leontyne Watts, Charles Auden Trio, Noble Sissle; no cover, no minimum.

Greenwich Village, which has been the homebase of many types of niteries, has viewed the transition of one of its clubs from an Alpine policy to upcoming Negro talent. Top of the Mountain, in which accordionists and schlupplattl dancers yodeled and slapped their thighs in high glee has given way to the showcasing of Harlem talent by vet performer-songwriter Noble Sissle (ex & Eubie Blake). It's a policy that should get its fair share of attendance.

In the present show are two singers, Joan Shaw and Leontyne Watts; an organist and a swinging musical trio, with Noble providing a contrasting bit of nostalgia with recollections of some of the evergreens that came out of a former era.

Miss Shaw is pleasant looking with a strong leaning toward a pronounced style and a sound. She is in need of much development, but there are moments during her act when she seems to have within her grasp the key to what she is striving for. A lot of hit-and-miss aspects persist in her present turn which increasing experience will smooth out.

Miss Watts is a singer reminiscent to a degree of Yma Sumac. She has a wide range with a set of cool and lovely low notes predominating. In her quest to show off her many octaves, she loses sight of her basic tune interpretations. She's an interesting performer who needs the facility of losing herself in a song and taking into consideration the composer's wishes in the matter.

The Harold Auden Trio (leader at the drums) cues the show sharply and, in addition, shows virtuosity at the skins. His lengthy parchment aria provides a lot of excitement. Jose.

Beverly Hills, Cincy
Cincinnati, Aug. 26.
Jack Carter, Frederick & Tanya, Moro-Landis Dancers (8) with Neil Patrick, Gardner Benedict Orch (10), Larry Vincent; \$3-\$4 minimum; \$1-\$1.50 cover.

A dynamic one-man revue, Jack Carter fulfills expectations in restoring this Kentucky plushery's name and two-frame cabaret policy after four weeks of a George Moro Vegas style musical. The comic is supported by Frederick & Tanya, delightful dance team, with backing by the Moro-Landis ensemble plus production singer Neil Patrick, and the Gardner Benedict orch.

Noting an attendance dip since his previous date four years ago, Carter's greeting at the opening dinner show was, "I'm glad to see that everybody didn't go to the ball game." He referred to the Cincy Reds, whose pennant chase has hurt entertainment biz. This spot's patronage also has been pinched of late by a county-wide gambling clean-up and a liquor license suspension, temporarily restrained for hearing of an appeal.

The star, still turning on yocks faster than his namesakes roll out ink and pills, mixes topical one-liners with clever dance steps, pop and parody vocals, and quickie takeoffs of tv, stage and screen personalities. Begged off after 42 minutes.

Frederick & Tanya, newcomers here, register in a 10-minute routine of tango, mamba, comedy flirtation and classical routines. The Moro-Landis steppers repeat a "Show Time U.S.A." number for a lively lidlifter.

Phil Ford & Mimi Hines open Sept. 8. Koil.

Basin Street East, N.Y.
Dave Brubeck Quartet, Brothers Four, Carmen McRae; \$3 music charge.

Basin St. East, following its annual vacation siesta, has reopened with a batch of talent designed to catch the collegiates who still remain in town between terms. The components of the present show are those who have found favor on the campus in concert form, and indications are that the b.o. will be booming for the tail part of the summer season.

Heading the spot's talent lineup is Dave Brubeck, one of the hot items on the academic concert lists and a stalwart in contemporary music. Possessing a literate and articulate viewpoint, Brubeck provides readings which are developed patiently until they are in orbit.

However, before that phase is reached, Brubeck takes the motif step by step into logical variations so that at tune's end and when his changes have reached the peak, he has the audience with him at every step of the ride and enjoying the fanciful flights. He takes standards such as "St. Louis Blues" for this fancy development and furnishes a most enjoyable session with it.

Brubeck's piano figures are sturdy, comparatively simple and able to stand on their own. Much of the spotlight is given to Paul Desmond on the alto sax, who similarly moves the action dextrously and feelingly, while Joe Morello's drum arias have a high degree of interest. Eugene Wright's bass is solidly itself. Together, they comprise one of the great musical organizations on the circuit.

Carmen McRae, with her musical feet planted firmly in the clouds, seemingly contrasts with Brubeck in her musical style. Miss McRae veers sharply on her variations once the basics are stated and provides some wild colorations. Much of her interpretations are special, but bulk of them are grooved for wide variety of consumers and cafes.

Remaining item on the show is the Brothers Four, ostensibly a folk group, but who move into a wide variety of tunes. The foursome, who play guitars, banjo and bass, are competent vocally. They have a fair brand of harmonics, although their sound is no longer unusual. They went awry in essaying humorous bits which were rather weak, and also went overboard in taking an unwarranted long time to sell themselves.

They stayed on long after their peak was reached and to the point of doing themselves great damage. Their act as unveiled on their opening (Thurs.) had many dead spots. There were too few peaks. But if their better bits were pinned together properly, it could give them a worthy act for this spot.

Basin St. East presents an unusual sight these days. At the conclusion of the first show of the premiere, a crowd was lined up on the sidewalk waiting to get in. Jose.

Salisbury Beach Frolies
Salisbury Beach, Aug. 27.
Frankie Avalon, Marsh & Adams, Dorothy Rankin, Dave Lester Orch (15); \$1.50-\$2 admission.

Closing of the season for Denny Mulcahy in his 1,200-seater on the ocean front, a tastefully done room, with service to match, finds Frankie Avalon in the top spot working to a capacity audience and coming off way ahead with lines of teeners besieging his dressingroom. Avalon's juvenile appeal is deceptive, he's a top pro with slick showmanship and style. To orch's "Avalon," he comes on with a well-rounded songalo. With a finger-snapping "Anything But Love" opener he goes on to highly stylized arrangements of "Old Man River," "Gabriel" and "Jericho."

For "Gabriel," he picks trumpet off the piano and blows up a wham treatment, cutting back on himself with singing finale of the number. He walks the stage with hand mike, takes glass of water from ringsider and pipes "Here's to the Ladies." Opening night caught, Sunday (27), singer intro'd his dad from the audience with nice patter. Avalon's talk breaks are all classy and his showmanship, and stage presence come through with big impact. Running through a medley of lovesongs, sitting on the 88 bench, brings big miffing from audience, liberally sprinkled with teeners. Seg of early Avalon hits, "Venus" and "Never Let You Go,"

get big response, and he gets off his new film song, "Voyage to the Bottom of the Sea." For encore, Avalon dons pearl grey derby and came for slick oldtime prancing and singing of "Call Me Anytime."

Comedians Marsh & Adams, pep it up with fast one-liners and gags. They uncork some nice carbons of Amos 'n' Andy, Billy Daniels, Don Cornell, and wind up with challenge on trumpets. They've got a funny "Donkey Song" number in which one makes with the clucks, while the other sings the song. "When the Saints" gets them off with fine trumpet work.

Dorothy Rankin, newcomer to the nitery circuit from the club date circles, unveils one of the handsomest puppet acts seen hereabouts. Using flowers, insects, frogs, spiders, butterflies, fireflies, she sets up a colorful drama of fairyland with classical musical accompaniment in dark background with luminous costumes. She weaves a story with the puppets, in which fairy princess dancer is put under a spell by a spider, and released by firefly with crown. Skeleton sings the "Bones" song, and one puppet comes out controlling another puppet. Guy.

Fairmont, San Francisco
San Francisco, Aug. 25.
Buddy Hackett, Ernie Heckscher Orch (11); \$3-\$3.50 cover.

Buddy Hackett's last words, as he left the Fairmont's Venetian Room stage after 51 wild minutes of monolog, were: "Tell the other comedians it's not a hard room."

Well, it certainly isn't a hard room—for Hackett. Never, in the last decade at least, has a comedian received such a tumultuous ovation at the Fairmont. Indeed, never in the last decade has a comedian, or singer, drawn such a jam-packed opening night crowd.

And Hackett really wowed 'em! Not that he did anything particularly different from what he's done in other nightclubs or on tv. That, in fact, may be one of his secrets — he was the short, plump, exuberantly funny comic every one expected. He lived up to his billing, to the crowd's expectations.

To rip his lines out of context and cast them into cold type fails to convey the superb timing and delicate interconnections which Hackett has established in this fresh, vital, occasionally racy (but never dirty) and sometimes pathos-tinted routine. It is a routine—and a delivery—which puts Hackett at the very apex of his profession, alongside the era's classic clowns.

Hackett figures to keep Dick Swig's Venetian Room, a cinch room for this comic, packed through his run, which ends Sept. 13. Stef.

Living Room, N.Y.
Bobby Breen, Rosette Shaw, Marco Rizo, Bob Ferro Trio; \$4.50 minimum.

The Living Room has a change of pace with this semester. Heading the layout is Bobby Breen, a comparatively ancient name in show biz, having started out as a boy soprano in pictures and after a pair of decades is now a boyish tenor in cafes. A onetime protege of Eddie Cantor, he is schooled in the "showmanly qualities of a former era, but has a catalog that fills today's requirements.

Breen is a singer with drive and respect for traditional theatrical mores. He moves to several parts of the room, works to all corners and leaves no one neglected either in gauging tastes or in projecting to individuals. He gets off well in a half-hour session. Rosette Shaw is a singer who has been abroad for some time and has found that travel has broadened her horizons. She has the interest of a cosmopolite, with linguistic nods to the travelled set. She has a strong projection sufficient knowhow to create moods as well as an articulate mode of expression.

Miss Shaw also permits herself some musical adlibs to present a portrait of well-rounded singer. Her stage deportment and courtiering are grade A.

Held over for several sessions is Marco Rizo, one of the more articulate pianists around. With a concert schooling, he provides literate interpretations of current catalogs. Rizo seems to work hard at giving a relaxed brand of music, but withal has high style and excellent taste. His is a rewarding session. Doing the accomps are the Bob Ferro Trio. Jose.

Tahoe Harrah's
Lake Tahoe, Aug. 21.
Kay Starr, Stanley Boys (4), Rhythm Kings (3), Guy Marks, Dorothy Dorben Singers & Dancers (17), Leighton Noble Orch (13); produced by Russ Hall; \$4 minimum.

It's a trite phrase—but true: Kay Starr has never sounded better. And for this reprise at Tahoe Harrah's she put together a smart catalog including a variety in both tempo and theme. She sells all with equal ease and command.

From opener "When A Woman Loves A Man" to her exit title, "Wheel Of Fortune" (match), she has tablers at full (and appreciative) attention. She's with the best on such as "Mamma Gies When A Papa Goes," gets busy with "No Wonder," spiritualists on "That's What The Good Book Says," and scores with standards including "If You Love Me" and "All By Myself."

For this outing Miss Starr is introducing a newie (to the local nitery set) called "Posin," which gives her a vehicle to showcase a bit of dancing and novelty. "Posin" is opened with Miss Starr and Rhythm Kings "posin" behind large individual picture frames, then segues into a dance routine using the Dorben Dancers. Singer encores with "Wheel of Fortune," at tablers' demand. For much of the turn she's smoothly backed by the harmonizing Stanley Boys.

Guy Marks, also in a repeat date at Harrah's, displays a refreshing talent with the material to match. He's billed as a comic "with a unique sense of humor," and it's justified. Marks turns heavy on impressions, but not of the routine calibre. He carbons such subjects as an impression of a band saw, President Kennedy ("Three parts Walter Brennan and one part Boston, Mass.") and Humphrey Bogart, Robert Mitchum and Gary Cooper in a pop-wow with "Chief Crazy Horse." His impression of Boris Karloff singing Beafonte is a high point in the offering.

The Rhythm Kings combine top talent with aero routines for good effect. Each makes with solo bits for top reception, then combine for added endorsement.

The Dorben Singers and Dancers raise the curtain with a production built around a Gershwin medley. Dancers-singers make good use of elevated settings on a revolving stage for visual attraction. The Leighton Noble Orch, per usual, backstops faultlessly. Long.

Ye Little Club, L. A.
Los Angeles, Aug. 22.
Ruth Olaj, Joe Feliz Trio; two-drink minimum.

When Ruth Olaj hangs on to a consonant, a-saults a vowel and sizes up a lyric thought, that song, be it stock pop or show ditty, blue ballad or galvanized jazz jumper, becomes an experience in sound and meaning that few of her contemporaries can match. And few, if any, audiences can resist.

Evidence of this unique and superlative talent is on display at Ye Little Club, Marshall Edson's durable launching pad for local vocal folk—and the germination point from which, four and a half years ago, Miss Olaj inaugurated a career that has yet to have its potential fulfilled.

This song-singer extraordinaire kicked off her indefinite engagement Tuesday night ('22) with a two-ears-and-a-tail type performance that left a packed house begging. Among the 10 selections attacked regularly by Miss Olaj are a crystal pure mellow and blue "Wee Small Hours," a merrily rhythmic "Ol' Man River," an appetizing and devastatingly proud "Love For Sale," a bombastic "You Gotta See Mama Every Night" and a "My Man" full of feeling and steadfast femininity.

But the icing on the cake, and the perfect example of Miss Olaj's striking vocal artistry, is served up in her treatment of the ordinarily trite pop refrain, "Goody, Goody." Segueing from coy falsetto coo to uninhibited up-tempo growl, she swings the tune from torch to defiance, brings its drab words two distinct new meanings in the process.

In addition to her jazz imagination, melodic versatility and lyric poetry, Miss Olaj has an alert stage presence and an ability to make contact with every eye in her audience. She maneuvers from sweet falsetto to guttural roar with remarkable facility. Tube.

Shows Out of Town

Milk and Honey

New Haven, Aug. 29

Gerard Oestreicher presentation of musical comedy in two acts (13 scenes), with book by Don Appell, music and lyrics by Jerry Herman. Starring: Albert Marre, choreography, Donald Suddick; settings and lighting, Howard Bay; costumes, Charles Wada; props, Albert Marre; sets, Howard Bay; musical director, Max Guberman. Stars: Robert Weede, Mimi Benzell, Molly Picon; features: Tomma, Lanna Saunders, Juki Arkin, Ellen Madison, Thelma Pellish, Diane Goldberg. Opened Aug. 28, '61, at the Shubert Theatre, New Haven, Conn.

Pharos: Bert Borden
 Shepherd Boy: Johnny Borden
 Puleyman: Ronald Horta
 Ruth: Mimi Benzell
 Phil: Robert Weede
 Clara Weiss: Molly Picon
 Guide: Ellen Berse
 Mrs. Weinstein: Addie Negri
 Mrs. Strauss: Cell Dell
 Mrs. Fresh: Eileen Berse
 Mrs. Segal: Diane Goldberg
 Mrs. Perlman: Thelma Pellish
 Mrs. Kessler: Dorothy Richards
 Pearl: Lanna Saunders
 David: Tommy Rall
 Ad: Juki Arkin
 Lou Polack: Lou Polack
 Maid of Honor: Matt Turney
 Chiff Rabbi: Ronald Horta
 Mrs. Horowitz: Eileen Berse
 Others: Marjorie Decker, Cyrle Leon-
 dos, Terry Marone, Dorothy Richardson,
 Sandra Stahl, Marilyn Stark, Fida How-
 e, Myrna Aaron, Nina Foubert, Penny
 Ann Green, Judith Haskell, Linda Howe,
 Eves Lynn, Susan May, Matt Turney,
 Ron Barry, Bert Borden, Gerald Caplan,
 Ronald Cibelli, Murray Goldkint, David
 London, Ed Mastin, Lou Polack, Robert
 Rue, Art Tarkenton, Anthony Devereaux,
 Louis Gasparineti, Jose Gutierrez, Stuart
 Hodes, Alex Kofitski, Carlos Maeri, John
 Mandala, Michael Nestor, Don Salinaro,
 Walter Stratton, Eddie Sussman.

Musical numbers: "Shepherd's Song,"
 "Shalom," "Independence Day Hymn,"
 "Milk and Honey," "There's No Angel
 in the World," "The Wife's Song,"
 "That Was Yesterday," "Let's Not Waste
 A Moment," "I Will Follow You,"
 "Hymn to Hymie," "Give Me a Word,"
 "As Simple as That."

tempo graph and has brought forth a generally lively pace. "Milk and Honey" could make an okay "on location" film. Bone.

Elizabeth the Queen
 Boston, Aug. 24

American Festival (Michael Dewell and Frances Ann Hervey, producers) revival of drama in two acts (seven scenes), by Maxwell Anderson. Staged by Jack Thayer; settings, Jan Venz; lighting, Tharon Musser; costumes, Alvin Colt; Eva Le Gallienne's costumes, Kaziska; Stars: Eva Le Gallienne; features: Scott Forbes. Opened Aug. 23, '61, at the Arts Center Theatre, Boston, \$4.50 top.

Sir Walter Raleigh: Paul Ballantyne
 Guider: Robyn Ramsey
 Penelope Gray: Priscilla Morrill
 Leonard Cimino: Leonardo Cimino
 Lord Essex: Scott Forbes
 Francis Bacon: Dalton Dearborn
 Queen Elizabeth: Eva Le Gallienne
 Lord Howard: John Leighton
 John Leighton: John Leighton
 Geddeth Smith: Geddeth Smith
 Captain Armin: Sydney Walker
 Mary: Nelly Talbot
 Ellen: Dorothy Dee Victor
 Marvel: Jonathan Farwell
 Courier: Terence Scammell
 Men at Arms: David McCally, Haydon Smith
 Herald: Claude Horton
 Burbage: Claude Horton
 Hemmings: Terence Scammell
 Falstaff: Claude Horton
 Prince Henry: Terence Scammell
 Poin: David McCally

Regal and commanding, and projecting over intermittent drumming of rain on the tent top, Eva Le Gallienne turns in a stunning performance as the shrewish, vixenish and at times kittenish title character of Maxwell Anderson's verse drama, "Elizabeth the Queen." The production, well mounted on the stage of the Arts Center Theatre on the Charles River, is set for a 30-week tour under the banner of the new nonprofit National Repertory Theatre Foundation, opening Oct. 16 at Northampton, Mass. On tour, the star will alternate with Schiller's "Mary Stuart."

Granted that the title role is standout, the romantic passion of the queen for Essex registers rather lukewarm. It is in the fiery self-catechisms, abuse and scorn of the serfs and court, and passion for rule that the actress lights up the stage. As the love affair between the queen and Essex is all that sustains the Anderson verse play, the conflict of the two wills, albeit full of wit, ruthlessness and about as much tenderness as two rattlesnakes, comes close to melodrama in the showdown in the Tower of London.

In four regal costumes and masklike makeup, and sitting in huge chairs, Miss Le Gallienne is a convincing queen. Scott Forbes is a believable Essex, underplaying with just the right touch. His love scenes with the queen show him to advantage.

Leonardo Cimino is nicely cast as the devious, sinister Sir Robert Cecil, Paul Ballantyne is a good Sir Walter Raleigh, Dalton Dearborn offers a slick cameo as Francis Bacon, and Geddeth Smith makes the most of the fool role.

Priscilla Morrill makes a charming Penelope, who sighs for Essex. On tour, this role is to be taken by Faye Emerson, who will also play the title part in "Mary Stuart" in repertory. Claude Horton is good as the head of the players in a scene with the queen and again as Falstaff in a scene from "Henry IV."

Jack Sydow has done a standout job in staging his Elizabethan pomp and romp on a broad tapestry. Jac Venz's settings are properly majestic. Alvin Colt's costumes are excellent and Tharon Musser's lighting is impressively sombre. Guy.

Men, Women and Angels
 Vancouver, Aug. 15

Vancouver International Festival presentation of comedy-drama in two acts by Jean Giraudoux, translated by Helma Briffault, adapted by Alex Scogy. Staged by Norman Campbell; scenery, Tom Roberts; lighting, Leland Watson. Stars: Uta Hagen, Fritz Weaver; features: Harry Baily, Olga Leighton, Barbara Jay, Redick, Paul Roebing. Opened Aug. 14, '61, at the Queen Elizabeth Theatre, Vancouver, B.C.; \$3.50 top.

Harry Baily: Harry Baily
 Archangel: Ivor Harries
 Ruth: Olga Leighton
 Leland: Leland Watson
 John: Fritz Weaver
 Mark: Grant Redick
 Leland: Leland Watson
 Samson: Derek Ralston
 Others: Ivo Berger, Ted Greenhalgh, Ian Horne, Peter Haworth, Barbara Jay, Len Barber, Doris Chilcott, Dabne Gerrick, Barbara Walker, Dorothy Davies, Mary Staweth.

The late Jean Giraudoux' satiric comedy "Men, Women and Angels," titled "Sodom and Gomorrah" in the original French, is a long-winded melange of froth depending in this production on the staging of Herbert Berghof and the skill of the stars, Uta Hagen and

Fritz Weaver. This is the play's North American premiere.

Giraudoux making an analogy between the Biblical story of destruction and the situation during World War II, presenting the dilemma of mankind in terms of the problem of contemporary marriage. The play has humorous moments, but fails to establish the seriousness of the theme.

Berghof's treatment of this curious mixture of morality and satire is masterly. While the play is certainly not boxoffice material, its novelty is good enough for festival presentation. The direction, with a setting by Bill Roberts that utilizes the wide expanse of the Queen Elizabeth's stage, Lee Watson's exciting lighting and the excellent acting of the stars, it is an effective show.

The cast, in addition to Miss Hagen and Weaver, includes Olga Bellin, Paul Roebing and Grant Redick, and local professionals Ivor Harries and Harry Baily. Shaw.

Ricketson's Plan For an 'American Western Opera'
 Hollywood, Aug. 29

Frank (Rick) Ricketson, proxy of Central City Opera House Assn., plans to commission two people to create an opera from Homer Crocy's "Lady From Colorado," rights to which he owns. Task will take two to three years, he said.

First, however, he will seek "a good film script" from novel. As soon as this is achieved, he will proceed on plans to line up composer and writer for operatic version, to be put on at Central City Opera House. COOH ended its 10-week season Aug. 26 with "Miracle Worker," starring Eileen Brennan, now in Hollywood for a 20th-Fox screen test.

Idea for "Lady From Colorado" is to develop yarn as western type Americana opera.

Ricketson was key figure in lining up Dr. Douglas Moore, head of Columbia Univ. music department, to write operatic score for "Ballad of Baby Doe," which premiered at COOH in 1955. Story tells incidents in life of Haw Tabor, the "silver king of Colorado." Under title of "Silver Dollar," First National filmed David Karsner's novel, starring Edward G. Robinson and Bebe Daniels in 1932.

"Baby Doe" opens at the N. Y. City Center Oct. 12, having previously played the theatre operated by the city. It has also been performed in other cities, including Los Angeles, Chicago, Cincinnati, Santa Fe, N. M., etc.

Taping Guthrie 'Pirates' Before N.Y., London Runs
 Stratford, Ont., Aug. 29

The Tyrone Guthrie production of "Pirates of Penzance" is sandwiching a television taping between its recently-concluded engagement at the Avon Theatre here and its upcoming stand at the Phoenix Theatre, N.Y. The Avon stand of 45 performances ended last Saturday night (26). The Gilbert & Sullivan operetta grossed \$144,101 on the run. A total attendance figure of 47,380 represented 92.9% of capacity for the 1,123-seat house.

The presentation, now under the banner of Contemporary productions, has moved to the CBS television studios in Toronto, where it's being taped under the direction of Norman Campbell for an Oct. 2 showing on the network. From Toronto, the production, with some changes in chorus personnel, will move to the Phoenix for a seven-week run beginning Sept. 6. The Phoenix stand will end shortly before Christmas.

A London presentation will follow the U.S. hike with the company scheduled to perform "Pirates" in repertory with a revival of the Guthrie production of "H.M.S. Pinafore," which premiered last summer at the Avon. The operetta program is scheduled to open on West End early in February after a Brighton break-in.

Philip Minor will direct the upcoming off-Broadway revival of "Misalliance."

Asides and Ad Libs

The League of N. Y. Theatres agreement to limit the size of mail-order ads to a quarter-page didn't even hold up until the season started. Producers Cy Feuer & Ernest H. Martin took one of those unanimously-taboored full-page ads in the drama sections last Sunday (27) for the upcoming musical, "How to Succeed in Business Without Really Trying." Nevertheless, several other managements consulted say they intend sticking to the League agreement.

"The Theatre: Triumph over Prejudice" by N. Y. Post drama critic Richard Watts Jr., covers the legit phase of racial and religious bigotry in show business, in "Prejudice and the Lively Arts," published last week by the Anti-Defamation League of B'nai B'rith. Robert J. Landry, managing editor of VARIETY, has two articles, "The Menace of the Naive Artist" and "The Movies: Better than Ever?" in the same booklet.

Ben Segal, co-operator of a string of summer tent theatres, plans taking flying lessons in the fall so he'll be able to make the rounds of his canvassots by private plane next summer. . . . Actress Jane White will open her fall term acting classes Oct. 5, with associates including Florence Peters, Josephine Nichols, Jed Horner, Joel Friedman and Rod Colbin.

The idea of low ticket prices for Broadway will be tested again with the fall openings of "Kean," a musical due at the Broadway Theatre, and "The Caretaker," a straight play slated for the Lyceum. The managements of both shows have announced policies of having second-balcony seats at \$1.

A similar move was made some years ago with "Mister Roberts," at the Alvin, N.Y. In that case, the \$1 seats were invariably the last to go, and frequently brought demands for refunds, on the claim of poor audibility and visibility. When the price for the same seats was raised to \$2, the sale improved and the number of refund demands sharply declined.

As managers and boxoffice men are well aware, second-balcony seats are generally a drug on the market. Apparently few people want to sit upstairs anymore—it's either lower-floor or nothing. But most people say they'd go to the theatre more often if prices were lower, and it's a generally accepted theory that one of the dire factors in the shrinkage of contemporary legit is high ticket prices. Maybe the "Kean" and "Caretaker" experiments will prove something.

Gaston Bell, now in his 80's, a former leading man for Lillian Russell and others, has been confined to the Kingston (N.Y.) Hospital after a heart attack, but is recovering and will return to his longtime home in Woodstock, N.Y. with Harry Chaffin. Tests disclosed a diabetic condition, so its a strict diet routine for the veteran actor.

Plans 5-Story Rehearsal Hall
 Roland Scholl Says He Has Coin—But Will New Building Sprout Anecdotes?

MAIDMAN IS PLANNING 6 OFF-B'WAY HOUSES

Irving Maidman is becoming "the Shubert of off-Broadway." The realtor, who's developing a chain of small-seat legit houses in the Times Square vicinity, plans having six in operation by early next year. Five of the theatres will blanket West 42d St. between 9th and 10th Aves., N. Y.

Maidman launched the theatre project during the 1959-60 season with the 199-seat Maidman Playhouse on West 42d St. Last season, he added the 29-seat Mayfair Theatre on West 46th St. between Broadway and 8th Aves. He now has two more houses available for bookings on West 42d St. The theatres, which are nearing completion, are the Mermaid and the Midway, each with a seating capacity of 149.

The Maidman, Mermaid and Midway are located on the south side of the street with two other 149-seaters scheduled to be opened by Maidman on the north side of the block early in 1962. A complex of five legit houses on West 42d St. will be somewhat like the old days when that street, a block east, between Times Square and 8th Ave., was populated by legit theatres, subsequently converted to the grind houses now flourishing in that honky tonk area.

Of the four theatres which will be operating this fall, three have bookings set. The Maidman has the musical, "I Want You," for a Sept. 14 opening; the Mayfair has the American-Yiddish musical, "Go Fight City Hall," for an Oct. 30 bow, and the Mermaid has been leased for a year starting Sept. 15 by the Torquay Co., headed by Paul Shyre and Robert Rines. The outfit's first offering at the house, beginning Oct. 18, will be a revival of Eugene O'Neill's "Diff'rent."

The Midway, which may be leased to a nonprofit group, had been scheduled to open Oct. 24 with a double-bill of "The Policemen" and "At Sea," by Polish playwright Stanislaw Mrozek. Leonidas Ossetynski, who was to have produced and directed the offering, will instead direct "The Policemen" for the Phoenix 74th Street, where it's scheduled to open the week of Nov. 20 as part of a twin bill, which will also include "Androcles and the Lion." There had been a dispute between Ossetynski and the Phoenix over ownership of the rights to the play.

Scholl, who would manage the new operation, has been with Dance Players since its inception in 1945. The studios, which were moved to a new Manhattan location five years ago, are used by numerous tv shows, plus industrial and legit productions. The upcoming Broadway musical, "Milk & Honey," is rehearsing dancers and singers there prior to its Aug. 26 opening in New Haven.

Among other legit shows taking space at Dance Players is the forthcoming musical, "Subways Are for Sleeping," which is scheduled to occupy the premises from next Monday (21) to the end of October. "Subways," which will initially use the place for pre-rehearsal activity, is slated to occupy three floors by late September.

The falloff in live tv and Broadway production has been evidenced in reduced activity at the Dance Players. Conversely, the boom in industrial shows has been beneficial. In the tv area, the Perry Como Show has been using the spot for rehearsals the last four years.

Anecdotes and pictures connected with personalities who've rehearsed at the Dance Players have been compiled by Scholl for "Unrehearsed" an as yet unpublished book written by George Mendoza.

Samuel Nixon-Nirdlinger, former Philadelphia theatre operator who has lived in New York for the last 20 years or so, is moving back to Philly.

Gregory Hit by Various Lawsuits For 'Marriage' Profit, 'Jungle' Loss

Legit producer Paul Gregory is having more than the normal share of headaches. He's involved in a maze of legal actions stemming from his last two productions, "Marriage-Go-Round," which earned an undisclosed profit, and the tryout flop, "Pink Jungle," which is understood to have represented a loss of about \$430,000.

Gregory's troubles began mounting when Sherman S. Krellberg, his partner in the production of "Jungle," sued him in connection with that venture. The action led to an attachment of income earned by "Marriage." An accounting of all profits on the play is sought in a separate action brought by Gayle Stine, C. Edwin Knill and Jerome Friedman charging breach of contract in connection with the "Marriage" presentation. Ruskin, Landau & Fisher are attorneys for the plaintiffs.

In the contract suit, Miss Stine claims that in 1956 she obtained exclusive rights to the Leslie Stevens play, "Man and Women," and that in 1958 she assigned the rights to produce the play, retitled "Marriage-Go-Round," to Gregory. Under the deal Miss Stine was allegedly to have received 15% of

Partnership Angle

A motion pending in N.Y. Supreme Court in connection with Sherman S. Krellberg's suit against producer Paul Gregory may seriously affect the limited partnership setup used for the financing of most Broadway legit productions and numerous other ventures. Although the Krellberg action is concerned with the unsuccessful production of "Pink Jungle," it involves an attachment of income from Gregory's Broadway hit, "Marriage-Go-Round."

The motion, made by the limited partners of "Marriage," seeks release from the attachment of their 50% share of the production's profits. The backers stand in the matter is that Gregory's alleged liabilities in connection with the "Jungle" venture should not involve their share of profits earned by the unrelated production of "Marriage."

Although the motion was heard about three weeks ago, no ruling has been issued. The matter is regarded as being meaningful in that it's in essence a test of investor security under the limited partnership structure.

the show's profits, of which she assigned 6% to Knill and 2% to Friedman.

Another 2% was assigned by Miss Stine to attorney Paul Weiss, but he's not a plaintiff in the action, since he represents author Stevens in a separate claim against Gregory. Defendants in the suit filed by Miss Stine and the others include, besides Gregory, the five backers of "Marriage." Among them are Charles Boyar and Claudette Colbert, who costarred in the Broadway production.

The plaintiffs charge they received only one payment, in July, 1959, on the profit-sharing arrangement. The amount was approximately \$6,000, representing their

(Continued on page 58)

Bergen Players to Open Semester With 'Pleasure'

Oradell, N. J., Aug. 29. The Bergen Players will launch their 29th season with a production of "The Pleasure of His Company," staged by Dorothy Hadley, opening Oct. 5 at the Little Firehouse Theatre, Oradell. The comedy will be presented on the usual Thursday-Saturday night schedule through Oct. 28.

The season's second offering will be "The Middle of the Night," staged by Helen Miles, opening Nov. 2, and playing through Nov. 25, and the third, will be "Send Me No Flowers," staged by Helen Andrews, opening Nov. 30 and playing through Dec. 23. The group will probably present a program of one-acters for the fourth production, although the scripts are not set.

120G Donations Assure Canadian Ballet Tour

Toronto, Aug. 29.

With the final \$65,000 in donations bringing the total contributions from individuals to \$120,000, plus the continuing \$100,000 grant of the Canada Council and expected boxoffice take, the National Ballet Guild of Canada will carry out its curtailed tour during the 1961-62 season, including four weeks at the Royal Alexandra Theatre, Toronto. That has been assured by Carmen Gould, general manager of the group.

Seven weeks in the U.S., plus a tour of Ontario and Quebec centres is planned, with dancers being signed to contracts for the forthcoming season and rehearsals to get underway early in September. Among new dancers is Galina Samsova, former principal of the Kiev Ballet, who got a Russia-to-Canada passport by marrying a Canadian citizen. New works include Ray Powell's "One in Five" and George Balanchine's "Concerto Barraco," plus divertissements.

Last season's 10th anniversary tour of western Canada and Mexico will not be repeated this year. Besides the seven weeks' tour of the U.S., the troupe will visit Montreal, Ottawa, Hamilton and other population concentrations in the Ontario-Quebec area.

Hectic Sept. For Philly, Hub, N.H.

The key pre-Broadway tryout towns, Philadelphia, Boston and New Haven, will be bustling with activity in September. Philly will get six tryouts during the month and Boston and New Haven four each. However, the total number of shows involved is only 11, since three of the New Haven offerings are also included in either the Boston or Philly count.

Philly, which has been keeping its legit franchise this summer with the run of "Flower Drum Song" at the Forrest Theatre, gets the first of the new entries next Monday (4) with the opening for a five-week stand at the Shubert Theatre of the musical, "How To Succeed in Business Without Really Trying." The next night another musical, "Sail Away," begins a three-week engagement at the Forrest, which will be vacated by "Flower" next Saturday (2).

The Forrest will be taken over Sept. 25 for three weeks by the comedy, "A Cook for Mr. General." The Erlanger Theatre lights up Sept. 7 with the musical, "Let It Ride," which is booked into the house for a three-and-a-half-week run. The town's two other houses, the Locust and the Walnut, get their first shows of the season Sept. 11 and Sept. 14, respectively.

Opening at the Locust for three weeks is the comedy, "Blood, Sweat and Stanley Poole," while the Walnut tenant for two-and-a-half-weeks will be another comedy, "High Fidelity." New Haven's lone theatre, the Shubert, which launched its season this week with the musical, "Milk and Honey," follows up with successive straight-play bookings 11 September of "Blood," "Caretaker," "Mr. General" and "The Maid's Room."

Boston, which got its season off to an early start with the Aug. 9 break-in of "Sail Away" at the Colonial Theatre, has tryouts of three musicals and a drama scheduled for September. The Colonial, which will be vacated by "Sail" next Saturday, gets "Milk" for three weeks starting the following Tuesday (5). Moving into the theatre Sept. 26 for three weeks will be another musical, "Kwamina."

The Hub's Wilbur Theatre, which will have the touring "Miracle Worker" the next two weeks, gets "Caretaker" for a fortnight beginning Sept. 18. The Shubert Theatre there gets into the picture Sept. 16 when the musical "Kean," begins a three-week run.



RICHARD POSTON

is starring in "SEND ME NO FLOWERS" at Legion Star Playhouse, Ephrata, Penns. Representation: R.F.P. Associates

Lester Burns At Merrick's Double Booking Demand

San Francisco, Aug. 29.

Broadway producer David Merrick appears to be involved in a new feud. This time it's with Edwin Lester, general manager of the Civic Light Opera Assn. subscription series here and in Los Angeles.

Lester is burned over statements reportedly made by Merrick during a recent visit here. He's also stewing over what he regards as an attempted squeeze by the producer in connection with CLO bookings for next season. It's understood that Merrick has insisted that Lester must take "Do Re Mi" in order to get "Carnival" for the 1962 subscription series.

Both musicals, currently running on Broadway, are Merrick productions. "Carnival," now in its 21st week at the Imperial Theatre, N.Y., has been a steady sellout and has already earned back its \$250,000 investment. On the other hand, business for "Do Re Mi," now in its 32 weeks at the St. James Theatre, dropped substantially during July, prior to the show's taking a four-week layoff. The musical resumed on Broadway last week to smash business, but still has a long way to go in earning back its \$400,000 investment.

As for the public statements made by Merrick, Lester is understood to have objected to certain comments about the CLO made by the Broadway producer in an interview with drama critic Paine Knickerbocker in the local Chronicle. In that piece, Knickerbocker quoted Merrick as stating the CLO had a reserve fund of around \$3,000,000. According to Lester the reserve is only about 150,000.

Knickerbocker used the supposed \$3,000,000 treasury figure in a column suggesting that the CLO should contribute a share of its profits to the San Francisco Actors Workshop, which is currently conducting a financial campaign and has perennial monetary problems. Lester turned down the idea of contributing financially to the Workshop. He called the proposal "preposterous."

Jones Subs as 'MFL' Mgr.; Phil Adler With 'Milk'

Al Jones is pinching again for Phil Adler as company manager for the Broadway production of "My Fair Lady." He took over the post last week for a five-week period. It's the third time he's filled in for Adler, who'll be occupied while away from "Lady" with the incoming "Milk and Honey," for which he's general manager.

"Milk," which Gerard Oestreicher is producing, gave a preview performance last Saturday (28) at the Shubert Theatre, New Haven, prior to the official opening Monday (28). The musical, costarring Robert Weede, Mimi Benzell and Molly Picon, is scheduled to open Oct. 10 at the Martin Beck Theatre, N.Y.

When Adler returns to "Lady" at the Hellinger Theatre, Jones will move over to the Alvin Theatre there he's house manager.

Here We Go Again; Still Another Theatre Shortage Looms on B'way

By JESSE GROSS

Saratoga's Spa Theatre Placed on the Market

Saratoga, N. Y., Aug. 29.

The Spa Summer Theatre is up for grabs. The 580-seater is dark this summer as the result of John Huntington's decision last March to discontinue operations because of the "lack of public response." Bids for the house, which Huntington operated for 14 years, were opened last week by the N. Y. State Public Works Dept.

The theatre is situated in the Saratoga Springs Reservation near the Gideon Putnam Hotel. Dr. David E. Liston, director of the Reservation, says that about seven persons have expressed interest in reopening the playhouse next season. In anticipation of the resumption of activity at the theatre, the state intends installing new carpeting and painting, papering and rewiring.

The final decision on a new contract will be made by Dr. Harold G. Wilm, state Conservation Commissioner and chairman of the Saratoga Springs Commission. Dr. Liston, declining to identify those interested in taking over the theatre, revealed that Huntington's gross last year had declined from that of previous seasons.

Nude 'Chatterley' Gets M.P. Squawk

London, Aug. 29.

Having failed to generate excitement with its inclusion of the controversial four-letter words in the dialog of its new "Lady Chatterley's Lover" production, the Arts Theatre has succeeded in kicking up a little dust by having one of the scenes played in the nude. A protest has been made by Ray Mawby, vice-chairman of the Moral Law Defense Assn. and a Member of Parliament.

After the critics gave this latest adaptation of the D. H. Lawrence novel lukewarm notices, particularly citing the "prudish" performance of the love scenes, producer Wanna Paul decided to have Jeanne Moody, the American actress portraying Lady Chatterley, and Walter Brown, as the gamekeeper, Mellors, play the bedroom scene in the nude.

It's asserted that the actors do not wear even flesh-colored, semi-transparent garments, and are separated by only a sheet while in bed. Then they got out of bed, Brown dons a shirt and dresses Miss Moody, though at no time does she appear naked in view of the audience or turn to face it.

Because the Arts Theatre is a private operation open only to members, it is not under the jurisdiction of the Lord Chamberlain, the official censor for public censor for public presentations. However, theatre owner Cambell Williams insisted on a rehearsal before an invited audience before allowing a public performance of the nude scene. "In perfect taste," was his verdict.

The reaction of Mawby was not so favorable, presumably on the basis of newspaper photographs of the bedroom scene. The M.P. and reform group executive called for the government to proceed against the show under the Vagrancy Act of 1824.

Even if the incident stirs public interest and increases attendance, however, "Lady Chatterley's" is not a prospect for transfer to the West End for a commercial run, not only because of the drastic censorship it would get from the Lord Chamberlain, but also on account of its poor reviews and dim initial box-office indications.

Claudia Franck Planning Entry as B'way Producer

Actors' coach Claudia Franck is branching out into the Broadway managerial field. She plans making her producing debut early next year with "Bugles and Beards," comedy by television scribe Leonard Stodd.

Stodd is a writer for NBC-TV's "From These Roots."

The Broadway theatre jam is on again. At least four houses have shows due on interim bookings. They're the ANTA, Barrymore, Cort and Royale.

The Cort, which has the Philip Rose production of the Ossie Davis play, "Purlie Victorious," scheduled for a Sept. 28 opening, also has the David Merrick production of Norman Krasna's "Sunday in New York" booked for the week of Nov. 20. That means that if "Purlie" catches on, it'll have to switch to another house for continuation of its run. Another undesignated theatre has reportedly been promised the "Purlie" management by the Shubert office, which runs the Longacre.

At the ANTA, the squeeze is on "Garden of Sweets," opening Oct. 31. The Waldman Hansen drama, which Ben Frye, Irving Squires and Sirk De Vysen are producing, can remain at the house only a few weeks. The ANTA is to be taken over Nov. 22 by the Robert Whitehead production of John Bol's "Man for All Seasons."

Booked to open at the Barrymore the week of Oct. 2 is the two-character play, "Do You Know the Milky Way?" which Paul Feigay, Dick Button and Ninon Talon Karlweis are cosponsoring. The vehicle, adapted by Lyon Phelps from the German original by Karl Wittlinger, will have to vacate the house the end of October to make way for the scheduled Nov. 1 opening of Irene Mayer Selznick's production of Graham Greene's "Complaisant Lover."

As for the Royale, it has the Chicago-originated revue, "From the Second City," booked for a Sept. 26 opening. The Max Liebman-Bernard Sablins presentation will have a spread of three months before the scheduled takeover of the house Dec. 28 by the Charles Bowden production of Tennessee Williams' "Night of the Iguana."

The Longacre also has two shows booked thus far, but one of them is scheduled for only a three-week run. That's "Rhinceros," which vacated the house recently after a 30-week Broadway run to play a stock engagement in Chicago. It's due to resume at the theatre Sept. 11, prior to moving out to the Coast for bookings in San Francisco and Los Angeles.

Scheduled to follow "Rhinceros" at the Longacre is John Patrick's "Everybody Loves Opal." The play, which Roger L. Stevens is presenting with Seven Arts Productions, is due to open Oct. 11.

Smallie Shortage in L.A.

Hollywood, Aug. 29.

A shortage of available small-capacity theatres has resulted in the doubling up of presentations at two local houses, the Beverly Hills Playhouse and the Coronet. At the Beverly Hills, "Two for the Seesaw" is operating on a Monday-Thursday performance schedule, with "The Chairs" taking over the house Friday for weekend runs.

At the Coronet, "Conversations at Midnight" is on a Monday-Thursday sked, with "The Seagull" the weekend attraction.

Schedule 10 Shows For Pabst Theatre, Milw'kee

Milwaukee, Aug. 29.

There are 10 shows set thus far for the 1961-62 season at the local Pabst Theatre, which was taken over last June by Syney Plotkin, Ray Mitchell and Harry Lashinsky. One of the entries is the Broadway-targeted "Nine O'Clock Revue," starring Lena Horne.

The semester is scheduled to get underway Oct. 2 with a week's run of "La Plume de Ma Tante," which will be on Theatre Guild-American Theatre Society subscription. Five of the other TG-ATS entries are the regular touring "Music Man" company, headed by Forrest Tucker, Oct. 16-28; "My Fair Lady," Nov. 13-Dec. 10; "Toys in the Attic," Jan. 29-Feb. 3; "A Taste of Honey," Feb. 5-10; and "The Tenth Man," April 2.

Miss Horne is slated to headline at the house Nov. 6-11. The "Gypsy" company, starring Ethel Merman, is scheduled for the week of Dec. 11, and "Threepenny Opera" has been booked for a Jan. 15 opening.

Shows Abroad

Lady Chatterley

London, Aug. 17.

Wanna Paul (for Theatre Holdings Ltd.) presentation, by arrangement with Campbell Williams, of a three-act drama by John Hart, based on the D. H. Lawrence novel staged by Alan Cooke; decor, Assheton Gordon; lighting, Richard Fibrow. Staged at the Arts Theatre, London: \$1.75 top. Sir Malcolm Reid Jack Lambert Sir Clifford Chatterley Tom Coddle Lady Chatterley Jeanne Moody Hilda Caroline Blakiston Mrs. Bolton Walter Brown Mrs. Bolton Joan Young

A desire to cash in on the publicity aroused by the recent court case over D. H. Lawrence's novel seems the likely reason for staging this tepidly written attempt to do the impossible, bring "Lady Chatterley's Lover" to life on the stage. The author, John Hart, has strung together tedious incidents from the book, without conveying the passion or depth of Lawrence's prose.

Since the play is at the Arts, a theatre club and therefore not subject to censorship by the Lord Chamberlain, the management has been able to use the gimmick of announcing that the controversial, "rude" words of Lawrence's novel would be used on the stage. They are used four times, loud and clear, and in a love scene there is also an instance of would-be daring in the use of phallic symbolism.

On the opening night, at least, the attitude of the audience seemed to be mostly curiosity as to when and how "the" words would be used. There were no indications of shock or disapproval as the actual lines were spoken, although if the play should ever be transferred to the commercial stage the words would undoubtedly have to come out and the play might lose some curiosity value. But since, in its present form, "Lady Chatterley" would never get by in a regular run, the problem is probably academic.

In a dull, stolid way "Lady Chatterley" is a patchwork of short scenes and the endless discussions about sex, social status and the relationship between the aristocrats and the workers quickly become tedious. They are so much out of date as to amount to parody. Even more accomplished actors would find it difficult to give much fire to the cardboard characters and the cloying sex-scampers in the Nottingham woods. Alan Cooke's direction, whilst competent technically, shows little imagination.

Jeanne Moody, a statuesque beauty, plays the role of Lady Chatterley with approximately the passion of a nervous teenager on her first date. Her performance improves in the later scenes, however. She and Walter Brown as the gamekeeper play the love scenes with discretion rather than ardor. Brown has rugged strength as Mellors, however, and Tom Cridde is querulously unpleasant as the paralyzed husband, Joan Young as the hearty housekeeper and Jack Lambert as the heroine's father have good moments. Caroline Blakiston is stuck with the wretched part of Lady Chatterley's sister, and her portrayal verges on burlesque. Assheton Gordon's diaphanous sets permit the action to move fluidly from interior to exterior. Rich.

Guilty Party

London, Aug. 18.

Peter Bridge presentation of a three-act drama by George Ross and Campbell Singer. Stars: Donald Sinden, Ralph Michael, Frances Rowe. Staged by Anthony Sharp; decor, Norman Smith; lighting, Richard Fibrow. Opened Aug. 18, at the St. Martin's Theatre, London: \$2.00 top. Angela Fawcett Ann Firbank Mrs. Stephens Joanna Clarke Roger Schofield Hugh Sinclair Edward Bromley Donald Sinden Theodore Henderson Richard Fibrow Joan Henderson Melissa Stribling Colin Newman Hugh Cross Margaret Kingsley Frances Rowe Roy Morgan Michael Bates Jackson Hibberd Peter Stephens Stanley Littlefield Anthony Woodruff Lewis Critchfield Duncan Lewis

"Guilty Party" is adequate whodunit entertainment. The mystery is not who murdered whom, but which of the cast embezzled some \$322,000 and framed the managing director of the business in the process? Or, in fact, had he really been the guilty one, anyway?

The authors, accountant George Ross and actor Campbell Singer, who wrote a suspense novel called "Any Other Business" about three years ago, have returned to the world of big business for their teaser. The accountancy jargon may obscure some of the implausi-

bilities. But "Guilty Party" achieves its objective. It keeps audiences in a dither trying to spot the villain, and rates as a success within that modest limit.

The action is continuous, covering a single evening in a West End apartment. A determined girl secretary, whose father committed suicide when an embezzlement caused his business to collapse, inveigles the man she believes to be responsible into attending a special board of directors meeting, at which the unexpected truth is brought out.

In such plays, virtually everyone, or at least the motives of everyone, is to some extent suspect. In this case interest is ingeniously maintained by the lively though controlled staging of Anthony Sharp. "Guilty Party" doesn't call for sensational acting and doesn't get it. By the capable and experienced cast handles the lengthy and complicated arguments with enough verve to sustain the tension.

Donald Sinden, as the original suspect, gets to grips with his role with bite and humor, and Hugh Sinclair is casually effective as his onlooker buddy. Others who particularly grasp their opportunities are Ralph Michael, Duncan Lewis, Hugh Cross and Peter Stephens as board members.

Ann Firbank is convincing as the revenge-obsessed girl who sets the plot sparking. Frances Rowe as a pleasant but unconvincing female tycoon and Melissa Stribling is charming in the innocuous role of the suspect's ex-wife. Rich.

The Lord Chamberlain Regrets . . .

London, Aug. 24.

Andrew Broughton & David Conville presentation (with Sonny Zabi) of a two-part revue. Stars: Joan Sims, Ronnie Stevens, Millicent Martin, Barbara Baxendale, Josephine Gordon, Gordon Clyde, David Gordon, Aubrey Woods, Barbara Robinson, Peter Gardner, Joan Palemore, Judy Huxtable. Devised by Peter Meyer; music by Ronald Cass; written by Myers; music by Cass and John Pritchett; other contributors, Alec Grainger, Eric Parry, Ronald Cass, written by Myers; Alan Simpson, Ray Galton, Jimmy Wilson, Dick Vosburgh, Keith Waterhouse, Willie Hall, Josephine Gordon, David Morton; musical numbers staged by Eleanor Fazan; sketches staged by Ronnie Stevens; decor, Peter Rice, Harry Corser; lights, Richard Fibrow; Richard Fibrow; musical director, Ronald Cass. Opened Aug. 23, '61, at the Saville Theatre, London: \$2.95.

"The Lord Chamberlain Regrets . . ." is a revue that has taken quite a slugging from, ironically, the Lord Chamberlain, who has the power to thumb-down unacceptable material in public shows, and has done so during the tryout tour. That the show has eventually reached the West End is perhaps a minor triumph, even though it may have arrived in a mangled state.

The fact is, it is spotty entertainment. Most of its targets are obvious. Much of the aim is erratic and naive. Even in its main successes there is less bite than waspish sting. The revue seems pallid, and will have difficulty against the competition of the sophisticated "Beyond the Fringe" or the broader, more genial "On the Brighter Side."

The first half is unmemorable, apart, perhaps, for a song called "Mac the Knife," slightly joshing the Prime Minister and, on the first night at least, was tackled by Millicent Martin before she had become poised. There is also a neat skit on snobbery, genially handed by Ronnie Stevens and Joan Sims. The rest is oblivion.

The second half of this tiny revue is infinitely better. Again referring to the first night, the proceedings were enlivened by a couple of vitriolic interruptions from members of the Empire Loyalist Society, done with such verve that it was tricky to decide whether the obstructers were genuine or put over by first-class stooges. But, at least, the audience was awakened from lethargy.

And in the second segment, there are a few amusing things, such as sketches lampooning the arrival of German troops for training in Wales, the new Bingo act, a slickly performed parody of "The Swan" ballet performed by Josephine Gordon, and a shrewdly observant skit on newspapers by Keith Waterhouse and Willie Hall.

There is also a witty number, smartly executed by Ronnie Stevens, about a layabout whose pas-

sion is to sock colored folk, and this, on the opening show, is the number that first provoked audience comment and most boldly makes a point.

Joan Sims, as a Bingo addict, a vaude soubrette and in other spots, sharpens the material as much as possible. Stevens is a lively but unforceful comedian who also has his moments as a male dress designer, presenting his collection, as a red nosed buffoon and on general utility duty.

Miss Martin needs stronger material, but is a charmingly pert singing decorator. David Morton, Josephine Gordon and Judy Huxtable are others in the industrious cast of 12.

The costumes, staging and decor are bright. Rich.

Opera Review

Nausicaa

Athens, Aug. 20.

Opera in three acts with prolog and interludes. Libretto from the novel, "Homer's Daughter," by Robert Graves. Score by Peggy Glanville-Hicks. World premiere, Athens, Greece, Aug. 19, 1961.

A 10-minute standing ovation greeted the world premiere of Peggy Glanville-Hicks' new opera, "Nausicaa," in the ancient Herod Atticus Theatre at the base of the Acropolis in the heart of Athens. The cast of 150 won eight curtain calls from the capacity crowd of 3,800 which overflowed into the aisles and represented the cream of Athens society, including such international figures as Madame Pandit.

"Nausicaa," based on the story of Ulysses, is a modern opera with an Oriental flavor, a bit reminiscent of Sheherazade. The plot is a natural for grand opera. The roles are sung in English with the "Greek" chorus singing in Greek. Staging by Broadway and television's John Butler was top-drawer. Most appropriately, butler included footage of the old Greek folk dances in the choreography. The voices, lead by the Met's newest soprano, Canadian-born Teresa Stratas, and the commanding baritone of John Modenos were first-rate.

Modenos, who has been seen in New York at the City Center as well as Chez Vito and the Viennese Lantern, moves on to "The Barber of Seville" and "Tosca" at Milan Sept. 23, having won the American Operatic Additions over 250 other singers.

Handsome costumed by Andros Nomikos in the traditions of ancient Greece, there is plenty of beefcake on the male chorus and bare-breast style for women (with flesh colored covering).

Minor faults: At times the 55-piece orchestra, under direction of Carlos Surinach, typical of many operatic aggregations, appeared to be purposely drowning out the singers. And Nausicaa's (Stratas) lament in the first act drew snickers from the audience.

"Nausicaa" is the fourth opera composed by Miss Glanville-Hicks, a former music critic of the N. Y. Herald Tribune, who is at present working on two more, one based on Sappho. She contributed "Masque of the Wild Man" to the first Spoleto Festival of Two Worlds in 1958.

There are plans to stage "Nausicaa" in New York next year. Solo.

Off-Broadway Shows

(Figures denote opening dates)
Alcibiades, Circle in Square (3-30)
Bacon's Rebellion (4-11)
Blasted, Circle in Square (3-30)
Dream & Bessie, Cherry Lane (3-61)
Fantastricks, Sullivan St. (3-30)
Hedda Gabler, 8th St. 11-8-59; closes Sept. 3.
King Dark Chamber, Jan Hus (3-8-61)
Mary's Wife, Albee (3-23-61)
Premiere, Princes (1-23-60)
Red Eye, Provincetown Playhouse (4-18-61)
The Repentant Opera, E. 14th St. (3-20-61)
Under Milk Wood (Rep.) Circle (3-30-61)

SCHEDULED OPENINGS

Tender Trap, 41st St. (3-23-61)
Connection, Living (Rep.) (3-12-61)
Pirates of Penzance, Phoenix (3-6-61)
Covey, 41st St. (3-23-61)
I Want You, Maidman (3-14-61)
Happy Days, Cherry Lane (3-7-61)
One Way Pendulum, E. 14th St. (3-18-61)
Mistalliance, Sheridan Sq. (3-18-61)
Many Loves, Living (Rep.) (3-19-61)
Opening of Window, Marquis (3-20-61)
Good, 4th St. (3-23-61)
O'Malley Me, Gate (3-25-61)
Jungle, Living (Rep.) (3-25-61)
The Mad Hatter, Albee (3-27-61)
M. Painsau, York (3-27-61)
4th Ave. North, Madison Ave. (3-27-61)
New York, 41st St. (3-27-61)
All in Love, 41st St. (3-28-61)
Diff'rent, Merald (10-17-61)
Bessie's Crick, Albee (3-28-61)
American Playhouse, Jan Hus (10-30-61)
Go Fight City Hall, Madison (10-30-61)
Shadows of Heroes, York (11-14-61)

So They Say

"I'm pretty sure Dick will continue writing lyrics on his own from time to time, and I feel that he should, to get it out of his system, I'm just as anxious as he is for him to do things alone. Who knows? I may want to do something alone, too. I may want to write a straight play, for instance."—Librettist-Lyricist Alan Jay Lerner, referring to his planned collaboration with composer Richard Rodgers, as quoted by Arthur and Barbara Gells in an article in Esquire mag.

"In this business you have to have an ace up your sleeve. There are some 10,000 actors in New York and last year they earned an average of only \$300 each working in the theatre. My advice to would-be actors is to learn how to do something else first. The odds on making a living in the theatre are overwhelmingly against them."—Actor-writer Rosalind Dawson, as quoted by Joe Heaphy in the Ansonia (Conn.) Evening Sentinel.

"And now I would like to do a musical here. Bea Lillie says there is nothing in the world an actress has more fun with than a smash Broadway musical."—Hermione Baddeley, costar of "A Taste of Honey," as quoted by Robert Wahls in the N. Y. Sunday News.

"This is an age when no one believes in anything. Only the artist believes in something. That's his function. But unless the artist can make his audience, or at least part of his audience, recognize something of themselves in what he is doing, he has failed in his job."—Legit-actor Duncan Maerae, as quoted by Russell Galbraith in The Scotsman, Edinburgh.

"As a girl, when I would go to a concert and hear great music, and later when I saw Olivier in "Oedipus" and Laurette Taylor in "The Glass Menagerie"—the two greatest, most shattering experiences I have ever had in the theatre, or possibly in my life—I would come out of the theatre a better person, or at least a more understanding, more truly alive person, than when I went in."—Anne Meacham, star of the off-Broadway revival of "Hedda Gabler," as quoted by John Keating in Theatre Arts mag.

Legit Bits

Jerry Pagano will play the lead in Joe Caldwell's "Cockeyed Kite," to be presented Sept. 13 by Bill Nichols and Van Varner at the Miller Playhouse, N. Y.

Rip Torn will costar with Emlyn Williams in "Daughter of Silence." Alex Atkinsons, English producer and author, applauds off-Broadway in a byline piece, "The Anatic Arts Innocents Off-Broadway," in the September issue of Holiday mag.

A series of free-admission afternoon performances of Alan Cullen's "Nicolio and Nicolette" for kiddies will be presented by Equity Library Theatre for Children, in association with the N. Y. Shakespeare Festival, at the Wolman Rink in Central Park, N. Y., beginning today (Wed.).

The Fox-Wilford division of Columbia Artists Management, Inc., has signed a managerial agreement with pianist Rosalyn Tureck.

The Living Theatre will resume at its N. Y. showcase in September with repeats of "Connection," "Many Loves" and "In the Jungle of Cities," the three plays presented by the company during its recent five-week European tour. A new play, Jack Gelber's "The Apple," is scheduled for October presentation by the off-Broadway group, which plans another European tour next summer.

The Greek Tragedy Theatre, directed by Dimitri Kondris and starring Aspasia Papatassiou, will begin its first U. S. tour next Tuesday (5) at the Greek Theatre, Los Angeles. James A. Doolittle, general director of the Greek Theatre, organized the tour, which will take in two weeks at the City Center, N. Y., starting Sept. 19.

Shelley Berman has been set for a starring assignment in "A Family Affair."

Burrus Meredith will star in "Kicks & Co." in which Lomnie Satin will also appear.

A paperback acting edition of "Little Moon of Alban," by James Costigan, has been published by Samuel French.

Elizabeth Fraser will be in "Blood, Sweat and Stanley Poole." Producer Sylvia Durlle Mazzola is spending the summer at Hyannisport, Mass.

Nothing if not adaptable, James Walton, producer at the Tanglewood Barn Theatre, Clemons, N. C., has cast Angela Martin, a singer-puppeteer, to play the femme-leud, Babe, in "The Pajama Game" this week, and the star in "Under the Yum Yum Tree," opening Sept. 12 at Las Palmas Theatre, Hollywood.

Dennis King and Sigmo Hasso costar this week in "Five Finger Exercise" at the Playhouse on the Hill, Paramus, N. J.

S. J. Perelman's new comedy, "The Beauty Part," derived from several of his New Yorker magazine pieces, will play a two-week tryout starting Sept. 18 at the Bucks

County Playhouse, New Hope, Pa., with Bert Lahr starring.

"Song for Small Voices," by David Marlin Jones, which was tried out recently at the Mountain Theatre, Braddock Heights, Md., is planned for off-Broadway presentation this season by Don Lamb, who directed the stock production.

"The Track of the Cat," adapted by George D. Bennett from the novel by Walter Van Tilburg Clark, opened last Saturday night (26) at the Eleanor Gould Theatre, N. Y., under the sponsorship of the American Creative Theatre, an off-Broadway group.

A musical version of Ben Laiden Berman's novel, "The Street of the Laughing Camel," is planned for Broadway production next season by the Theatre Guild, which as yet has not set the adapters for the project.

Eric Berry will appear in "Gideon."

"Attitudes," a revue written by Marina Sherman with music by Ed Kresley, is scheduled for off-Broadway production by Michael Goldstein, with Michael Warren directing.

Seymour Rexsite, president of the Hebrew Actors Union, will appear in "Bie Mir Bist Du Shoen," the Yiddish-American musical scheduled to open Oct. 16 at the Phyllis Anderson Theatre, N. Y., with Lee Fuchs as star.

Tharon Musser will design the lighting and Patricia Zippord the costumes for "Garden of Sweets."

Michael J. Travis will appear in "A Cook for Mr. General."

Kim Stanley will costar with James Donald in "Write Me a Murderer."

Harvey Lembeck has been added to the cast of "The Short Happy Life," for which Henry Cabsen has been set as production stage manager. Matt Mattos is choreographing the production, which will have sets by Jo Michener and costumes by Theoni V. Aldredge.

Janet Hayes and James J. Fox have succeeded Benita James and Murray Goldkind, respectively, in "Camelot."

TOURING SHOWS

(Figures Cover Aug. 27-Sept. 10)
Blood, Sweat and Stanley Poole (tryout)—Shubert, New Haven (3-9)
The Fire Bird (24 Co.)—State Fair Music Hall, Dallas (3-31) Erlanger, Chi. (3-9)
Flower Oil Co.—Biltmore, L.A. (3-9)
Flower Drum—Sears-Roebuck, Philly (3-23); Playhouse, Wilmington (3-9)
Gypsy—Curran, S.F. (3-9)
Hedda Gabler—Columbia Business Without Really Trying (tryout)—Shubert, Philly (4-9)
Kismet (tryout)—O'Keefe, Toronto (4-9)
Le Plume de Ma Tante—Alcazar, S.F. (3-23)
L'Et Rêve (tryout)—Erlanger, Philly (7-9)
Milk and Honey (tryout)—Shubert, New Haven (3-9)
Miracle Worker—Loyoff (3-2); Wilbur, Boston (4-9)
New York—National, Wash. (3-9)
My Fair Lady (24 Co.)—Geary, S.F. (3-9)
New Away (tryout)—Columbia, Boston (3-23)
Poppo—Curran, Philly (3-9)
Sound of Music (24 Co.)—Palhamonia, L.A. (3-9)

**'Sail' SRO \$62,015 in 3d Bost. Wk.;
'Music Man' \$46,791 in 11th D.C. Wk.;
'Flower' \$35,894 in 8th Philly Wk.**

The road continued healthy last week. The Broadway-headed "Sail Away" went clean again at the Colonial Theatre, Boston, where even the obstructed view seats were eaten up at \$6.50 and \$7.50 a ticket.

The tryout list began expanding this week with the preem of "Milk and Honey" at the Shubert Theatre, New Haven.

Estimates for Last Week
Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BOSTON
Sail Away, Colonial (MC-T) (3d wk) (\$6.50-\$7.50; 1,685; \$62,000). Previous week, \$61,536. Last week, \$62,015.

CENTRAL CITY, COLO.
Miracle Worker, Opera House (D-RS) (4th wk). Previous week, \$26,517. Last week, \$28,390.

DALLAS
Bye Bye Birdie, State Fair Music Hall (MC-RS) (1st wk) (\$4; 4,120; \$77,000). Previous week, \$67,631, Auditorium, Denver. Last week, \$46,768 for seven performances.

LOS ANGELES
Fiorello, Biltmore (MC-RS) (3d wk) (\$6-\$6.60; 1,636; \$63,000). Previous week, \$40,255. Last week, \$38,462.

Sound of Music, Philharmonic (MD-RS) (5th wk) (\$5.90-\$6.75; 2,670; \$83,400) (Florence Henderson). Previous week, \$83,082 with Civic Light Opera subscription. Last week, \$83,168 with CLO subscription.

PHILADELPHIA
Flower Drum Song, Forrest (MC-RS) (8th wk) (\$5.40-\$6; 1,760; \$59,800). Previous week, \$32,552. Last week, \$35,894.

SAN FRANCISCO
Gypsy, Civic (MC-RS) (3d wk) (\$6.90-\$7.25; 1,758; \$63,100) (Ethel Merman). Previous week, \$63,114 with CLO subscription. Last week, \$63,380 with CLO subscription.

La Plume de Ma Tante, Alcazar (CR-RS) (5th wk) (\$5.40-\$5.95; 1,147; \$40,000). Previous week, \$39,678. Last week, \$38,881.

My Fair Lady, Geary (MC-RS) (3d wk) \$6-\$6.50; 1,550; \$58,000) (Michael Evans, Caroline Dixon). Previous week, \$57,850. Last week, \$57,823.

WASHINGTON
Music Man, National (MC-RS) (11th wk) (\$6.95-\$7.90; 1,685; \$64,795). Previous week, \$46,807. Last week, \$46,791.

London Shows
(Figures denote opening dates)
Amateur Prawn, Piccadilly (12-9-59).
Ballets USA, Saville (8-1-61).
Beyond Fringe, Fortune (5-10-61).
Billy Liar, Cambridge (9-13-60).
Birds of Time, Savoy (7-16-61).
Brother's Wife, Mermaid (7-26-61).
Bye Bye Birdie, Her Majesty's (6-15-61).
Fings Aint, Garrick (11-6-60).
Ginger Party, St. Martin's (9-17-61).
Irma La Duces, Lyric (7-17-58).
Irregular Verb, Criterion (4-11-61).
Mrs. Kew, Strand (7-16-61).
Kitchen, Royal Court (8-21-61).
Kreutzer Sonata, Arts (7-10-61).
Lady Chatterley, Arts (7-10-61).
Let Yourself Go, Palladium (5-19-61).
Lord Chamberlain, Saville (6-23-61).
Lucky Number, Royal Court (7-27-61); moves Sept. 2 to the Phoenix.
Miracle Worker, Wyndham's (3-9-61).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Strand (7-16-61).
Music Man, Adelphi (9-16-61).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (8-20-60).
On Brighter Side, Comedy (4-12-61).
One for the Pot, Whitehall (8-2-61).
Over the Edge, St. Mark's (4-6-61).
Reverend, Arts (4-5-61).
Respectably, Aldwych (12-15-60).
Rock, Haymarket (5-12-60).
Sound of Music, Palace (5-18-61).
Snap the World, Gaiety (7-20-61).
Under Milk Wood, Lyric (8-6-61).
Wildcat, Drury Lane (12-3-61).
Young in Heart, Vic. Alf. (12-21-60).

SCHEDULED OPENINGS
The Pity She's, Mermaid (8-29-61).
Casper & Cleopatra, Gaiety (8-30-61).
Fantastico, Apollo (9-7-61).
Whistle in Dark, T. Royal (9-11-61).
Do Re Mi, Prince Wales (10-12-61).
CLOSER
Celebration, Duchess (9-7-61); closed Saturday (26) after 83 performances.

Bits of London

London, Aug. 29.
Peter Bridge has optioned Roland Allen's "Standing Room Only." The play involves a London bus stranded with the same passengers for 25 years in a traffic jam.
Lord Willoughby de Broke has spent an estimated \$125,000 in completely redecorating and re-seating the St. Martin's Theatre.
"My Fair Lady" his its 1,376th performance Aug. 17, thereby topping the previous Drury Lane Theatre record held by "Oklahoma."
Elmyr Williams is writing his life story for the London Sunday Times.

Sean Kenny, one of the leading British stage designers has been offered the job of working for the Cuban government as an architect. He'll go Havana in October and stay for a couple of months to mull over the proposition.
"5 Plus 1" is the British title of the revue which ran off-Broadway in 1958 as "Diversions." It will have an Edinburgh Festival try-out before coming to the West End.

Blackmer Into Hospital For 'Corrective Surgery'

Salisbury, N.C., Aug. 29.
Broadway and screen actor Sidney Blackmer, 59, entered Rowan Memorial Hospital here last week for surgery. He refused to disclose the nature of his illness and would say only that a planned operation was "corrective surgery."
Blackmer, a native of Salisbury, maintains a home here with his wife and their young son. He also has homes in New York and Hollywood.

London Council Revokes Talent Agency's License

London, Aug. 29.
Selim Cattani, owner of the Cattani Theatrical Agency, has had his license revoked on the grounds that the agency was "unsuitable." This action by the London County Council's Public Control Committee followed allegations against Cattani by three unnamed young women, who had visited the agency in search of theatrical and film work.
Cattani did not attend the hearing, but his solicitors denied the allegations and said that he is unable to make use of the license.

SANTA FE OPERA TO BERLIN

Believed Only U.S. Lyric Drama Troupe O'Seas Since Early 1960s

Thea Dispeker, the N.Y. concert-opera talent rep, is the American business agent for the Berlin Arts Festival (Sept. 24-Oct. 10). She points out that the importation of the Santa Fe Opera Co. to the German city is probably the first American opera to go to Europe in full roster since the turn-of-century visit of the Metropolitan Opera.

Meanwhile, the Met is contemplating a tour of Japan and other Asiatic areas next spring, in presumed substitution for the regular spring tour which is part of the season's cancellation.

SCHEDULED B'WAY PREEMS

Rhinoceros, Longacre (9-11-61).
Greek Tragedy, Center (9-19-61).
From Second City, Royale (9-26-61).
Cubie Victrola, Cort (9-26-61).
Milk Way, Barrymore (wk. 10-2-61).
Sail Away, Broadhurst (10-3-61).
Caravaggio, Lyceum (10-4-61).
Stanley For, Morosco (10-5-61).
Let It Ride, O'Neill (10-6-61).
High Fidelity, Ambassador (10-6-61).
Milk & Honey, Martin Beck (10-10-61).
Everybody Loves, Longacre (10-11-61).
How to Succeed, 46th St. (10-14-61).
Milk & Honey, Martin Beck (10-15-61).
Gay Life, Shubert (11-18-61).
Cook for General, Playhouse (10-19-61).
Kwanam, 54 St. (10-23-61).
Yes, We'll Celebrate, 110 St. (10-24-61).
We've Come Through, Hudson (10-25-61).
Write Murderer, Belasco (10-26-61).
Garden of Sweets, ANTA (11-22-61).
Compliments, Lyceum (11-24-61).
Kean, Broadway (11-26-61).
Siddons, Plymouth (11-27-61).
Gay Life, Shubert (11-18-61).
Sunday in N.Y., Cort (wk. 11-20-61).
Man for All Seasons, ANTA (11-22-61).
Doubtful Silence, Music Box (11-29-61).
At Nine O'Clock, Golden (12-22-61).
Night of Iwona, Royde (12-28-61).

Who's a Stay-at-Home?

Boston, Aug. 29.
Mrs. John F. Kennedy appeared amused at a reference to the Kennedy family in a song in "Sail Away," the musical trying out at the Colonial Theatre here. The President's wife attended the Noel Coward show with friends, flying here by plane from the Kennedy summer home at Hyannis Port, on Cape Cod.
The line, which was not inserted for the occasion, but has been in the song from the start, goes, "Why do the wrong people travel, when the right people stay back home with all those Kennedys?" The number, coming just before the finale and providing the big moment of the show, is titled "Why do the Wrong People Travel?" It's sung by Elaine Stritch.

Tents Book Now For Next Season

Although the 1961 summer stock season hasn't yet ended, some tent theatres have already begun booking name talent for next year. Among those thus far set for 1962 canvastop showings are Sammy Davis Jr., John Raitt and Howard Keel.

The three stars have been lined up for a chain of tents, which may increase from three this year to five next summer. The chain currently comprises the Oakdale Musical Theatre, Wallingford, Conn., the Carousel Musical Theatre, Framingham, Mass., and the Warwick (R.L.) Musical Theatre. Ben Segal operates the Oakdale in partnership with Bob Hall and the Warwick in partnership with Burton Bonoff. The two tents have a booking arrangement with the Carousel.

Segal is also on the board of directors of the Melody Fair, North Tonawanda, N.Y., which will switch a star policy next year and may then rotate shows with the three tents previously mentioned. In addition, Segal and Hall plan expanding the chain by putting up a new canvastop in Laurel, Md. Segal expects to have the star slate for the 1962 season completed by November.

Segal's booking of name talent so far in advance reflects acceptance by the stars of the big money potential of canvastop bookings. In prior years, Segal's roster of stars usually wasn't set until a month or two before the start of the summer season.

That there's big money to be made in some tent bookings has been demonstrated anew this summer by the wow receipts registered by a number of shows that have played the Wallingford-Warwick-Framingham circuit. The stars booked into these spots get a substantial guarantee, plus a healthy percentage of the gross over \$32,000. Business has been particularly bullish this summer, especially in connection with the bookings at Wallingford and Framingham of the Danny Kaye show.

The Kaye variety offering, with the h.o. scale upped at both spots, established gross records of \$98,000 for the Framingham 3,000-seater and \$76,338 for the Wallingford 2,300-seater. The Kaye unit also played Warwick, but the gross for that stand wasn't reported in VARIETY. The show, incidentally, was booked into the tents on a special guaranteed-plus percentage arrangement.

Raitt and Keel also played the three tents this summer in "Oklahoma" and "Kismet," respectively. Raitt is scheduled to appear at the canvastops next year in "Pajama Game," in which he co-starred on Broadway. A vehicle hasn't been set yet for Keel. Davis will headline a variety show.

Retest 'Birds of Prey'

"Birds of Prey," a 1951 strawhat tryout, is a prospect for Broadway presentation this season by Don M. Dickinson, producer-director at the Guthrie Playhouse, Allentown, Pa. The William Berner-Howard Richardson play is being re-tested at the stock spot this week by Dickinson, who also has a featured role in the presentation. The show's 1951 presentation was at the Ivy Tower Playhouse, SpringLake, N. J.

**B'way Up Again; 'Do Re Mi' \$61,001,
'Camelot' \$83,661, 'All Way' \$17,613,
'Unsinkable' \$55,047, 'Horn' \$22,008**

'Flower' Record \$51,042 In 7 Framingham Perfs., Also 90G, St. L.; 60G, K.C.

The stock circuit was alive with "Flower Drum Song" last week. The Lenny-Dehin package of the musical established a record for a regular legit offering at Carousel Theatre, Framingham, Mass., and other productions of the musical were big at the Starlight Theatre, Kansas City, and the Municipal Opera, St. Louis.

"West Side Story" did well in its return engagement as the summer season-closer at the O'Keefe Centre, Toronto.

Estimates for Last Week
Parenthetical designations for stock are the same as for the road.

DETROIT
Northland Playhouse (\$3.85-\$4.30; 1,126; \$27,000). Student Prince (Robert Rounseville, Carla Albergheiti (1st wk), \$21,900). Previous week, For Love or Money (Howard Duff, Anne Farge), \$16,807.

FRAMINGHAM, MASS.
Carousel Theatre (\$3.95-\$4.50; 2,630). Flower Drum Song, \$51,052 for seven performances, a record for a regular legit offering at the tent. Previous week, Destry Rides Again (Hugh O'Brian), about \$16,000.

KANSAS CITY
Starlight Theatre \$4; 7,600; \$60,918). Flower Drum Song (Fran Warren) (1st wk), \$60,000 for six performances as opening night rained out.

Previous week, Take Me Along (Dan Dailey), \$63,000 for regular seven performances.

PHILADELPHIA
Playhouse in the Park (\$3-\$3.50; 1,437; \$27,044). Pleasure of His Company (Faye Emerson, Reginald Gardiner), \$22,226.

Previous week, Visit Jo Van Fleet, \$14,517.

PITTSBURGH
Melody Tent (\$3.85; 2,003; \$35,990). Destry Rides Again (Anne Jefferys), \$14,757 for regular seven performances as season closer.

Previous week, Kiss Me Kate (Patricia Morison, Earl Wrightson), \$29,800.

ST. LOUIS
Municipal Opera (\$3.50; 12,000; \$110,000). Flower Drum Song, (Yu Shan-Tung, Tim Herbert, Juanita Hall, Devra Korwin) (1st wk), \$90,000.

Previous week, Cinderella (Maria Santell, Harry Snow, Will Able, Hal LeRoy, Jack Gifford), \$88,000.

STRATFORD, CONN.
Shakespeare Festival (\$6.25; 1,479; \$52,568) (Jessica Tandy, Pat Hingle, Kim Hunter). Macbeth—As You Like It—Troilus and Cressida (12th wk), \$51,104.

Margaret Phillips subed last Saturday afternoon (26) for the ailing Miss Tandy and will continue pinch-hitting for the star until her scheduled return next Tuesday (5).

Previous week, \$48,105.

STRATFORD, ONT.
Shakespeare Festival (\$5; 2,253; \$64,600) (Paul Scofield, Douglas Campbell). Coriolanus—Henry VIII—Love's Labour's Lost—Canvass Barred (10th wk), \$57,398.

Previous week, \$60,812.

TORONTO
O'Keefe Centre (\$3.50; 3,200; \$61,042). West Side Story, \$45,448. Ended summer season last Saturday (26).

Previous week, Tony Martin with Phil Ford and Mimi Hines, \$45,304.

WALLINGFORD, CONN.
Oakdale Musical Theatre (\$4.50; 2,300; \$55,000). Song of Norway (Brenda Lewis), \$18,000 for seven performances.

Previous week, Danny Kaye Show, \$76,338 with h.o. scale upped to a top of \$5.50 weeknights and \$6.50 weekend eve.

Broadway was cheery last week as business climbed for the fourth consecutive stanza. Sizeable increases were registered by most shows with "All the Way Home" making another notable comeback in climbing to \$17,613. Grosses ranged upward from the "All the Way" take to a near-capacity \$83,661 for "Camelot."

"Do Re Mi" got off to a big start in its first week of operation after a four-week vacation. Repeating as sellouts last week were "Carnival," "Mary, Mary" and "Sound of Music." Of the 14 shows on tap, six had discount tickets in circulation.

Estimates for Last Week
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes. Asterisk denotes show had cut-rate tickets in circulation.

*All the Way Home, Belasco (D) (38th wk; 309 p) \$6.90-\$7.50; 967; \$38,500). Previous week, \$14,873. Last week, \$17,613.

Bye Bye Birdie, Shubert (MC) (71st wk; 559 p) (\$8.60-\$9.40; 1,451; \$61,000). Previous week, \$44,568. Last week, \$48,299.

Camelot, Majestic (MC) (38th wk; 305 p) (\$9.40; 1,626; \$84,000) (Richard Burton, Julie Andrews). Previous week, \$61,467. Last week, \$63,661.

Carnival, Imperial (MC) (20th wk; 156 p) (\$8.60; 1,428; \$68,289) (Anna Maria Albergheiti). Previous week, \$68,314. Last week, \$68,336.

Come Blow Your Horn, Atkinson (C) (27th wk; 213 p) (\$6.90-\$7.50; 1,030; \$43,522). Previous week, \$19,503. Last week, \$22,008.

Do Re Mi, St. James (MC) (31st wk; 248 p) (\$8.60-\$9.50; 1,615; \$69,500) (Phil Silvers). Resumed last Monday night (21) following a four-week layoff. Last week, \$61,001.

*Far Country, Music Box (D) (21st wk; 187 p) (\$6.90-\$7.50; 1,101; \$40,107) (Kim Stanley, Steven Hill, Sam Wanamaker). Previous week, \$21,425. Ludwig Donath succeeds Wanamaker next Monday (4). Last week, \$22,256.

*Flarebe, Broadway (MC) (91st wk; 723 p) \$8-\$7.50; 1,900; \$59,000). Previous week, \$44,243. Last week, \$47,208.

*Irma La Duces, Plymouth (MC) (48th wk; 380 p) (\$6.90; 999; \$48,250) (Elizabeth Seal, Denis Quilley). Previous week, \$36,018. Last week, \$36,890.

Mary Mary, Hayes (C) (25th wk; 196 p) (\$6.90-\$7.50; 1,139; \$43,380) (Barbara Bel Geddes, Barry Nelson, Michael Wilding). Previous week, \$43,410. Last week, \$43,455.

*My Fair Lady, Hellinger (MC) (28th wk; 2,262 p) (\$8.05; 1,551; \$69,500) (Michael Allinson, Margot Moser). Previous week, \$52,148 with Lawrence Keith subbing for the vacationing Allinson. Last week, \$55,688.

Sound of Music, Lunt-Fontanne (MD) (87th wk; 692 p) (\$9.60; 1,407; \$75,000) (Mary Martin). Previous week, \$75,739. Last week, \$75,938.

*Taste of Honey, Booth (D) (47th wk; 375 p) (\$6.90; 807; \$33,500) (Hermione Baddeley, Frances Cuka). Previous week, \$18,272. Last week, \$19,354.

Unsinkable Molly Brown, Winter Garden (MC) (43d wk; 340 p) (\$8.60-\$9.40; 1,404; \$68,000) (Tammy Grimes). Previous week, \$52,149. Last week, \$55,047.

Liddle Merril will appear in the bus-and-truck touring edition of "Music Man."

Edinburgh Fest Opens to Biggest List of Show Bookings in Years

By GORDON IRVING

Edinburgh, Aug. 29. With bookings heavier than they have been in recent years, the 1961 International Festival opened here last week on a note of optimism for the future, with the Earl of Harewood the cousin of Britain's queen, as artistic director, saying this culture junket must aim at a high standard. Fest may run into the red coin-wise, but the measure of artistic energy and new thinking for the future it has many assets. Enthusiasm of overseas festivalgoers, hundreds of them from the U.S., is a strong point, and international interest also seems to grow each year.

Plan to pull in more patrons who want more serious music is seen in a special place being given this year to the works of Schoenberg and Liszt, more than 15 of the latter's to be performed.

Leading conductors in the current festival include Leopold Stokowski, von Karajan, Kempe, Kubelik, Klempner, Giulini and Solti. Orchestras range from the Berlin Philharmonic and London Symphony, Philharmonia to the Scottish National, BBC Scottish and English Chamber.

Another musical triumph for the artistic director is the Edinburgh Fest bow of the English Covent Garden Opera, with leading singers in three weeks of such works as "Midsummer Night's Dream," "Lucia di Lammermoor" and "Il Barbiere di Siviglia."

Drama-wise, the 1961 festivities include the U.K. preem of Lawrence Durrell's play "Sappho," with Margaret Rawlings in the title role, and Albert Finney, new English thespian star, in John Osborne's new play "Luther," already preem'd in London. Main world preem is at Lyceum Theatre on Sept. 4 when Nigel Dennis plays "August for the People," specially commissioned by the Festival Society, has its opening. Rex Harrison has the principal role, with Rachel Roberts as his leading lady. Play is presented by the English Stage Company.

Paris Company to Do 2 Plays. From Paris, Le Theatre du Vieux Colombier will present two plays, Moliere's "Le Misanthrope" and Marcel Achard's "Jean de la Lune." By coincidence, a Moliere play, "L'Ecole des Femmes," also is being staged under the official Festival Society banner as "Let Wives Tak Tent," a Scot version by local playwright Robert Kemp. Duncan Macrae makes a return to Edinburgh in the main role.

The new Lawrence Durrell play, "Sappho," comes here for its British bow, having already been staged in Germany. Margaret Rawlings heads the company from the Bristol Old Vic. Another Old Vic, the London parent group, is staging plays by Marlowe and Shakespeare at the ancient Ashmole Hall. The Shakespeare piece is "King John," staged by Peter Potter on the Assembly Hall's apron stage. Marlowe's "Dr. Faustus" has Paul Daneman in the title role, with Michael Benthall as director.

Late-night fodder, once again some of it under the official Festival Society aegis, will be highlighted in Fest's third week when Juliette Greco, the French singer, brings her spectacular singing style to the Lyceum Theatre.

Other official late-night fare includes "Songs of Battle, Bed and Bottle," described as "relaxed entertainment" with Michael Barne introducing two Scot folk-singing brothers, Rory and Alex McEwen, and BBC "To-Night" fold-singers, Jimmy MacGregor and Robin Hall, also a Scot-originated party.

In addition, the Festival Society, in association with Oscar Levenstein is presenting the revue, "3 + 1," by Stephen Vinaver and Carl Davis.

On the "fringe" of the major works are scores of unofficial plays and late-night entertainment, the majority presented by student groups from Scotland and England. The college undergrads camp out in buildings of the older part of Edinburgh, live on a shoestring, and succeed in turning out artistic shows.

Attracting attention this year is a musical version of the T. M. Watson play "Johnny Jouk the

Gibbet," under title of "The Bonnie Rogue," set in 12th Century Scotland, but with words and music in the modern idiom. Words and songs are supplied by local literateur Albert Mackie, while Ian Gourlay, a Glasgow-based musician, has scored the music.

Ballet Cut To One Week. Ballet this year, while notable for its content, is cut to one week, Sept. 4-9, at Empire Theatre. The Western Theatre Ballet Company will present "Triple Bill." It is a linkup of dance and song, as the ballet group joins forces with the Scottish National Orch under Alexander Gibson's baton. The three-part bill includes Milhaud's "Salade," Stravinsky's "Renard" and Kurt Weill's "The Seven Deadly Sins."

Military Tattoo A Highlight. Main outdoor production, nightly on the floodlit Esplanade of historic Edinburgh Castle, is the Military Tattoo. Massed pipes, and drums, and massed military bands, again provide the framework, and there are displays by the Royal Norwegian Guards and the Royal Canadian Engineers. Girls from Norway will give an exhibition of folk-dancing.

Only vaude offering is a localized Scot light entertainment show, resident at the Palladium Theatre, with Billy Stuit, an Irish comic, and Calum Kennedy, Scot singer.

This is the 15th Edinburgh International Festival, and the streets of the ancient Scot capital are bright with bunting, lights, gay fashions, American Cadillacs, British Fords and people from a score of different nations.

Stock Review

A Man around the House
New Hope, Pa., Aug. 11. Michael Ellis' presentation of three-act drama by Joseph Julian. Staged by Ralph Bell; setting, John Raymond Freimann; lighting, Richard Nelson. Opened Aug. 7, 8, at the Bucks County Playhouse, New Hope, Pa.; \$4.75 top.

Ruth Bestor	Gerry Jedd
Fitzpatrick	Art Lund
Bessie	Sylvia Miles
David Bestor	Robert F. Lyons
Mercenes	Mauritshka Ferro
Alan Bestor	Alan Howard
Mother	Miriam Phillips
Mertino	Charles Pollack
Folkemmen	Ray Barry
Photographer	Robert Vandergriff
	Bob Salsburg

A play overloaded with sex would seem like a good bet for Broadway, but "A Man Around the House" is more embarrassing than entertaining or thought provoking. As author, Joseph Julian seems undecided whether he wants to excite with a frank exposition of sex or lecture on the value of leading the good life.

Most of the moralizing is done by a frustrated widow to her 15-year-old son who has suddenly discovered sex. But then mother takes up with a married policeman and does what she tells the son he shouldn't do. The youngster leaves, but another son becomes the "man of the house" after learning that contrary to what mother preached, there are times when "white lies" are necessary.

The play is confusing and more than a little dreary, in spite of the sex by play supplied by mother and her officer friend and the older son and a boy-chasing Puerto Rican neighbor.

Inserted for insufficient reason is the widow's meddlesome super-shapely sister and a bigoted East Side mother.

Gerry Jedd is superb as the widow, despite the "too too clever" lines she has. Art Lund is believable as the policeman. Robert F. Lyons breathes life into the role of the adolescent son and Alan Howard is properly precocious as the younger son. Sylvia Miles supplies comedy relief as the sister and Miriam Phillips gets a few laughs as the widow's mother. Mauritshka Ferro is winsome as the Puerto Rican.

Ralph Bell's direction keeps the action moving and John Raymond Freimann has supplied a properly drab East Side apartment setting.

William J. Sweeney will appear in the upcoming off-Broad production of "Cockeyed Kite."

Forgotten Man?
New York.
Editor VARIETY: Referring to your reprise of N. Y. World-Telegram critics, I knew I was gone but not that forgotten. At any rate, I console myself by believing that my term of 1946-56 was longer than that of any of the other gentlemen you mention.

William Hawkins

'Get Goldberg' Magic Words In Met-802 Peace

An agreement to submit to arbitration was reached Monday (28) by the Metropolitan Opera Assn. and Local 802, American Federation of Musicians, thereby assuring a 1961-62 Met season. The deadlock over musicians' wages was broken after a five and a half-hour confab in Washington at the office of Secretary of Labor Arthur J. Goldberg in which both sides agreed to submit to final and binding arbitration, with Goldberg as arbitrator.

On hand for the special conference were Met general manager Rudolph Bing, Met Opera Assn. proxy Anthony Bliss, AFM president Herman Kenin and 802 head Alfred Manutt. Immediately following the settlement, Bing sent wires to all the Met artists telling them that they can come back to work for the upcoming season. He had previously released them from their Met contracts.

In a letter to both sides, President Kennedy lauded the "statesmanship" that culminated in retrieving the Met's season. It was at the President's request that Goldberg had entered the dispute two weeks ago.

Goldberg will preside over a fact-finding hearing slated for today (Wed.) at Foley Square Court House, N. Y., the first step in the arbitration procedure. His findings will be "final and binding" on both sides under Monday's agreement.

The wage issue had become bogged during the week as the opera had offered a raise to musicians' current weekly salaries of \$170.13 to \$175 a week for the first year of a three-year contract and to \$180 for the second and third years. The union has demanded a "final" offer of \$220.13 weekly per man and reduction in weekly performances from seven to six. Originally 802 has asked \$268 and then came down to \$248 weekly per man. Also involved in the overall dispute was a raise demanded by the union in traveling expenses and rehearsal rates.

During the hassle, the Met had said that if it were to accede to union demands, it would have to raise \$1,700,000 to cover its anticipated deficit for 1961-62.

Bourneuf, Frannie Reid Return East Next Week

Philip Bourneuf and his actress-wife, Frances Reid, completed their year's contract with the Actors Workshop, San Francisco, last Saturday (26). The group has a Ford Foundation grant enabling it to employ established Equity performers.

The Bourneufs are vacationing on the Coast for a fortnight prior to returning to New York.

Warns of Chiseler

Editor VARIETY: This letter is written to warn others who might be rooked as I have been. A performer who resided in California, ordered some material from me, paid for it by check, and when he received the merchandise stopped payment of the check. He moved out of the hotel and cannot be located by any of the AGVA branches.

In his letter he mentioned that he was a close friend of many well-known people in the profession, one of whom who phoned me that he doesn't know him. This is to warn others to watch out for this person. It's the first time since I've been furnishing material that anyone cheated me out of a penny.

Billy Glason

Langner Rebuts TG-AR Story

Only 8, Not 58, Kids With Troupe on European Tour — Other Items Matters of Opinion?

New York.

Editor VARIETY: There were a number of misstatements about the Theatre Guild-American Repertory Co. in "Inside Stuff" in your issue of Aug. 16. It is untrue that "there were 58 children accompanying the troupe" on the recent European tour. Actually, eight children traveled with the company, five of whom were performers, while three accompanied their parents, and whose travel was at no additional cost. Only one additional child is with the troupe on its current Latin American tour.

Your article stated that "for the European tour, the troupe included 11 stagehands, or about seven more than was necessary. The stagehand bill for the tour came to about \$65,000. It's figured." We used a minimum crew in Europe, bearing in mind that our repertory called for three separate and highly complicated scenic productions, each with individual sets and properties and individual lighting plots, playing 26 foreign cities in 16 weeks.

Anybody who thinks this kind of operation could be handled by four stagehands is out of his mind. It is impossible to make any saving for the Latin American tour, for every stagehand is essential. Moreover, the stagehand payroll for our union crew was not \$65,000, as stated in your story, but under \$39,000.

The idea that the lighting equipment was "another boner of the European trek" is another indication of the misinformation furnished you. With less than 24 hours in most cities to get three plays lighted, it would have been impossible to adapt the widely varying lighting setups of the theatres to our very special needs.

Some foreign theatres are well equipped, others extremely bad. How should we have played in these cities without proper lighting? We carry the best equipment supplied by Century Lighting, and a single economical setup brilliantly designed for the three separate plays by Tharon Musser. Our lighting was one of the most highly praised features of the tour.

As to changes in the casting, this was because several of the actors concerned had other commitments or other plans for the winter. Helen Menken withdrew in order to carry out a special mission for the rehabilitation film, "Second Chance," for the U. S. Dept. of Health, Education & Welfare. This is why William Smithers replaced James Broderick, Carl on Colver replaced Tom Hawley, Dran Seitz replaced Barbara Barrie, and Peggy Burke replace Rona Gale.

Incidentally, the Theatre Guild-American Repertory Co. was organized and produced by the Theatre Guild Foundation, Inc., a nonprofit subsidiary of the Theatre Guild, and has been operated on tour by us in the same manner as we handle all our touring companies. The American National Theatre & Academy, as the overall administrator for the State Dept.'s Presidential Cultural Program, had the special responsibility on the tour only for transportation and the booking of theatres. Gertrud Macy has been extremely valuable in representing ANTA in this connection.

Lawrence Langner (Co-director, Theatre Guild)

Largely Matter of Opinion

The statement that there were 58 children accompanying the troupe on the European tour was an involuntary misprint. There were, as stated in the original copy and confirmed by Langner, eight children with the company. According to VARIETY's informant, only four were performers. They were Rona Gale, Denise Worthey, Keith Worthey and Ava Maria Magna. The nonperforming children were William Erickson, son of the company's costar Lelf Erickson; Karen Worthey, infant sister of the performing Worthey children; and Lureen and Francine Thompson, daughters of an electrician with the troupe. As the VARIETY report stated and Langner concedes, "There's also understood to be a reduced collection of children in the group" for the Latin American

tour—specifically, only one non-performer instead of four.

The question of the need for 11 stagehands appears to be a matter of opinion. VARIETY's informant merely remarks, "five electricians seems too many." As for the stagehand bill, the \$65,000 figure was a rough estimate, on the basis of a weekly payroll of nearly \$2,600. But the total amount was based on the full 24-week tour, including the preliminary tryout engagements in Florida and Washington. Langner's figure of \$39,000 is apparently based on only the actual playing weeks in Europe, excluding the tuneup engagements.

The subject of the lighting also seems to be largely a matter of opinion. In some cases, admittedly, the permanent equipment in the European theatres was inadequate or unsuitable for the TG-AR productions, but VARIETY's informant thinks that in other instances the theatre facilities would have been superior and much simpler to prepare. In any case, the original lighting setup was designed by Paul Morrison, but redesigned by Tharon Musser.

As to the question of casting, Langner refers to matters not included in VARIETY's story, which did not mention any names. It is presumably conceded, therefore, that as the piece stated, "At least one serious casting error has not been repeated" for the Latin American tour. That is the inclusion of an alcoholic actress who "created embarrassing situations, in several instances including insulting treatment of theatre, hotel and restaurant employees and others in the foreign cities played."

VARIETY's story did not mention ANTA or identify the specific management of the troupe or the matter of transportation or theatre booking.—Eg.

Gregory Lawsuits

Continued from page 55

share of a profit divvy at that time of around \$42,000.

In regard to the "Marriage" action, N.Y. Supreme Court Justice Birdie Amsterdam has ordered the William Morris Agency, as agent for the property, to withhold \$20,000 from any proceeds from the sale of the film rights to the play pending trial, which is scheduled for Sept. 18. The film rights were sold to 20th-Fox for \$120,000. It's understood the Morris office is now holding \$130,000, representing picture revenue and other subsidiary income.

Income earned by "Marriage" is also being tied up by Krellberg, who asserts that he and his Theatre Securities investment syndicate went into the "Jungle" venture after receiving a proposal from Gregory containing allegedly false statements about the show. In signing a partnership agreement, Krellberg claims he assumed liability for all debts incurred by the production, which assertedly had \$100,000 in unpaid bills outstanding in January, 1960, when the suit was filed.

Didn't Appear in Court

Gregory is understood to have agreed last November to pay all obligations of the "Jungle" venture within a three-month period, but failed to do so. He was reportedly then served with court orders directing him to pay. The citation was returnable last Monday (28). However, Gregory, who had been in New York, reportedly left the city and did not appear in court for the Monday session.

"Jungle," in which Ginger Rogers starred, was also written by Stevens, with songs by Vernon Duke. It folded in December, 1952, after a two-month pre-Broadway tour. Miss Rogers, who also has a claim against Gregory, was reportedly partially paid off with a \$14,000 bond the producer had posted with Actors Equity for "Marriage." The bond was posted in his own name rather than that of the producing company.

"Marriage" ended a 55-week Broadway in February, 1960. The film version of the play, costarring Susan Hayward, James Mason and Julie Newmar, was released last year.



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TORONTO, CANADA

NEW YORK REPRESENTATIVE: ALEXANDER H. COHEN
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August 30, 1961

Dear Producer:

During its first full year of operation (which ends September 30th), O'Keefe Centre will have been occupied for forty-eight weeks, played to approximately one million people and grossed an average of over \$75,000 a week.

O'Keefe Centre commences its second season next Monday, September 4th, with the world premiere of the Alfred de Liagre, Jr., production, KWAMINA.

O'Keefe Centre is now accepting future bookings up to May 1963. We await your inquiry.

Sincerely,

Alexander H. Cohen

AHC/sh

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"Carnival" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Parts available for two midgets or two dwarfs, male or female, who can play the trumpet. Mail photos and resumes immediately c/o Robinson Stone, above address.

"Daughter of Silence" (D). Producer, Richard Halliday (75 E. 55th St., N.Y.; PL 3-7341). Several parts available for Italian, non-dialect character men, 45-60. Mail photos and resumes c/o above address. Interviews by appointment only.

"Garden of Sweets" (D). Producers, Ben Frye, Irving Squires & Sirkki De Vysseno (250 W. 57th St., N.Y.; CO 5-0286). Available parts: man, 43, medium build, rugged yet gentle; character man, 60, small Greek Orthodox priest. Mail photos and resumes, through agents only, c/o Pat Fowler, rm. 415, above address. Auditions this week for a sensitive-looking eight-year-old boy, with light or dark brown hair and one plain-looking girl, five-years-old with brunette hair, above address. Call above number for appointment.

"Isle of Children" (D). Producers, Lester Osterman & Shirley Bernstein (1650 Broadway, N.Y.; 6-5570). Part available for a 14-year-old boy, slim, earnest, sensitive; must be experienced actor. Call Nicholas Gray, above number, for interview appointment.

"Jennie" (MD). Producer, Newburge-Porta (1619 Broadway, N.Y.; JU 6-4886). Available parts: male lead, 30's, tall; femme, 20, ethereal, small, lovely, lyric soprano; femme, 50's, strong per-

sonality; male, 50-60, timid; three men, 35-45, businessmen; femme, voluptuous model; character man, 50-60, non-singing; high wire act, one man and one woman; several small male and femme roles. All must sing. Mail photos and resumes, through agents only, above address.

"Place Without Twilight" (D). Producers, Robert Fryer and Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-2844). Available parts: man, 19-21, tall, handsome, cat-like, fair; boy, 16, intense, medium height, fair; girl, 18, spiritual quality, natural beauty, fair; girl, 21, fragile, girl, 18, all-American type; boy, 19, sincere. All roles are Negro. Mail photos and resumes to above address.

"Time Is a Thief" (D). Producer, Beverly Zarling (489 Fifth Ave., N.Y.; YU 6-4284). Available parts: male lead, 55-65, large character man; femme lead, 50's, small, proud, character woman; character man, 50's, small, meticulous, character femme, 45, plump; character man, 30's, solid, rugged; man, 30's, tall, wiry; two juves, 12-14. Mail photos and resumes, through agents only, c/o above address.

OFF-BROADWAY

"All in Love" (MC). Producers, Jacques Urbont, J. Terry Brown Jr. & Stella Holt (c/o Brown, Floyd Ackerman Agency, 145 W. 55th St., N.Y.; CO 5-4122). Photos and resumes of male and femme musical performers being accepted for the musical based on Sheridan's "The Rivals." Part available for an operatic male quartet, skilled in Restoration comedy acting. Mail information c/o above address.

"Claudine on the Morning Line" (C). Producers, John T. Weems & Robert Buccolo (1035

Fifth Ave., N. Y. Available parts: lead woman, 40-60, 40-60, Negro, vital, warm. Mail photos and resumes c/o Allen Davis, above address, or call him at JU 6-6300. Script available at the Drama Book Shop (51 W. 52d St., N. Y.).

"Corn Is Green" (D). Producer, Equity Library Theatre (226 W. 47th St., N.Y.; PL 7-1710). All parts available except Miss Moffat. Auditions today (Wed.), 11 a.m.-6 p.m. at ELT rehearsal hall (Hotel Mar-seilles, 103d St. & Broadway, N.Y.). Script available at Dramatist Play Service (14 E. 38th St., N.Y.). Some non-Equity members may be used in small roles.

"Dock Brief" & "What Shall We Tell Caroline" (D). Producer, Rose Lynch (Royal Playhouse, 77 E. 4th St., N.Y.; GR 5-9647). Parts available for male and femme English actors, 50's. Mail photos and resumes c/o above address.

"Go Show Me a Dragon" (C). Producer, Hanneford Productions (156 W. 48th St., N.Y.; CI 5-7355). Available Parts: femme lead, 30, attractive; male lead, 50's, broken-down poet; man, 35, prof; man, 50, flamboyant poet; man, 29, sensitive; man, 30, wild beatnik; young man, hulking, handsome; femme, 20-25, seductive; femme, tall gaunt, young; four actors who can play modern jazz. Mail photos and resumes c/o above address.

"Opponens Game" (D). Producer, Jack G. Morris (134 W. 93d St., N. Y.; RI 9-6452). Available parts, woman, 45-50, sophisticated, charming, intelligent; man, 23-27, virile, charming; character man, 50's, conservative; femme, 18, cute, vivacious; femme, 23-27, chic, sophisticated; character woman, over 35, maid. Mail photos and resumes c/o above address.

"Medicine Girl" (C). Producers, David A. Jansen & Wallace Hill c/o Jansen, 225 East Penn, Long Beach, N.Y.). Available parts: leading man, 28, with ability for farce; man, 28; femme, 25, strong-minded; character man, 55, pompous; femme, 30's, brash, hard-boiled. English accent preferred. Mail photos and resumes c/o above address.

"Mirrors" (D). Producer, Barbara Burns (507 Fifth Ave., N. Y.; OX 7-5893). Available parts: boy, 13-14, slender, dark hair and eyes; Italian femme; German femme; girl, 21, slender, attractive, dark hair; man, 45; several men, 18-26, college types. Mail photos and resumes c/o Michael Crain, above address.

"Shame the Devil" (MC). Producer, Shame Company (Box 5-E, 145 E. 15th St., N.Y.; LF 3-5257). Available parts: lead mezzo soprano, young, attractive, quick-

witted; lyric soprano, ingenue, witty, independent; lead contralto, sharp, determined; two character women; soubrette, must speak French; character baritone, volatile; tenor, juvenile, handsome, humorous; baritone, juvenile heavy, good-looking; character bass, old East Indian; teen, eager, energetic. Mail photos and resumes c/o above address. Rehearsals will begin in Sept.

TOURING

"Carnival" (MD). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). All parts available for the national company. Mail photos and resumes c/o Michael Shurtliff, above address.

"La Plume De Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Parts available for femme dancers, 5 feet, 5 inches or 5 feet, 6 inches tall who do point work and sing. Call Peggy Shields, above number.

"Music Box Theatre. Producer, Al Reiners (Box 395, Hyannis, Mass.). Photos and resumes being accepted of male and femme chorus, dancers and dramatic performers for three musical comedies and two musical revues that will be toured in a package company this winter. Company will perform in Florida and other states in cabaret-style theatres. Auditions will be held in New York by appointment only.

OUT OF TOWN

CHICAGO

"Fantasticks" (MC). Producer, Faith Smeth (Hotel Del Prado, 53d & Hyde Pk., Chicago; HY 3-9600). Understudy parts available for all six roles, five male, one female. For audition appointment contact Jim Warner, above address.

TORONTO

Premise (improvisational group). Producers, Theodore J. Flicker & Monty Shaff (c/o the Premise, 154 Bleeker St., N.Y.; AL 5-9692). Parts available for male and femme performers to do improvisational show at a theatre to be established in Toronto within the next few weeks. Mail photos and resumes c/o Zev Putterman, above address, or call him at above number after Monday (4).

SHOWS IN REHEARSAL

BROADWAY

"Blood, Sweat and Stanley Poole" (D). Producer, Roger L. Stevens (745 Fifth Ave., N.Y.; PL 1-1290), in association with Joseph Fields.

"Caretaker" (D). Producers, Frederick Brisson, Roger L. Stevens & Gilbert Miller (745 Fifth Ave., N.Y.; PL 1-1290).

"Complaisant Lover" (D). Producer, Irene Mayer, Selznick (112 Central Park S., N.Y.; CO 5-2611).

"Cook For Mr. General" (C). Producers, William Darrid, Eleanor Saldenberg & Leonard Ruskin (14 W. 55th St., N.Y.; PL 7-5622).

"Everybody Loves Opal" (C). Producer, Roger L. Stevens (745 Fifth Ave., N.Y.; PL 1-1290).

"Gay Life" (MC). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690).

"High Fidelity" (C). Producer, Lyn Loesser (71 W. 81st St., N.Y.; TR 3-2655).

"How To Succeed In Business Without Really Trying" (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N.Y.; JU 6-5973).

"Kean" (MD). Producer, Robert Lantz (745 Fifth Ave., N.Y.; EL 5-0366).

"Kicks & Co." (MC). Producers, Robert Barron Nemiroff & Dr. Charles Burton D'Luogoff (137 Bleeker St., N.Y.; AL 5-3179).

"Kwamina" (MD). Producer, Alfred DeLiaque Jr. (55 W. 44th St., N.Y.; PE 6-6678).

"Let It Ride" (MC). Producer, Joel Spector (147 W. 57th St., N.Y.; PL 7-2691).

"Purile Victorious" (D). Producer, Philip Rose (157 W. 57th St., N.Y.; CI 5-2255).

"Short, Happy Life" (D). Producer, A. E. Hotchner (6 E. 77th St., N.Y.; EN 2-8180), in association with Jerome Brody.

OFF-BROADWAY
"4th Ave. North" (MC). Producers, Shippen Gear & Michael Batterberry (341 Madison Ave., N.Y.; MU 9-2910).

"Ghosts" (D). Producer, David Ross (83 E. 4th St., N.Y.; AL 4-7854).

"Happy Days" (D). Producers, Richard Barr & Clinton Wilder (162 E. 74th St., N.Y.; RH 4-5082).

"Hi Palsano" (MC). Producers, Vassili Lambrinos (141 E. 47th St., N.Y.; PL 1-0142).

"I Want You" (MC). Producers, Theodore J. Flicker, Jos Crayton

& Sam Gelfman (c/o Premise, Thompson & Bleeker Sts., N.Y.; LF 3-5020).

"One Way Pendulum" (C). Producer, Carolina Burke Swann (Phoenix 74th Street Theatre, 834 E. 74th St., N.Y.; UN 1-8778).

"No Law Against Love" (MC). Producer, Vassili Lambrinos (141 E. 47th St., N.Y.; PL 1-0142).

"Thracian Horses" (C). Producers, Chandler Warren & William Boal (c/o Orpheum Theatre, 126 Second Ave., N.Y.; OR 4-8140).

TOURING

"Music Man" (MC). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690).

"Irma La Douce" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520).

Television

"Bell Telephone Hour" (musical series). Producer, Henry Jaffe Enterprises (200 W. 57th St., N.Y.; CI 5-2400). General open auditions for attractive singing group, Sept. 8, girls, at 10 a.m.-1 p.m. and boys, at 2-5 p.m., at Columbus Circle Rehearsal Studios (981 Eighth Ave., N.Y.). Applicants should bring ballad and rhythm songs.

"Bozo's Circus" (children's show locally on WGN-TV). Producer, McGinn Television Productions (410 S. Michigan Ave., Chicago; WA 2-1000). Casting director Laura Hitt accepting photos and resumes of all types of circus acts c/o above address. Include availability date in Chi area.

WBMM-TV, Chicago, (630 N. McClurg Ct., Chicago; WH 4-6000). Parts available for male and femme performers, all ages and types, for 39-week series of drama workshops plus four to six prime time original dramas. Must be from Chi. Mail photos and resumes c/o Don Dillion, above address.

Films

"Girl In a Hurry" (D). Producer, Acteon Productions (27 W. 72d St., N.Y.; TR 7-4200, ext. 602). Available parts: leading man, 50's, cynical, charming; character man, burly, severe; character man, cold, vindictive. Mail photos and resumes c/o above address. Don't phone. Shooting will be in New York this winter.

Untitled Japanese-American Film. (D). Producers (Nikkatsu Corp., Tokyo & Kanji Pictures Company, P.O. Box 35-517, Miami 35, Fla.). Parts available for three Japanese girls and a Japanese boy, 21-25. Mail photos and resumes c/o Miami address. Film will be shot in N.Y. and Miami this winter. Arthur Davis, Kanji proxy, will be in N.Y. early in Sept. for interviews.

ATTRACTIVE

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for 28 day publicity stunt in Chicago area. Subject will be billed as the World's First Female Astronaut and placed in simulated orbit for 4 straight weeks. Radio tie-in and heavy newspaper coverage should provide maximum exposure. Excellent salary. Contact Mr. Girvin, Elmwood 5-5400, 208 So. Washington, Naperville, Illinois. Please enclose recent full length photo.

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Literati

Levinson's Humor Books
 Collier Books has signed Leonard Louis Levinson to write a new series of books on national humor, starting with a light-hearted inquiry into why the British laugh, titled "Pardon My English." Levinson, who has written comedy dialog for radio, television, films and Broadway for many years, as well as articles and books of humor, travels to England in September from Italy, where he is completing "The Best of Italian Cooking" for Pocket Books.

In London he will consult such diverse sources as the British Museum and retired music hall comics.

Random House Increases Shares
 Random House, Inc. has increased its capital stock from 1,500,000 to 2,000,000 shares, at \$1 par value.

The publishing company's authorized capital is now \$2,000,000. Weil, Gotshal & Manges, New York, filed the papers at Albany.

Raskin's Shift
 A. H. Raskin has been transferred by the N.Y. Times from his city desk labor beat to the editorial board where, supposedly, he will contribute to the Times editorials.

He will be under the supervision of editorial board director John Oakes in the new assignment.

Puerto Rico's New Weekly
 A new "local" weekly magazine, Bohemia Puertorriquena, hit the Puerto Rico newsstands this week. The 25c magazine is a regionalized version of Bohemia Libre, the Cuban exile publication which has its headquarters in New York.

The original Cuban Bohemia, perhaps the most widely known Latin American publication, is now controlled by the Castro regime.

For the past month a Puerto Rican newsroom has been functioning in San Juan, gathering material and sending it to New York for printing. The localized features are in a 32-page section. This permanent section, which may be amplified later, is an integral part of the magazine, and are not just clipped on. Enrique Cusco, of Editorial Panamericana, heads the magazine's Puerto Rican operations.

The first cover features Mrs. Dana Sosa Kennedy, of Isla Verde. Mrs. Kennedy, a P.R. television dancer (who recently made the cover of Look Magazine), appeared in the original Broadway productions of "Pajama Game," "Me and Juliet" and "New Faces of 1956."

Polish Daily Goes Weekly
 Milwaukee, Aug. 23.
 The Kuryer Polski of Milwaukee, a daily newspaper (one of five Polish dailies in U.S.) begins weekly publication Aug. 27. It has been published 74 years as a daily, with current circulation of 19,000.

According to editor-owner Mrs. Jane Sobogne-Boguslawski, the change to a weekly was made because of high publication costs, plus falloff in business during summer. There is a chance the sheet may return to daily publication late this year.

Ohio Authors
 Ohioana Library Assn.'s 700-page book, "Ohio Authors and Their Books," will be published next spring, having been in the making for 10 years. The volume will carry biographical sketches on nearly 5,000 authors who are Ohioans either by birth or adoption. It was edited by Dr. William Coyle, professor at Wittenberg University, Springfield.

Included in the volume is a biography on Elliott Nugent, written by James Thurber.

Hansen's Drugstore Switch
 From egg-creams to eggheads is the progress report on the store on the corner of N.Y.'s Seventh Ave. and 51st St. Longtime site of Hansen's Drugstore, hangout for Broadway insomniacs, pressagents, music bizites and the chorus line from the adjacent musicals, spot is now being primed as an entry in the Paper Book chain.

Work is now in progress and owner Martin Geisler is shooting for a preem in four to six weeks. He's billing the place as the first "electronic bookshop." The books will be stacked up to the store's

high ceiling and if a customer wants one from the top shelf a push on an electric button will bring the rack down towards the browser.

Shop is the eighth in Geisler's Gallery network. He's got one in Nantucket, one in Santa Fe (N.M.), one in Wilmington (Del.) and four in N.Y.'s Greenwich Village.

CHATTER
 Vanguard Press will bring out "This Was Toscanini" in large art-book format, with text by conductor-violinist Samuel Antek (he fiddled under Toscanini with the NBC Symphony) and more than 100 previously unpublished photos by Robert Hupka, RCA Victor special projects lenser.

Harold Straubing, former editor of Man's Life and True Men Stories, appointed executive editor of the chain of magazines published by the American Art Agency in North Hollywood, Calif. He will also be responsible for a new series of paperback books in the fiction and nonfiction field.

Mrs. Thomas K. Brown, 74, former associate editor of the John C. Winston dictionaries and staff on Country Gentleman magazine, died Aug. 16, in Philadelphia. Two sons survive.

Bob Hope having written his autobiography, now brother F. James Hope has come up with "Mother Had Hopes," the story of the family. Bruce Humphries will publish next spring.

Peter Bart, who until recently wrote the N.Y. Times ad-column, has left the post for service in the Armed Forces. His replacement is William Freeman who is returning to the ad assignment after a long absence in which he did other editorial chores for the Times.

Berlin Blockade
 Continued from page 1

the Commie blockade. One-third of the Volksbuehne members (theatre subscription cycle) are East Berliners.

The City-owned Schiller Theatre in W-Berlin has indefinitely postponed the preem of Bertolt Brecht's "Herr Puntila und sein Knecht" (Mr. Puntila and His Servant). Director Boleslaw Barlog felt that this Brecht play could have led to misunderstandings under the present local political climate. The late Brecht is a controversial figure here because of his Commie attitude during his lifetime.

Switching Scripts
 "Die Stachelschweine" (Porcupines), city's most popular satirical cabaret group, is in a special dilemma. Ensemble has to rewrite or even skip large segments of its new (coming) program due to the sudden change of the Berlin situation. Most of the numbers in this cabaret group's repertoire deal with political subjects.

On the labor front, W-Berlin employed around 50,000 East Berliners of whom many worked in local film studios, cinemas, etc.

The upcoming exhibitions, such as the Phono-TV & Radio and the Industrial Fair, and the coming Cultural Festival will, no doubt, feel the effects of the blockade too. Within previous years, large part of visitors came over from the other side to get a glimpse of what's going on in the western world, however, many additional guests are expected from the Western countries. Several W-German firms have spontaneously pledged to come to W. Berlin to take part in the exhibitions.

Local filmites have applied to their colleagues in W-Germany not to cut down their production activity in W-Berlin. Along the measures to help the struggling local exhibitors, authorities have again been approached to reduce the high amusement tax.

Within the past 15 years, 1,060 W-German feature pix have been produced. Of these, more than 350 were made in W-Berlin. This is a remarkable figure, taking into consideration that, within the same period, only 232 feature films were produced in the entire part of East Germany. And not to forget that all East German films were financed by the State, while the W-German films were made on entirely private basis.

Continued from page 1

"Tombstone Territory," "Twenty-five Men," "Two Faces West," and "Whispering Smith." "And," it editorializes. "Outlaws, Outlaws, OUTLAWS!"

"The Great Untruth," the article continues, like many false philosophies, works through an elaborate set of dogmas. Here are some of them:

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If a bad man kicks a good man in the stomach, it doesn't hurt for more than 30 seconds.

When an innocent person is suspected of a crime, he may be dragged to the very gallows, but a good man always turns up in time to save his life.

The perpetrator of a particular crime is always discovered and brought to justice."

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Publishing Stocks

(As of Aug. 29, 1961, closing)

Allyn & Bacon (OC)	27	—
American Book (AS)	67	+2 1/2
Book of Month	27 1/2	+2 1/2
Conde Nast (NY)	11 1/2	+ 1/2
Crowell-Collier (NY)	35	—
Curtis Pub. Co. (NY)	32	+ 1/4
Ginn & Co. (OC)	30	+13 1/4
Grosset (OC)	51 1/2	+13 1/4
Grosset & Dunlap (OC)	24 1/2	+ 1/2
Harro's Brace (OC)	42 1/2	+2 1/4
Hearst (OC)	24	+ 1/2
Holt, R&W (NY)	39	+ 1/2
L.A. Times Mirror (OC)	37 1/2	+ 1/4
Macfadden (AS)	10 1/2	+ 1/4
McCall (NY)	30 1/2	+2 1/2
McGraw-Hill (NY)	31 1/8	+ 1/8
New Yorker (OC)	85	—
Pocket Books (OC)	24 1/4	+ 1/2
Prentice Hall (AS)	39 1/2	+ 1/2
Rain House (OC)	28 1/4	+3 1/4
Scott Foresman (OC)	28	+1
Time Inc. (OC)	82	+2
H. W. Sams (OC)	41	+1
Western Pub. (OC)	72	+1

OC—Over the Counter.
 NY—N.Y. Stock Exchange.
 AS—American Stock Exchange.
 (Supplied by Bache & Co.)

PTA In Re: TV

Continued from page 1

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SCULLY'S SCRAPBOOK

By Frank Scully

Desert Springs, Aug. 29.
 It must be nice to be 83 years old and be Carl Sandburg. Not all of us younger have our buttons and Sandberg has some to spare. He is working on more projects than the Kennedy administration and he still has time to comb his hair. After a fashion, he parts it in the manner of a Yale fullback of 1905. It doesn't stay that way but then he is a very busy man.

In the first place he has to keep Harry Golden supplied with facts of the Sandburg Saga, because Golden between writing all those columns making lectures and adding up his own royalty statements to see if he got gypped here and there, is writing Sandburg's biography.

Well, maybe it's the other way. Maybe Sandburg is writing it and Golden, who is basically an editor, is rewriting it. I know what it is to get caught in such a switch. I once wrote a biography of Bernard Shaw for Frank Harris and Shaw rewrote 20% of it, talking out some of the raps with his smoother prose. That way he came out better.

Then too Sandburg is writing the life of George Stevens. He believes at least four of George's pix should be a part of visual education in every high school. This has been a mutual admiration league for a long, long time. They both came from Chicago.

It might be easy to say "it figures," but what often happens in cases of this sort is that each admires the other's work long before they meet. Sometimes when they meet they can't stand each other. After that they may or may not still enjoy each other's work. Sometimes, on the other hand, they think they are as great in the flesh as they did in their works of art. It has something to do with body chemistry. This fortunately is what happened when Stevens and Sandburg met.

They simply had to work together after that. If I were picking a project for them to work together on I never would have picked one like "The Greatest Story Ever Told." But then I would not have picked the late Fulton Oursler to have assembled that bestseller. I knew "Charlie" as they used to call him, when he was away over in left field with the muscular Bernard Macfadden. But one day he reversed his field and after that came in with "The Greatest Story Ever Told." So you never can tell. And you'd better quit guessing.

I saw Sandburg early this summer at the Sportsmen's Lodge in the San Fernando Valley. At least 1,200 women had gathered to award him their Statue of Liberty. Back in 1955 they gave me one of those statues, after I had called them "bombthrowers in ermine." You could tell jokes like that in 1955. They're wonderful women, really. They're called Women for Legislative Action, and, boy, do they get it.

Sandburg kidded me before all those women because I was wearing a red shirt. I happened also to be wearing a white tie and a blue blazer. What's wrong with that? Has Standard Oil got a monopoly on the tri-color? Besides red is the color of cardinals and has been for centuries before Karl tried to worm into the Marx Bros. act.

Sometimes later Sandburg gave me an amusing comment on the City of Fallen Angels. He said he had been downtown and in MacArthur Park had noticed the statue of General Harrison Grey Otis, founder of the L.A. Times. Two things Otis said would never change, according to Sandburg. One was the incomparable climate and the other was the open shop. Well, the smog sure made a mess of his incomparable climate and the organized labor just about closed his open shop.

So once again we get a guy who thinks he can foretell the future. The Times in fact is still trying. They have Carol Righter reading the signs of the zodiac and trying to convince the army of peasants who read the bulky rag day after day that astrology is a science, just like astronomy and astrophysics.

But I doubt if you trap Carl Sandburg into any of that eyewitness. Swedenborgianism maybe, but not astrology. Sandburg was born on Jan. 6, 1878, same day, he says, as Joe Patterson who founded the N. Y. Daily News. But my copy of Dr. Miles Weather Almanac (1934 edition) gives them no billing on that day. The almanac reserves the day for Tom Mix, actor, who was born in 1880, two years after Carl and Joe. (Golly day, would Tom Mix be 81 years old by now?)

The only historical event that happened on that day, according to my source book, was the Feast of the Epiphany; but in 1608, the day before, Jan. 5, Captain John Smith who was captured and saved from scalping by Pocohontas. (You were there, Carl, remember? You covered it, and Victor Lawson, publisher of the Chicago Daily News, said Poke was spelled with two "hs" and you said to hell with it, I'm going to write about Lincoln instead and you wrote 1,500,000 words on him, and were invited by both houses of Congress to address them on Abe's 150th birthday.)

Since then Carl Sandburg has been awarded more degrees (honorary) than a thermometer—from freshwater colleges like Lombard, Knox and Northwestern and saltwater colleges like Harvard, Yale and N.Y.U. Rollins College even gave him a degree of Doctor of Laws and Upsala in Sweden made him a Ph.D.

Most people identify 1918 with the beginning of the First World War, but in Chi they remember it as the year that Sandburg's first poems were published. Some think that 1918 ended that war. Actually it was the year of his second volume of poems, "Cornhuskers," was published. Since then his poems have been translated into 11 languages. Russian, sure, but Korean also.

Much is made of the fact that Lincoln's mother and Sandburg's father couldn't write their own names but had to mark an X on documents. Seven institutions of learning now bear Sandburg's name, and I only hope they teach the kids less free expression and more the secret of life, which is, there's no escape from slavery, you either enslave yourself or others impose it on you.

He has written novels as well as volumes of poetry and biographies. He did some children's stories and the first volume of his autobiography called "Always The Young Strangers." This was published on his 75th birthday. "The Sandburg Range", a representation of his entire work, was published in 1957.

He has won a lot of Pulitzer prizes, but never the Nobel Prize. I can't understand this. He was born and raised in cow country, drove a milkwagon, worked in a barbershop, a tinmith shop, a bottling works and the wheatfields of Kansas. Nobel prizes are usually given to guys who are most familiar with manure piles. But they missed on this one.

In fact the late Ernest Hemingway on being awarded the Nobel Prize said, "If I had been on the board I would have voted for Carl Sandburg. He is a dedicated writer."

Sandburg's wife, who was Lillian Paula Steichen, sister of Edward Steichen, the photographer, can't be too much impressed by all this window-dressing, because she raises thoroughbred goats on their farm at Flat Rock, North Carolina, and they give their own weight of milk in a week.

Sandburg himself has a few heroes, but currently George Stevens fills the role. He says he doubts whether any one other than George could have lured him to Hollywood. He rates "Shane," "A Place in the Sun," "Giant" and "The Diary of Anne Frank" among the all-time masterpieces of motion picture art. "I frankly predict that his screen biography of Jesus will be around a long time, easily beyond the next 50 years.

"Stevens calls me 'a creative assistant' and I take that in the nature of an award. I have gone for extravagant statements in my life. Perhaps it is another one for me to say that one of the scenes in the projected picture has the two characters Mary Magdalen and Judas Iscariot. I have said publicly that I consider this scene more portentous than anything in all Shakespeare."

When people arch their eyes on that one, Sandburg says, "I have a right to great faith, have I not?"

Broadway

Anita Ellis, who recently completed a singing role in the indie film, "The Flesh Eaters," off to Rome for vacation.

Samuel Bronston due in New York next Monday (4) from Madrid for talks with Metro execs about his "King of Kings."

William Morris topper Abe Lastfogel flew in and out of New York for the services of "Aunt Ella" Berlinghoff, sister of the late Mrs. William Morris Sr.

The William Zeckendorfs (he's prexy and chairman of Webb & Knapp Inc.) and actor Russ Tamblyn sailing for Europe today (Wed.) on the Queen Mary.

Frank M. Folsom, chairman of the executive committee of RCA, elected a director of Schenley Industries Inc. He got back from a quickie to Ireland last night.

Ballroomologists Harrison & Fisher nervous about accepting their Berlin bookings next month, or whether they will be honored in light of the tense situation there.

Jack Entratter, Sands Hotel, Las Vegas, prexy, and daughter, Michelle, in New York for a week before returning to the desert, desert. They're back from a trip to Israel and Cannes.

Cornelius Vanderbilt Jr., covering Europe for NANA, writes from Tel-Aviv that Israel is enjoying a peak tourist boom now, while Continental and British tourism generally is 10-20% down.

Otto Preminger started filming "Advice and Consent" here with Don Murray as sole on-camera principal. Major photography begins next Tuesday (5) in Washington.

"Trader" Vic Bergeron, owner of the chain of Polynesian restaurants chiefly situated in Hilton hotels, already has on the planning board a Trader Vic's for the new London-Hilton when it debuts next year.

Stamford (Conn.) incumbent Mayor J. Walter Kennedy, quondam New York public relationer, up for reelection this year and some of the show biz bunch are helping beef up the campaign fund.

Erwin O. Schel upped to g.m. of the Hotel Manhattan, succeeding the late Frank W. Kridel. He was previously manager there, and prior thereto executive asst. mgr. and resident mgr. of the Hotel Astor.

Las Vegas

By Forrest Duke
(DUDLEY 44141)

Kay Stevens cut a Columbia album in the Riviera lounge.

Felicia Atkins, Trop show doll, has a role in Jerry Lewis' Paramount film, "Errand Boy."

The Carver House hotel started champagne airlifts which bring in 180 people a day from L. A.

Shirley MacLaine in for Mitzi Gaynor's Flamingo closing and Eleanor Powell's Duane's opening.

Pearl Bailey here helping select showgirls and dancers Barry Ash-ton will use in her Flamingo show.

Lou Walters to N. Y. so as to finalize plans for arrival of the '62 Follies Bergere which preems at the Trop, Dec. 23.

Trombonist "Little Red" Blount and tenor saxman Don Stanley joined musical mayhem of The Goofers in Riviera lounge.

Mannie Greenfield in town for The Goofers' Riviera opening, set another client, Don Cornell, for a Sept. 14 Flamingo lounge opening.

Flamingo prexy Morris Lansburgh and wife Jean winged to L. A. to have dinner with Joe Pasternak, who promised to whip up some Hungarian dishes.

Showboat producer Rick Richardson inked Johnny Cash, Gordon Terry, and Red Foley for an RCA-Victor album session at year's end, and Ricky Nelson for his Vegas debut next year.

Fire Island, N. Y.

By Mike Gross

Jane Fonda dressed up the beach volleyball court in her bikini.

oster Gottlieb taking a two-week beach layoff for NBC-TV biz on Coast.

Fred Hellerman, one of folk singing Weavers, tanning up in Lonsville.

Cleffer Bob Colby swinging away

in Fair Harbor on a property for a Broadway musical.

Lois Brooks, exec secretary to Capitol Records v.p. Joe Csida, making the Seaview scene.

Tony Marron Trio (two guitars and a bass) brought Latino beat into Maguires over weekend.

Alfred Bester back from Rome where he interviewed Vittoria de Sica on a Holiday mag assignment.

Comedian Milt Kamen spent his Fair Harbor weekend running through angles for some new monologs.

David Chasman, United Artists ad chief, off to Europe to huddle with Billy Wilder and Jules Dassin on upcoming pix.

Lyracist Norman Gimble and his bride of six months, fashion model Eleanor Rowley, winding up 'a summer at Lonelyville.

Ann Crosswell, who's been using the beach as her base for working on musicalization of "Tovarich," took a quickie to the Coast.

John Roubert, mystery writer, returned to Ocean Beach "normalcy" after opening the summer with the Provincetown beatniks.

Theatrical agent Flora Roberts spending weekend mulling script of Ira Levin's just finished musical, his first, for which he wrote book, music and lyrics.

Trinidad, W.I.

By Bill Elliott

(P.O. Box 610, Port-of-Spain)

Jacqui Chan winged in from Australia for brief holiday with her parents, her visit coinciding with local premiere of "The World of Suzie Wong" in which she appears.

American Repertory Co. teed off Latin American segment of its U.S. sponsored tour here with three soldout performances and moved on to Colombia. While the group was rousing welcomed, the local critics were somewhat less than enthusiastic, "Miracle Worker" coming off best, with "Glass Menagerie" taking quite a beating.

Trinidad Evening News editorialist commended the Rank Organization for arranging for island-wide distribution of "Six Candles," film dealing with traffic accidents. Highway death toll here is high and in commenting on same, the head of the Police Traffic Branch said much could be done to help through voluntary enlistment of exhibitors and theatre owners. He also felt more use could be made of the screen as a propaganda instrument in promoting road safety.

Strained relations which have existed here in recent months between exhibitors and Film Censors Board have seemingly eased. The two groups have reached an amicable agreement to work together for better film standards for the territory. Both associations will now meet monthly to iron out any differences arising in connection with censor board's recently published "guiding principles," which exhibitors had heretofore deemed too harsh. Both agreed that infiltration of vulgar literature was proving more harmful to territory's youth than films. Setting up of a vigilante committee has been proposed to fight distribution of such literature coming through as third class mail. A campaign aimed at parents to boycott such reading matter has also been urged.

Rome

By Robert F. Hawkins

(Stampa Estera; Tel. 675906)

Bobby Baker in Rome before heading to London and an Astor Club engagement.

Madeleine Robinson in from Paris for role in "Day by Day, Desperately" directed for Titanus-Vides by Alfredo Giannetti, his first stint.

David Nizan in his Cap Ferrat (Cote D'Azur) villa after post-synch work on "Best of Enemies" (De-Laurentis).

Giuseppe Bennati, who is to direct Jean Seberg in "Congo Vivo" (De-Laurentis), skies to that country soon for pre-production work.

Victor Katona and writer Donald Ford in from London to meet with Alfredo Guarini and director Romolo Marcellini on probable Italo-British coproduction, "Quarter Moon."

In-and-out-of-Rome: Elia Kazan, Charles Laughton, Red Buttons, Wolfe Cohen, Mike Francovitch, Van Heflin, due in for "Taras Bulba" stint in Yugoslavia; and Pedro Armendariz, in for role in "The Titans" (Vides-UA).

Chicago

(Delaware 7-4984)

Norman Wallace returned to keyboard at 12 West Maple.

Chl Playbox Club adding fifth floor to its East Walton location.

Ahmad Jamal back at Alhambra keyboard after two-week Eastern concert tour.

Bob Slade and Honi Williams, vocal-piano duo, current residents at Nocturne on Burton Place.

WBBM-TV thrush Connie Mitchell off to Gotham for guest shots on Arthur Godfrey's CBS network show.

Constance Bennett tapped for lead in national company of "Toys In Attic," with Scott McKay and Ann Revere, moving into Blackstone Theatre Dec. 25 for five-week stay.

Masquers, theatrical group at U. of Chicago, will present "Child of Gods," an African drama written by Ghanaian poet Michael Dei Anang, Sept. 1-3 in the Ida Noyes Gardens at the university.

Entire bill at Cafe Continental moves over to Eros on North Wabash as club shutters for fortnight of facelifting, reopening Sept. 12 as My Lady Fair, newest Chi key-speak, exclusively for women.

Burgess Meredith pulled a last minute switch and withdrew his bid to direct "Kicks & Co.," and accepted male lead in the Oscar Brown Jr. musical, "Singer Lonnie Sattin" landed the romantic lead in same which preems Oct. 7 in Crown Theatre at McCormick Place.

Silo Happenings—Genevieve opened return week of "Can-Can," Aug. 29 at Music Theatre. Larry Storch and Garry Mann opened previous night (Mon.) in "Student Prince," final show of the season at Melody Top Theatre. Ann B. Davis currently in "Janus" at Salt Creek Playhouse.

Paris

By Gene Moskowitz

(66 Ave Breteuil; SUF 5920)

"Greatest Show on Earth" (Par) in for a first-run reissue here. More than 1,500,000 Parisians off on the annual August hiatus, leaving Paris to the tourists.

Jumping the usual mid-September legit opening, Michel Andre's "Le Petit Bouchon" opened at the Varietes this week.

Olympia Music Hall reverting to films till going back on vaude late next month. It is currently housing oldie French "costumer," "Fanfan La Tulipe."

Big scale costumers coming in as summer first-run film fare, to wit "The Thief of Baghdad" and "The Colossus of Rhodes."

"Gigot" (20th) winding shooting as Darryl Zanuck's "The Longest Day" (20th) takes over the Boulogne Studios for a long siege.

Winter. Yank travelers usually go for best sellers and reference books at Anglo book shops here, but summer visitors are mainly out for such forbidden fare as Henry Miller (one of his books is now a bestseller in the U.S.), Jean Genet, Marquis De Sade and Yank beatnik writers.

Top disk sellers this month are Charles Aznavour's "Il Fait Sauter" (One Must Know) on Barclay, Ray Charles' "Genius" on Vega, Marcel Amont's "Dans Le Coeur De Ma Blonde" (In the Heart of My Blonde) and local rock-and-roller Johnny Hallyday's "New Orleans" on Vogue.

Bucks County, Pa.

By Penny Larsen

(PY 4-3251)

Liberace opens at the Music Circus week of Sept. 4.

State of Pennsylvania forced playhouse to sack its under-age ushers and apprentices are now doubling in brass.

Myron McCormick, actor Donald Madden, directors Vanetta Carroll and George Keithly in for opening of current show.

Juvenile Bob Lyons saddened femme members of his newly formed fan club last week when he married actress Coley Aldan of Philadelphia.

Stephen Bell, teenage son of director Ralph Bell and actress Pert Kelton, lauded by localites for his crack guitar playing at several New Hope shindigs.

Suspense-scribe Vin Packer, whose novel "Something in the Shadows" hits the stands this week, left her Carversville farm to call Rockland County home.

Gentry Lovett, former Playhouse apprentice is unit manager for Tom Ewell's new one-man

show, "We've Had Some Fun," which tried out here last week.

Producer Mike Ellis' first wife, actress Nova Patterson, opens Sept. 4 with Bert Lahr in S. J. Perelman's new comedy, "The Beauty Part," which her present hubby James Lee will direct.

Burgess Meredith who directed James W. Andrew's new play, "A Whiff of Melancholy," starring Nancy Kelly and Tod Andrews at the Playhouse through Sept. 2, is off to Hollywood to appear in "Advice and Consent."

MARRIAGES

Susan Gamble to Richard J. Behrendt, San Francisco, Aug. 13. Bride is ex-employee of KRON, San Francisco, promotion department and daughter of late Ted Gamble, president of KOIN-TV, Portland; he's a KRON director.

Tracy Curran to Dave Andrews, San Francisco, Aug. 28. He's a KFRC, San Francisco, announcer, son of actor Dana Andrews.

Margaret Cooper to Graeme Hibbits, London, Aug. 19. Bride is one of the John Tiller dancing girls.

Rosemary David to Mitchell Neil Reinis, Aug. 20, Beverly Hills, Calif. She's daughter of songwriter Mack David.

Joanna Scott-Concreeff to Noel Baker, London, Aug. 12. Bride runs BBC's "Woman's Hour."

Hazell White to Frederick Fenton, St. Helier, Jersey, C. I., Aug. 10. Bride is a cabaret singer.

Margaret Cordwell to Colin Ford, Kidderminster, Eng. Aug. 12. He is general manager of the Western Theatre Ballet.

Elizabeth Williamson to Wishart Campbell, Glasgow, Aug. 14. He's a Canadian singer.

Judy Johnson to Bill Oliver, London, Aug. 15. Bride is a singer; he is an arranger.

Julie Margaret Deane to Edward Evans, New Rochelle, N.Y., Aug. 26. Bride is the daughter of Albert Deane, editor of Paramount World, Paramount Pictures International house organ.

Helen B. Freeman to Theodore C. Levenson, New York, Aug. 24. Bride is an associate editor of McCall's mag; he's a Benton & Bowles v.p.

Audrey Meadows to Robert F. Six, Honolulu, Aug. 24. Bride is an actress; he's president of Continental Air Lines, recently divorced from Ethel Merman.

Betty Jean Talbot to Nolan Hoffman, Toronto, Aug. 19. Bride is a tv actress.

Susan Ostrow to Norman Alan Kunin, New York, Aug. 20. Bride is the daughter of Phoebe Ostrow, public relations head of Basin St. East and the Embers, N.Y. niteries.

Beulah Garrick to Bernard Pollock, New York, Aug. 14. Bride is an actress; he's a stage manager.

Carol Littenberg to Larry Spiegel, New York, Aug. 26. Bride is associated with Joe Brenner Productions, he is production assistant on CBS-TV's "Accent."

Margarita Anita Huber to Marshall Wolfe Minor, Aug. 18, New York. Bride is the daughter of the late legit-film actor, Harold Huber; mother, Mrs. Ethel Huber, is with CBS Radio as manager of recorded music services.

Lillian Strouse to Phil Lawrence, New York, Aug. 26. They comprise the dance team of Phil Lawrence & Mitzl.

Barbara Sturtevant Green to Denton McCoy Snyder in Hollywood, Aug. 22. She is the daughter of tv's Betty Furness and orchestra leader Johnny Green.

Susan T. Siegel to Peter Nalman, New York, Aug. 27. She is the daughter of Sidney Siegel, prexy of Secco Records.

BIRTHS

Mr. and Mrs. L. O. Tiedt, son, Houston, recently. Father is farm editor there on KTRH.

Mr. and Mrs. Brian Bottomley, son, London, July 26. Mother is a comedienne; father is a nephew of comedian Norman Evans.

Mr. and Mrs. Ian Martin, son, Glasgow, recently. Father is stage, radio and tv singer.

Sir Guy and Lady Campbell, son, London, Aug. 17. Mother is Lizbeth Webb, former music-comedy actress.

Mr. and Mrs. David Aiken, son, Middletown, N. Y., Aug. 20. Mother, the former Peggy Kinard, and father are legit performers.

Mr. and Mrs. Johnny Cash, daughter, Hollywood, Aug. 24. Father is Columbia Records singer.

Hollywood

Jack L. Warner back from Europe.

Walter Wanger planned out for Rome.

Kathy Reed underwent minor surgery.

Joseph Levine to Venice for film festival.

Vincent Minnell on month's European trek.

Vera Servi set up her own Public Relations Associates.

James H. Nicholson returned from Spain and England.

Samuel Goldwyn celebrated his 79th birthday Sunday (27).

Eddie Bracken left for Europe to prep "Women's Barracks."

Eddie Fisher legally adopted Liz Taylor's 4-year-old Liza Todd.

Jack Lait Jr. left estate, in excess of \$10,000, to his mother.

Walter Lantz Studios shuttered for three weeks for annual vacash.

Pamela Danova to Rome as dialog director on 20th's "Cleopatra."

Chuck Landis skied to London to scan talent for his Largo strip-ery.

Thomas W. Moore in from Gotham for week of ABC-TV sessions.

Yul Brynner off to Switzerland. Edwin Zabel back from Hong Kong.

Dennis Day returned from three weeks of slogging in "Finian's Rainbow."

Robert Radnitz, WB producer, speaks at Frisco International Film Festival Nov. 1-14.

Lee Marvin laced with 27 stitches after he ducked wrong way in fight scene for "Route 66."

Harold E. Knox resigned as production supervisor for Robert J. Lippert's Associated Producers Inc.

Mrs. Gwen Terasaki set for two-month tour to bally Metro's picturization of her autobiog, "Bride to Sun."

Robert E. Kent on sixweek European trek to talk possible co-production deals with British, Italian and Spanish companies.

Seymour Borde & Associates set Sam Davis to handle the firm's films in Seattle and Portland. Gene Gerbase is in charge of Denver area.

Rockland County, N. Y.

By Hobe Morrison

Bob Fuller, CBS Films publicist, is also a Hickory Hill fugitive, as he vacations at Boothbay Harbor, Me.

Mrs. Everett S. Crosby, wife of the ex-ad exec and owner of the High Top vineyards, is visiting their daughter on the Coast.

Bill Jessup, an editor of U. S. News & World Report, has leased the house he owns in Tappan and is renting a home in Palisades.

Richard Smith, formerly with the Hagen Bros., Cole Bros. and other circus troupes, has given up show biz for a job at the Lakeside School, Spring Valley.

Film actress Inger Stevens' brother, Carl Stensland, of High Tor, had an exhibit of his paintings last week in the foyer of the Tappan Zee Playhouse.

Architect Danforth Toan and his artist-wife Jane are back at Hickory Hill, Tappan, after roughing it for several weeks on an island in Lake George, N.Y.

Now that "The Best Man" closed, Carl Low has gone to Irwin, Pa., to resume active partnership with Clay Flagg in operation of the White Barn Theatre there. He's a permanent resident of Nyack.

David Lindsay, another member of the Hickory Hill community, took time off from his duties as editor-publisher of "The American Salesman" to unwind at his rustic retreat on Cape Breton Island.

Choreographer Mike Kidd has moved to New City, joining legit general manager Joey Harris, singer Lotte Lenya, vintner Everett Crosby, scenic construction exec Peter Feller and tv producers Betty Mandeville McGarrett, Alan Anderson and other show bizzers in the South Mountain Road colony.

After attending classes at odd hours for seven years, Bruce Becker, producer at the Tappan Zee Playhouse, Nyack, obtained a law degree from N.Y.U. and passed his bar exams. He'll begin practice in September in the office of New York attorney Rudolph Birnbaum, but plans to continue his strawhat operation.

OBITUARIES

LOUIS R. WASEY

Louis R. Wasey, 77, former board chairman of Erwin, Wasey & Co. who retired in 1956, died Aug. 26 in East Hampton, L. I., N. Y., after a long illness.

Wasey entered the advertising field in Chicago with the Lord & Thomas agency. He helped found Erwin, Wasey & Co. some 30 years ago. He had supervised such accounts as General Motors, Admiral Corp. and the Carnation Co.

Wasey, who specialized in drug advertising, had been an officer of the Barbasol, Muterole and Olive Tablet companies.

Surviving are his wife, son and daughter.

GAIL RUSSELL

Gail Russell, 36, film actress, was

standing "vampire" of the 1920s, but returned to Broadway musicals. She originated "Ballin' The Jack" in the 1914 "Ziegfeld Follies."

While touring vaude with her husband, Fred Hillebrand originated the now-standard "Let's give the kid a big hand."

SAMUEL H. MEINHOLD

Samuel H. Meinhold, 93, pioneer exhibitor who retired several years ago after more than a half-century with Loew's Theatres, died Aug. 22 in Miami. He joined the late Marcus Loew when the Loew company was established in 1904.

Meinhold was general manager of the firm's theatre operations for years. Prior to his association with Loew, he was manager and

IN MEMORIAM

Marcus Loew

September 5th, 1927

found dead Aug. 26, of apparent natural causes, in her Los Angeles apartment. She was the former wife of tv and film actor Guy Madison and was discovered by neighbors who had become concerned after not having seen her for several days. Empty vodka bottles were discovered lying around the flat by police.

In the last several years she had been frequently arrested for drunk driving and lived alone since her 1954 divorce. In 1947 she had been named "star of tomorrow" by critics but after five years didn't work. In 1957 she attempted a comeback and in recent years appeared in several tv dramas.

CLAUDE EZELL

Claude Ezell, 79, pioneer theatre man and prexy of Lone Star Theatres Inc., one of largest the-

atres, died Aug. 26, of apparent natural causes, in her Los Angeles apartment. She was the former wife of tv and film actor Guy Madison and was discovered by neighbors who had become concerned after not having seen her for several days. Empty vodka bottles were discovered lying around the flat by police.

advance man for Thurston, the magician. Surviving are his wife and three sons.

Miss Berlinghoff lived with her nephew and niece at Camp Intermission, and had been active in the affairs of the Will Rogers Memorial Hospital in Saranac.

ALVIN D. COMEAUX

Alvin D. Comeaux, 60, assistant secretary of Telenews Corp., a subsidiary of Hearst Metronome News Inc., died Aug. 26 at his home in Riverdale, N.Y. He had been associated with the picture business for over 30 years and, before coming to Telenews in 1957, had represented Paramount in Europe and South America.

His widow and a sister survive.

HELEN HIETT WALLER

Helen Hiatt Waller, 47, director of the N.Y. Herald Tribune Forum and former NBC war correspondent, died Aug. 22 in Chamonix, France, an Alpine community, of injuries received while mountain climbing last month.

She was director of the Trib's annual forum which assembled world leaders in this country for discussions, until it was dissolved in 1955 and also director of the Forum for High Schools which is still in operation. For a time she edited a monthly review for the League of Nations and was studying in London when World War II started, at which time she joined the Paris staff of NBC. She followed the French campaign and after that country fell went to Madrid for NBC. From there she went to Gibraltar where she covered the first bombing raid on British forces.

She later returned to the U.S. to lecture but went back to reporting to cover the U.S. landing in Milan and the events after Mussolini's execution. She authored a book based on her European experiences, "No Matter Where," and joined the forum staff in 1945. Recently she has moderated tv forums.

She's survived by a husband, with whom she was climbing when she was struck by a falling rock which led to her death, two sons, a daughter, her mother and a sister.

HUGO HIRSCH

Hugo Hirsch, 77, German operetta composer, died Aug. 16 in a West Berlin hospital after a long illness.

Hirsch, who belong to the gal-

lery of Berlin's most popular composers during the city's golden (the 1920s) years, wrote countless songs, operettas and revues of which "Prince of Pappenheim" (1921) and "Mad Lola" (1923) were his most successful. Both operettas were turned into domestic films in 1952, 1954, respectively.

Hirsch, whose career spanned more than five decades, left Germany in 1933 when Hitler took over. He lived in Belgium and later in France and returned to Germany in 1950. The last years saw him still active but his hope to register a big comeback didn't come true.

One of his last local assignments was the score for the popular piece, "Fruit and Vegetables," which RIAS, W-Berlin radio station, broadcast a few years ago. Quite a number of songs, which Hirsch wrote in the '20s, have become evergreens.

CONNIE VAN

Connie Van, 52, vet comedienne who appeared on the Jack Benny show for several seasons, died of a cerebral hemorrhage July 16 in Hollywood. She last appeared in "The Man Who Came to Dinner" at Masquers Club, and shortly afterwards suffered a heart attack. For six years she was in "The Drunkard" company in L.A.

Widower survives.

CLARICE VANCE

Clarice Vance, vaudeville singer, died Aug. 24 in Napa, Cal., of cancer. She was married at one time to the late Mose Gumble, vet musician with Remick.

HARRY KAUFMAN

Harry Kaufman, 67, concert pianist who had appeared with such groups as the N.Y. Philharmonic, Philadelphia Orch and Los Angeles Philharmonic, died of cancer Aug. 21 in Bel Air, Cal.

Born in New York, Kaufman headed the dept. of accompanying at the Curtis Institute of Music, Philadelphia, from 1924 through 1941, and also was soloist at N.Y.'s Lewisohn Stadium and with the Manhattan Symphony.

He made many appearances with Musical Art. Curtis and Gordon string quartets. He also toured the U.S. and the Orient with Erem Zimbalist. In addition, he appeared in the U.S. and Europe with Joseph Szegiet, Nathan Milstein, George London, William Primrose and other artists.

His wife and two sons survive.

HARRY H. OSHRIN

Harry H. Oshrin, vet theatrical attorney, long headquartered in the Paramount Bldg., New York, died of a heart attack in New York Aug. 26.

When Mark Hellinger was covering Broadway for the N.Y. Daily News, Oshrin's clients (not to mention the Broadway attorney's name) figured prolifically in the tabloid. Eventually the columnist-turned-producer, and his Ziegfeld showgirl-wife, Gladys Glad, became Oshrin clients, along with playwright Jack Kirkland author of "Tobacco Road," a show in which Oshrin had partnership interest, and others.

Besides his widow, a son and two daughters survive, one of them professionally known as Elaine Ellis, actress-widow of the late Hal Eaton, drama critic of the Newark Star-Ledger.

CHARLIE GEMORA

Charlie Gemora, 58, former actor noted in the trade for his monster portrayals, died of a heart attack Aug. 19 in Hollywood. He achieved his first measure of fame as the oversize gorilla of the film, "King Kong," and later appeared in various apes guises in "The Unholy Three," "Beauty and the Beast" and "Love Life of the Gorilla."

Philippine-born, he worked more recently as a studio make-up man, his last assignment having been Paramount's "One-Eyed Jacks."

Wife, daughter and two sons survive.

CARLOS SALZEDO

Carlos Salzedo, 76, harpist and composer, died of a heart attack Aug. 17 on the Colby College campus, Waterville, Me. He was at Colby to act as one of the judges in the Metropolitan Opera's northern New England auditions.

Born in Arachon, France, Salzedo was a music prodigy at the age of five. He lived in New York during the winter, and operated a colony for harp instruction at Camden during the summer. He

was solo harpist with the Met from 1909 to 1913, and had appeared with every major symphony orch in the U. S.

THOMAS CHAMBERS

Thomas "Tommy" Chambers, pianist and accompanist at various film studios in Hollywood before leaving the film industry three years ago to make his home in Topeka, Kan., was killed in an auto accident Aug. 16 in Kremmling, Colo.

During his 12 years in Hollywood, he was under contract at Paramount, UI and 20th-Fox. He also was pianist-arranger for Ann Blyth.

Surviving is his wife, Hope, who was injured in the crash and is now in the Kremmling hospital.

WILLIAM R. LEWIS

William R. Lewis, 68, former advertising and merchandising exec, died Aug. 18 in New York after an illness of three months.

Lewis had been with Maxon advertising for 15 years before retiring in 1956. In the 30s he was prexy of Baltimore Victor Distributors Inc. and then became director general of Victor Talking Machine Co. in China.

He is survived by his wife, Dorothy Doran who was with N. W. Ayer agency before retiring two years ago.

VICTOR GONZALEZ

Victor Herrera Gonzalez, 58, a top Mexican cameraman, died recently after heart surgery in Mexico City. He began his career as a lensman back in 1934 in "Woman For Sale." In same year he was one of founders of the Union of Film Production Workers.

A few weeks before his death, despite a heart condition, Gonzalez took the lens chore on "I'm Married, Ha Ha," starring Ana Luisa Peluffo.

Surviving are his wife, son and three daughters.

WILTON M. FARNSWORTH

Wilton M. Farnsworth, 52, assistant city manager of four film houses owned by Cinema Art Theatres, San Antonio, died Aug. 23 of a heart attack in San Antonio. He was a sports reporter for the N. Y. Journal-American before moving to Texas in 1937. He was the son of the late Wilton S. Farnsworth who was sports editor of the old N. Y. Journal and the N. Y. Journal.

Survived by mother, and a sister Marjorie, who is a Journal-American staffer.

CHARLES W. GRISWOLD

Charles W. Griswold, 64, formerly manager of the N.Y. Roxy Theatre and active in film theatre operations until about 11 years ago, died Aug. 17 in Hollywood, Fla., of a heart ailment.

A veteran of the first World War, Griswold was house manager of the Roxy, N.Y., when it first opened. He went to Florida in 1950 where he became a comp-troller at one of the Miami Beach hotels.

Survived by his wife.

MANOLO NORIEGA

Manolo Noriega, 81, dean of Mexican actors, died recently in Mexico City. He appeared in 200 films. His last role was in the prize-winning "Macario."

Noriega debuted in the industry as a director back in 1913, making 18 films in the early silent days in New York, 23 in Spain and two in Cuba. He was associated with Mexican pictures over the past 25 years as an actor.

Surviving are his wife and a daughter.

JOSEPH LEWIS (JO JO)

Joseph Lewis, 73, who as Jo Jo a circus clown entertained with several circuses, died Aug. 25 in Logansport (Ind.) State Hospital after a long illness. He had been with the Ringling Bros. and Barnum & Bailey Circus, Al G. Barnes Circus, 101 Ranch Wild West Show and several outfits operated by the American Circus Corp. He also worked in several vaudeville acts.

Survived by his wife, who was formerly married to Emmett Kelly Sr.

HERBERT STEVENS

Herbert Stevens, 75, retired cinema manager, died recently in Polegate, Eng. He entered the trade at Grimsby in 1913 and in 1928 was appointed manager of the Grande Cinema, Huddersfield. He also managed the Ritz, Hudders-

field, from 1936 until he retired in 1950.

Stevens was an active member of the Huddersfield Cinemas Assn., serving first as secretary and then prexy.

JESSIE B. HALL

Jessie B. Hall, 85, retired concert manager, died Aug. 15 in San Francisco. She graduated in music from the U. of Illinois before the turn of the century. For four decades she was active in Chicago as head of a booking agency, manager of a music school and for some 20 years director of the Young American Artists Series there.

A cousin survives.

ELIZABETH LAUDE

Elizabeth Horne Lauder, widow of the late Alick Lauder, Scot comedian, died at Laude Ha', Strathaven, Scotland, Aug. 12. Her husband was brother of the late Sir Harry Lauder. She was mother of Greta Lauder, w.k. personality in Auld Lang Syne show biz, who accompanied Sir Harry on many world tours.

Survived by three daughters.

FIDEL HERNANDEZ

Fidel Hernandez, 53, Mexican radio exec, died recently of a heart attack in Mexico City. Active in the development of radio broadcasting in Mexico for the past quarter century, he acquired XEL Radio Capital two decades ago.

He was also treasurer of the National Chamber of the Radio Broadcasting Industry for 25 years.

FRED A. BISHOP

Fred A. Bishop, 77, former director of Broadway musicals, died Aug. 26 in San Jose, Calif. He directed "When Johnny Comes Marching Home Again" and during the '30s wrote comedy shows for radio, among them "Affairs of Hemingway" in which he also played the lead.

There are no survivors.

WILLIAM E. DANZIGER

William E. Danziger, 60, publicist who worked for various film companies, died Aug. 23 of a heart attack in New York.

He began his career on the staff of the Cincinnati Inquirer, and was associated with the Balaban & Katz theatre circuit in Chicago before alienating himself with producer-distributors.

ADA MURPHY

Ada Murphy, 73, a film character actress, died in Encino, Cal., Aug. 25. She appeared in some 300 motion pictures, having started in films in 1915. She was the mother of Leonard Murphy, a casting director for Metro.

Also survived by a daughter Mary, an actress.

HOWARD L. ELY

Howard L. Ely, 70, retired police lieutenant and former actor, died Aug. 17 in Philadelphia. Before he joined the police department he had been an actor for 20 years, playing with the Orpheum and Mae Desmond stock companies.

His wife, son and daughter survive.

JOSE ALCARAZ

Jose Alcaraz, Peliculas Mexicanas manager in Colombia, died recently of a heart attack in Bogota.

With PM for 14 years, he was responsible for construction of the modern Cine Mexico in the Colombian capital.

ROSCOE WOLF

Roscoe Wolf, 85, Chicago sports writer and former vaudeville and radio announcer, died Aug. 24 in Chicago. He also served as publicity man and field announcer for the Chicago Bears.

Survived by wife and daughter.

HERSCHEL SANDERS

Herschel Sanders, motion picture title artist for 28 years and longtime art director for Consolidated Film Industries, died Aug. 20 in Hollywood.

His wife and son survive.

Rev. Charles T. Staton, 74, father of Lonnie and Barbara Statin, vocalists, died Aug. 19 in Philadelphia. Survived also by wife, three sons and three daughters.

Dell (Chico) Le Clair, 59, comedy juggler and operator of a monkey act, died July 26 in Los Angeles. Survived by wife and two stepsons.

In Memory of
My Beloved Husband
JACK NORWORTH
Sept. 1st, 1959
AMY NORWORTH

atre chains in U.S., died in Dallas Aug. 22 after a long illness.

He pioneered the drive-in theatre biz and built the first ozoners in Texas, where he was also known as the "father of bank night," which was a boon to the theatre trade during the depression years. Prior to entering the theatre biz, he was in film distribution and for a number of years was vice-president general sales manager for Warner Bros. Pictures. He left WB to enter exhibition in Texas in the early '30s, later branching out into the drive-in field.

Ezell and his associates, Ned E. Depiant and Sam Dembow Jr., sold their theatre circuit in 1955, but re-purchased chain in 1958, which he headed at the time of his death.

PINKY GREEN

Sept. 3, 1957

In loving memory. Miss you.
LADY BEA

Ezell also was responsible for bringing the Variety Club to Dallas, founded Tent 17 and was a past Chief Barker.

VERA MICHELENA

Vera Michelena, who starred in a couple of yesterday Ziegfeld Follies (the 1914 and 1922 series), died Aug. 26 in her home in Bay-side, Long Island, at the age of 77. Miss Michelena appeared in vaude and musical comedy with her husband, songwriter-entertainer Fred Hillebrand, for many years. Husband survives.

Of a show biz family (her father, Fernando Michelena, was a well-known tenor), she alternated between films and musicomedly in "vamp" roles. In Hollywood she was a rival of Theda Bara, out-



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